

Wanderer and the Screen of Mist

8min, 3 channel video installation, 2012

Using Casper David Friedrich's seminal romantic painting *Wanderer Above the Sea of Mist* as inspiration, the artist tries to find the elusive and symbolic Sublime. First visiting the Hamburger Kunsthalle in Germany to view the painting in the flesh, the artist then travels to the Sächsische Schweiz and the landscape in which the work was created. During her travels, the artist discovers that the painting was not painted from a single, ideal, view, but is rather a composite of different locations in the area. Thus, *Wanderer* exemplifies not a cohesive modern, but rather a postmodern fragmented space.

At her final destination the artist encounters vistas that have been commercialized and branded as "Friedrich's Malerweg" (translatable as "Friedrich's Painter Path"). The views are clearly designated by signs and are safely railed-off. The immortalized landscape is endlessly captured by digital cameras wielded by a constant stream of tourists hoping to take a piece of Friedrich and the Sublime home with them. The work inevitably questions mythologized representation, the commercialized view, and a mediated Sublime. It asks whether a true embodied Sublime experience is still possible in a postmodern world.

(Note: The installation of this work consists of three concurrently running video projections. The first is a centrally placed projection that shows the artist standing in front of Casper David Friedrich's "Wanderer Above the Sea of Mist" in the Hamburger Kunsthalle. The second video, projected at painting eye-level on a facing wall, is a digitally manipulated composite of the artist standing in one of the Friedrich's views, on location in the Sächsische Schweiz. This image has been superimposed onto the video capture of the actual painting. The third video that appears documents the artist's travels, combining tourist-like snap shots and video capture with physical documentation of the views used by Friedrich in his famous painting.)

De-flowering

8 min, digital video, 2012

"De-flowering" is a cheeky play on the ideals of feminine beauty, sexuality, and the historical representation of the female figure in nature. The nymph-like woman is embellishing her figure by cutting flowers from a field and attaching them to her body. Her body is segmented by bands of elastic bands that provide an undergarment armature to hold the blossoms in place. This delineation of the figure's flesh objectifies it and makes the viewer acutely aware

of the body acting as a frame or sign. The paradox becomes apparent when we realize that that while she is beautifying herself, the figure is systematically 'de-flowering' the landscape.

Eve; apple pie; fruits of labour

9min 45sec, 2012

In a playful mixing of references "Eve" questions but also pays homage to our expectations of tropes, myth, and representations and their signifiers. In his introduction to "Art in Mind", Ernst van Alphen wrote "as a frame-up, art exposes history [...] art has made interventions in thinking, imagining, and representing such key aspects of human existence as individuality, identity, and space. Each of these issues is of major relevance for cultural life" (xvi).¹ In reframing, it also has agency and presents new ways of defining our cultural meaning. It is my hope that my video work will continue a dialogue about the representation of the female subject—women who are caught in a sticky web of mythology that defines their every move. My work explores three distinct postmodern conditions: the 'self' adrift in a sea of signification; the female 'self' feeling detached from reality and situated within a mythologized and scripted narrative; and the postfeminist 'self' lost in the screen.

1. van Alphen, Ernst. "Art in Mind: How Contemporary Images Shape Thought". Chicago and London: The University of Chicago Press, 2005. Print.

Wall

1 min, 2012

Filmed on site at a stretch of the former Berlin Wall, this work digs into the artist's divided personal identity and family history, and in so doing evokes a sense of displacement and ambiguity. A soundtrack that sits uncomfortably between a shouted SOS Morse code signal and a melodic choral arrangement furthers an affective and unnerving uncertainty. "Wall" is a reflection on the human condition and the conflicted self, while also paying homage to Marina Abramović and Ulay's seminal video AAA-AAA.