

### ***Untitled (between). 2007***

*Untitled (between)* is an installation work with three photographs. It is a sculptural work in itself and a site for the photographic work, *between*, to be installed. It questions how we produce space – positive and negative – through the relationship between a work and a gallery space. It also examines the activation of a space and the viewer's perceptual attention. The relationship between *Untitled* and *between* is not only about site and work, rather, some concepts of *between* are repeated and emphasized in the structure of *Untitled*.

The *between* series shows a space between the photographs in a gallery space. The part of the photographs can be seen in the work, but it is difficult to find out the subject matter. Although the question of dealing with edges is an important aspect in photography, in *between* cropping plays a far more important role. The composition focuses on the edges of the photographs, on the transition to the outside, and how “cut” corresponds to corners, edges, and blank space in the photograph. At the same time, it emphasizes a space positioned in the centre of a composition. The title *between* alludes to the significance of the space. This significance relates to the Berlin show, where these were photographed. The installation necessitated an interaction with the viewer to imagine the relationship between the photographs, since the meaning of each photograph was read through another, however fragmentally, intermittent, or chaotic their relationship may be. The installation activates the viewer's perceptual attention and vice versa. Therefore the space, *between*, represents a place where the viewer experiences the installation. *Between(2007)* also repeats the Berlin installation in terms of the activation of the space and the viewer's perception.

In a gallery space, the wall between works is an invisible social code. The code creates a hierarchy in the space. *between* forces the viewer look at the wall to be aware of the code. As I mentioned, in *between*, a wall is as important as the photographs; the periphery is as significant as the centre. The other photograph, which does not show the space between photographs, represents a wall, an image and the edge of the photographic paper equivalently. It works as a reference to the Berlin show because it is installed with the same small nails as used in the show. Thus *between* offers a slightly different way of looking. In *Looking Away: An Introduction to Jacques Lacan through Popular Culture*, Slavoj Žižek states that even if a thing has one image when viewed from the front, numerous conditions in multilayered relationships can be seen if it is glanced at from a slight angle, and different things can be made from these same conditions by rearranging the relationships.\*<sup>1</sup>

“Allegory is consistently attracted to the fragmentally, the imperfect, the incomplete...” (Owens. P.55)\*<sup>2</sup>

*Untitled* is a sculptural work consisting of two walls and a floor. It was made as a site for *between* and also proposes that the viewer relocates her/himself in relation to the object and its space. In *Untitled*, two photographs of *between* are framed with the unconventional frame which has only three sides while one side is missing. One of them is placed on the corner and the other on the edge of the wall. The other is pinned with small nails on a lower height. The walls and floor are painted white which one may associate with a white cube.

Since the work without one side of the frame is placed at the edge of a wall, it looks as if the work was cut in the middle together with the wall. This interruption arouses the viewer's imagination to continuous space and enables she/he to feel the sculpture-ness of the work. In the same way, the other framed work placed at the corner of the wall also inspires her/his imagination for invisible space. Thus the incomplete frame and space allows the viewer to create imaginative space. Each of these three photographs is placed at a different height so that one has to move beyond the prescribed viewing distance. The unframed work placed at the lower height invites the viewer to move towards the installation. Since the space is just large enough for one viewer to come in, the intimacy between the viewer and the work is created. Thus while the viewer is looking for locations in relation to the object and its space, she/he creates and experiences the different qualities of the space. The viewer is seen as the object to be photographed in the installation since *Untitled* imitates framing it. The thickness of *Untitled* exaggerates its own sculptural quality. A white floor works as a space for interaction between the viewer and the work, on the other hand, its pure whiteness works as a refusal for the viewer to come in. The viewer might be afraid of making footprints on the sculptural object. However, the footprint indicates the viewer's existence and works as a documentation of this interaction. Thus there are some photographic aspects in *Untitled*.

There is a certain aesthetic in both *between* and *Untitled* with their whiteness and graphic shape and form. The quality of light in the photographs is repeated in the space of *Untitled*. The simple repetition with its colours, lines, and light creates a certain rhythm. The various tones of white apply consciousness to a fine difference to the viewer. The gradation of white is changeable and emphasized by the condition of light. The power of graphics generates awareness of what you are looking at. These vertical, horizontal, and diagonal lines lead static and dynamic movements of the viewer's gaze and generate the perception of the space.

The incomplete white cube, *Untitled*, opens the relationship with the site. The gallery is a moment, a fraction of experience that will allow someone to experience reality in a different way. If placed outside of a gallery space, it becomes the extension of the gallery. It creates the different relationship between the gallery and the outside for viewer to continue activating beyond. Its imperfect form enables unexpected conditions of the environment to cooperate together; the shape of shadow is changed by the position of the sun, the environmental scene

is reflected on the glass of the frames, and its whiteness enables us to see the reflection of the colour of surroundings such as the architecture of Luis Barragan. If placed in a gallery space, it functions as a smaller part of nested boxes in relation to the gallery. In the nesting structure, the gallery can be read as a smaller part of the world outside. It will also emphasize the relationship between the gallery and the outside by the sunlight through the window.

In conclusion, the concept of the activation of the space and the viewer's perception is repeated, through *between* and *Untitled*. The activation enables to create the different relationship between spaces – positive and negative; negative space can activate the viewer and vice versa. *Untitled* necessitates the viewer's interaction and the participation integrates it into the artwork. It generates the activation of the space and the viewer's perception by its photographic such as documentation, cropping, way of looking, fragment, graphic, and so on. There becomes the new relationship between photography and sculpture can be seen.

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\*1 Atelier Bow-Wow. (2006). *Bow-Wow from Post Bubble City*. INAX Publishing. Tokyo.

\*2 Owens C. (1992). *Beyond Recognition*. University of California Press. California.