

Space & Narrative Identity (Upon Spatial and Temporal Heterogeneity and Multiple Narratives)

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Questions = abstracts

What is space like? How is space connected to narrative identity? How is space constructed by means of digital and nonlinear media as virtual or build narrative environment? How is space and cognition of space related to narrative concepts of aural and written narratives? How and when is timebased media implemented, to visualize these aural and written narratives? Maybe replacing these aural and written narratives? How is research conducted by means of relational theory or/and reflectory implementation into sociocultural representation? How does an organic container, like a painting, inform narrative identity of spatial-narrative cognition as alternating narrative identity? How has the single self become an entity and why are hybrid forms incapable of renewing the self? How is the single self able to confront the norm/status quo of globalised normativity (eg. economy) with analytical, syntheical and organic formulation of relational grouping?

Upon space

If space is moulded, with round or sharp edges like a plate of cheese, it might be an architectural form. If the surface is open or closed, it might be a sculpture. If the color's intensity and its contrast gives information about emotional, symbolic and cultural relations, it might be seen as advanced. If space is seen in a stretched, vertical or horizontal timeline, it might be a transitory or static space.

Imaginative processes

If imaginative processes are started by means of movement, light, association, emotion in rudimentary clusters, this processes can be refined into more complex settings of performance, environment or installation. By adding, or using, or creating databases of the creative process, the request of memory and time,¹ reflected as mnemopsychological strategy comes into being. How does this mnemotechnical strategy alter digital databases and why?

Timebased media

Timebased media has replaced aural and written narration and deconstructed its genres by proposing different scales of measuring and editing narrative strings, relating to film editing and models for storages of memory, thus became a construction of the narrative code itself.²

Research

Research has been replaced by appropriation, art-history been replaced by marketdriven forces, as well as urban mobility and sustainable development programs. They form the metacode. Art has become the testing routine for these forces and programs.

Painting

Painting, as an organic container of memory and representation, uses spatial-narrative as well as abstract codes, based on the referential tradition of painting, producing itself narrative relational codes and deconstructions of representation, where identities do perform multiple stories. But there is no main-plot, subplot, dramaturgy, coda or an end any more seen.³

Body – Identity

The artist uses sameness upon spatial and temporal heterogeneity for multiple narratives and identity to confront the norm/status quo of globalised normativity with analytical, syntheical and organic formulation of relational grouping. The symbolic order is blocked by proposing a different and personal view upon the visible and the invisible by the single body as filter towards one more multiple cultural references.^{4,5} In Merleau-Ponty's phenomenology of perception (first published in French in 1945), he developed the concept of the body-subject as an alternative to the Cartesian "cogito." This distinction is especially important in that Merleau-Ponty perceives the essences of the world existentially, as opposed to the Cartesian idea that the world is merely an extension of our own minds. Consciousness,

the world, and the human body as a perceiving thing are intricately intertwined and mutually “engaged.” The phenomenal thing is not the unchanging object of the natural sciences, but a correlate of our body and its sensorimotor functions. Taking up and coinciding with the sensible qualities it encounters, the body as incarnated subjectivity intentionally reconstructs things within an ever-present world frame, through use of its preconscious, prepredicative understanding of the world’s makeup. Things are that upon which our body has a “grip” (prise), while the grip itself is a function of our connaturality with the world’s things. The essential partiality of our view of things, their being given only in a certain perspective and at a certain moment in time does not diminish their reality, but on the contrary, establishes it. As there is no other way for things to be copresent with us and with other things than through such “Abschattungen” (profiles, adumbrations). The thing transcends our view, but is manifest precisely by presenting itself to a range of possible views. The object of perception is immanently tied to its background — to the nexus of meaningful relations among objects within the world. Because the object is inextricably within the world of meaningful relations, each object reflects the other (much in the style of Leibniz’s monads). Through involvement in the world — being-in-the-world — the perceiver projects around the object, in a nonthetic manner, all the potential perspectives of that object, and the perspectives of the object coming from all the surrounding things of its environment. Each object is a “mirror of all others.” Our perception of the object through all perspectives is not that of a thetic, propositional, or clearly delineated perception. Rather, it is an ambiguous perception founded upon the body’s primordial involvement and understanding of the world and of the meanings that constitute the landscape’s perceptual gestalt.

Only after we have been integrated within the environment so as to perceive objects as such can we turn our attention toward particular objects within the landscape so as to define them more clearly. (This attention, however, does not operate by

clarifying what is already seen, but by constructing a new Gestalt oriented toward a particular object.) Because our bodily involvement in the world is nonthetic and indeterminate, we encounter meaningful things in a unified though ever open-ended world. Critics have remarked that while Merleau-Ponty makes a great effort to break away from Cartesian dualism, in the end *Phenomenology of Perception* still starts out from the opposition of consciousness and its objects. Merleau-Ponty himself also acknowledged this and in his later work attempted to proceed from a standpoint of our existential unity with what he called the “flesh” (chair) of the world. “...Focus is drawn to the intentions, dreams and values, that have guided a persons life, despite the set backs...”⁶ Eric Sween mentions forms of behavioral therapy, cognitive or logical therapy, system therapy as family interaction AND narrative therapy where a story is the basic unit of experience.

Klaus Hu, artist, curator

Born 1963 in Heidelberg, Germany. While trained in stage design, painting, photography and video, my work focuses on narrative and spatial concepts using various media. Taking part in international festivals: Sao Paulo, Brazil. JVC Tokyo, Japan. (SPECIAL MERIT AWARD). Berlin (cinema Arsenal), Germany. WRO Wroclaw, Poland. Osnabrück (EMAF), Germany. AVE Arnheim, Netherlands.

Continued training in Visual Culture during a guest study at Katharina Sieverding, UdK, Berlin from 1998/99. Taking part in site-specific competitions from 1998 till 2005 (e.g Busan Biennial outdoor project, Arriyadh housing project, Saudi Arabia 2005, and extending my research on conceptual and curatorial topics in 2005/6, which recently have been presented for funding. Currently, I am re-researching Space and Narrative Identity, focusing on installative approaches and conceptual rolemodels in contemporary global visual culture of exchange. I took part in conferences Mutamorphosis Prague (Leonardo Forum) and Re-Place Berlin 2007.



KLAUS HU 2006 "STILL RUN NO 3" oil on canvas
150 x 150 cm

Klaus Hu is represented by VG Bild-Kunst.
For previews, please visit the links at
ARTISTSSPACE NY
http://www.afonline.artistsspace.org/view_artist.php?aid=586
ARTNEWS.INFO
<http://www.artnews.info/klaushu>
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- 1 Henry Bergson. 1896. "Matière et Mémoire." In *Essai sur la relation du corps à l'esprit*. German 1908 as "Materie und Gedächtnis. Eine Abhandlung über die Beziehung zwischen Körper und Geist"), aktuelle Ausgabe: *Materie u. Gedächtnis*, Meiner-Verlag für Philosophie, Hamburg 1991.
 - 2 Gilles Deleuze. 1985. "L'image temps I + II" - chapter of *filmediting, Das Zeit-Bild*. Kino II, Frankfurt a.M. Frankfurt am Main: Suhrkamp, 1991.
 - 3 Paul Ricoeur. 1984. "Time and Narrative." Translated by Kathleen McLaughlin and David Pellauer. The University of Chicago Press.
 - 4 Merleau Ponty. 1964. "The Visible and The Invisible." Paris: Gallimard, also see Wikipedia.org on Merleau Ponty.
 - 5 Richard Prince. 2006. *Spiritual America*. The Guggenheim Museum Publications.
 - 6 Eric Sween: eric@boulder.net, www.narrativespace.com/sween.html.