

# Dangerous Beauty

## **Recipe of the ingredients:**

Oil; our addicted energy source.

Water; the whole visible world in one drop

Fire; the use of energy, the danger

Vibrations; transactions and reflections of our reserving spectrum

Objects; understanding

Installed; man-made

Collage; combined

Visitors; the receivers

This implements some political questions. F.e. Do we really need the dangerous oil as our primary mobile energy source?

## **Description of the project:**

It is a collaboration project between the Icelandic artist Haraldur Karlsson (Interactive sound-installation) and the Austrian artist Bettina Schülke (concept, collages, object, video-installation). Dangerous Beauty is a site-specific installation project dealing with the content of the perception of space and time.

Vibrations are the elements we have chosen to make this process visible. Everything is situated within a process, everything is in motion, with a faster or slower speed and this fact is inseparable from time and its connected environment. Taking this chain of thoughts further, there is the space, the understanding and the receiver, who is in between. Through the physical movement of the receiver, an active and temporal engagement is taking place. Within this project we reflect on these processes and see the element of vibrations as a sort of deep mirror.

Dangerous Beauty is a conceptual based project comprised out of several components.

### **Video-Installation**

200 x 300 cm x 10 cm sized pool, filled with oil, is spread out on the floor. This appears like a deep mirror with a still wet, shiny, oily surface. The beamer projects on the ceiling above the pool in order to reflect on the liquid surface. The video is based on the process of transaction. Images taken from the reflective surface of liquids are becoming transformed, put into motion into a depth that is deep as the height of the space.

### **Interactive Sound-Installation**

This installation is based on the idea of the flickering fire and how the receiver is interacting by moving through space with a personal motion. Small fire on oil lamps placed near the pool will be used to control the speed of natural tranquilized liquid-sounds. So the traffic in the space swirls the air that makes the fire dance. Receivers can for example also use their mobile (flash) lights to speed up the sounds or their hands to slow it down or increase/decrease the density of a multi-channel soundscape.

## **Collages**

Images taken from the movement of the surface of water and motion is captured at a point of still stand on a picture plane. Through slicing these images in organic shapes and rearranging these forms, a process of deconstruction and construction is taking place. Our own surrounding is influenced through our entire surrounding, even of these elements, we do not see immediately. But exactly these can be most dangerous ones. I do pick up fragments of contamination which are at first glance for our eyes often invisible. The beauty and clarity of the surface can be just an illusion. In this sense, water can be seen like a mirror, that turns everything into reality.

## **Objects *Landfields***

They refer to huge "garbage islands" built "naturally" out of garbage which is washed up through the motion of the current. These objects, the *Landfields* are printed on aluminum. Through laser cut outlines and holes create the irregular shape.

## **Theoretical considerations:**

Physical, bodily and mental engagement with the artwork and the space implements a multi sensorial experience. Vision, sound, touch and motion changes the perception, which creates, enhances and adds a new dimension in the flow of information. The trans - sectoral aspect is explored through different ways of perceiving our surrounding. Within this process it becomes visible, that spatiotemporal thinking and perception is connected to action. The sensory perception emerges through movement of the vision, which is creating space. It should be noted that some of the most significant contributing factors to our shifting perceptions include the effects of technology on human awareness of the scale of space and the changing sense of self that this awareness has created

## **International Partner:**

The Association of Icelandic Visual Art (SIM) is presenting the collaboration project "Dangerous Beauty" (site-specific video - installation and interactive sound installation) at the new exhibition space at Korpulfsstadir (confirmed) at the end of 2008. The Association of Icelandic Visual Art is highly interested in extending their international collaboration contacts and creating new networks to other partner organizations. SIM it runs residency spaces for artists from abroad.

## **International Artistic Partner:**

Haraldur Karlsson is an Icelandic new media artist, supervisor, teacher at the Icelandic Academy of the Arts and member of the Association of Icelandic Visual Art (SIM). He studied 4 years fine arts at the academy in Iceland, then 2 years video art in the Netherlands and 3 years Sonology at the Royal Conservatory den Hague. Haraldur exhibited and performed number of projects in various venues, like the Argos festival in Brussels, Sonic act festival in Amsterdam, NoD Prague, Living art museum Reykjavik, the Reykjavik art museum. The summer 2008 Haraldur was Artist in Residence in Amsterdam at STEIM (Center for research & development of instruments & tools) and dedicated his time to work on the Dangerous Beauty project.

In Spring 2009 Haraldur Karlsson will be Artist in Residence in Austria, where the site specific video-sound installation project Dangerous Beauty will be further developed.

**Austrian Partner:**

Bettina Schülke is an Austrian Artist, Doctoral Researcher at the University of Lapland, Faculty of Art and Design, Mediastudies. Her research theme is "Transaction" (Phenomenology of Space and Time Dimensions). Schülke holds a Masters degree from the University of Fine Arts. She has exhibited widely at international venues like the De Winkelhaak Design Museum, Antwerp, BE; Kemi Art Museum; Lume Mediakeskus, Helsinki, FI; the MAK-nite (Museum of Applied Arts), Vienna, AUT. Her textile works had been presented at the Austrian Pavilion at the 8.th International Architecture Biennale in Venice, IT. She is teaching at the the University of Lapland and the Kemi/Tornio University of Applied Science, FIN.

Bettina Schülke  
Haraldur Karlsson