

LAURI ASTALA

Apropos of Seeing

Apropos of Seeing is an interactive, computer-aided video installation. The projection of the installation mixes real-time video image from spectator's place (gallery/exhibition space) with film material shot elsewhere (Palazzo Corsini, Rome). Thus the spectator is integrated visually as part of the cinematic narrative – as if he would be himself concretely inside the movie, participating as one actor in the movie.

Apropos of Seeing

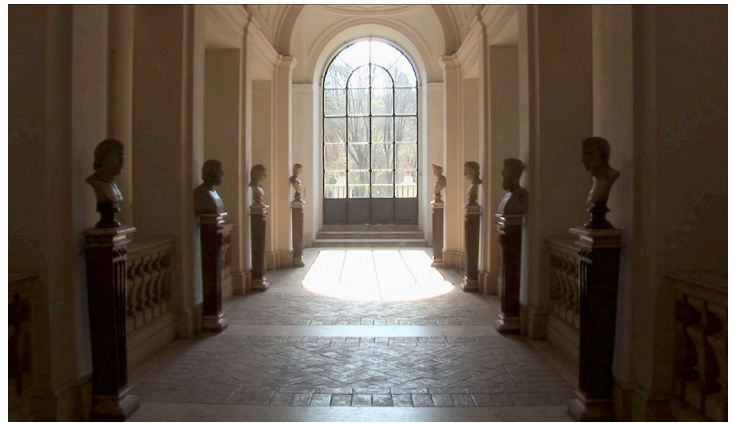
Computer-based video installation.
Film mixed with real-time camera.
Wall and screen constructions.
Duration of loop 2min 12sec, 2008



installation view

One conscious aim of the work is to break the reality of traditional cinematic black cube, in which reality is mediated and an absent reference, and where the role of spectator is limited to an outside and passive observer. Among other things, the work brings in questions about what the spectator is looking at: the film, himself, his own gaze...? What

is the location of the spectator: the space of the performed work (gallery/exhibition space), Palazzo Corsini, virtual space of the film...? This installation brings and forces the spectator to be part of the work, and makes visible the spectator's *here-and-now* reality in relation to the *another-place, another-time* that artworks and images traditionally present.



still from video



still from video

This work continues my earlier themes: the threshold between real and virtual, questions about presence and absence in connection to contemporary technological environments, the transformation in experience of space, transformation of reality into “image-like”.



still from video



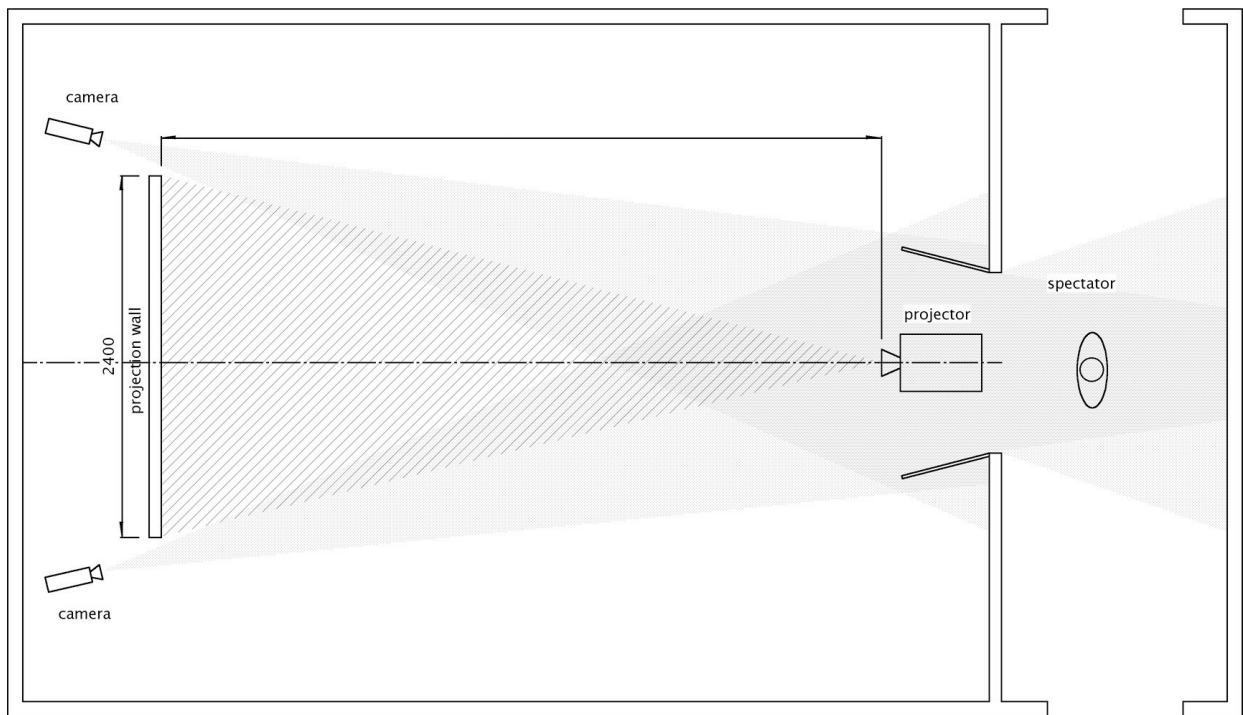
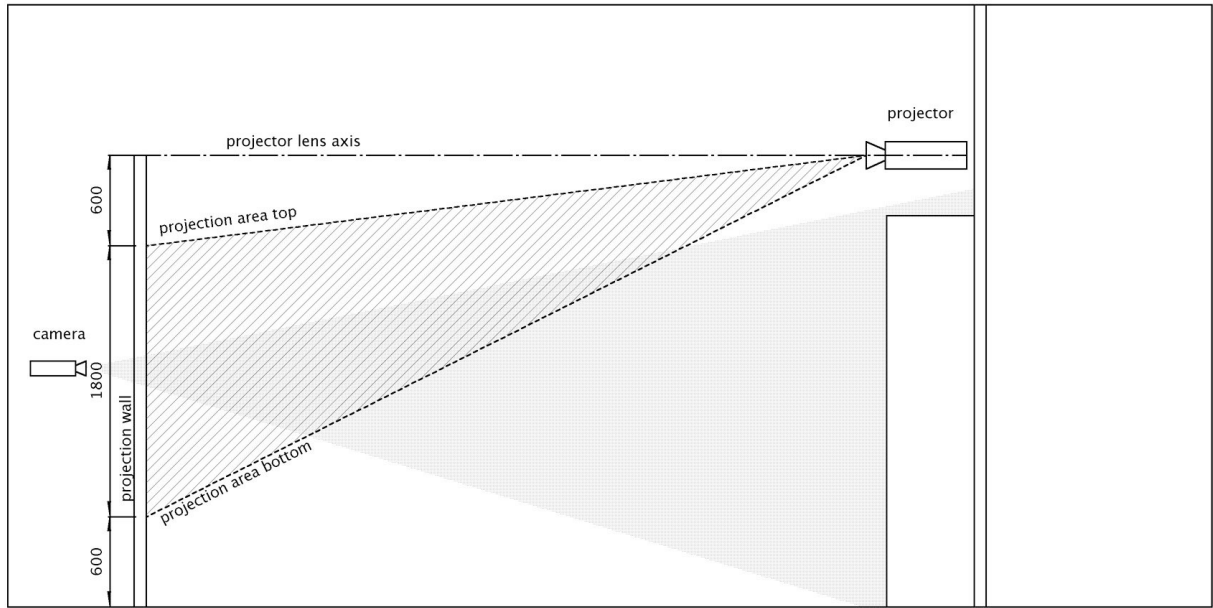
still from video

Structure of the installation



installation view

A doorway, similar in size and form to the doorway in Palazzo Corsini, is built into the gallery/exhibition space, through which the spectator experiences the work. The real-time video cameras in the gallery have been installed specifically (in relation to the projected film) so that, while focusing his gaze on himself in the film projection, it appears to the spectator that his stare is aiming through the doorway at the actor on the other side. The lighting, materials and real-time camera perspectives have been chosen and adjusted so that the space looks continuing seamlessly (through the doorway, from Palazzo Corsini to the gallery).



The principal technical layout in the gallery space and the needed structures: the wall with the doorway, the projection surface, the placement of real-time cameras and the video projector. The placement of the real-time cameras is derived exactly from the original camera angles and distances during the film shooting in Palazzo Corsini.