

Jad: A Birds Funeral

I am unsure of my position. Am I watcher or watched? The birdcalls punctuate the scene, even if I don't see them; I imagine them, hopping from rock to rock. I don't think it matters if they live in my memory, or in front of me. Memory and memorial meet.

Feedback: The way Jad moved through the installation affected the reading of the work very much, I would have liked to have experienced the work for longer, without the distraction. This element could have worked very well with the work, but in a more performative way – I wasn't sure if it was an installation or a performance.

Aïcha: Meet Me Half Way

The viewing platform tells me I am safe, but this insistence is none-the-less disconcerting, heightened perhaps by a disembodied voice directing my attention to the remains of an old couch, and a carefully laid out scenography of rusted nails and hinges. A narrative unfolds across three actors, an unlikely tragic love story between a couch and a lighthouse, while implements of attachment bear witness.

Feedback: I enjoyed the narrative, but I didn't connect the larger themes to the work until I was it was explained afterwards. I had to work to feel the tension that was intended, the theme would connect more strongly to the narrative if the tension could somehow be built in a more natural way.

Amalie: District One

White paper flags wave in the wind, lolling from one side to the other, tethered down provisionally, twined together between stick and rocks the flags neither standing on their own, nor fully flying. They are trapped between the land and air animated by their surrounding environment. Do they fail to be flags? Or does their failure transform them into something else?

Feedback: I'm not sure if the text was necessary to add to the work, I think I would have read failure and aspiration in the material without it. The delivery of the text could be stronger, or somehow more integrated in the work if it is a necessary element.

Karina: Untitled.

Structure upon structure. Labour upon labour. Layer upon layer. Matter displaced, processed, milled, machined, transported, attached, arranged, affixed, made into material. To make what? A shed, a shelter, a place, a ruin? Who owns this place? Is ownership only valued in relation to function? Am I trespassing?

Feedback: I think the work would be stronger with more research – I was pulled out of the narrative by some of the descriptions, when they didn't quite match the structure I was in. Tensions around the connection between use, function, ownership and usership could have been strengthened, and I feel like this would have added to the work.

Sarah:

A strange landscape. Discordant sounds punctuate the air, and the remains of some kind of ritual seem spread around, perhaps a ritual performed by the wind. Reanimating the remains of birds and berries, making them dance in the puddles. There is tension in this site, between object and function, sound and scape, image and experience.

Feedback: I read unintentional elements in the work, although this doesn't necessarily take away from the experience. I feel like the intention of the work might be clearer, or more impactful, as a sound walk, or some other more individual experience, perhaps with some text elements. This could heighten the tension between landscape and perception of nature.

Vivi + Ana: Untitled

If all traces of humanity disappear, how can we remember our past? Does all remediation have to erase history? Is it reconciliation if the trespass is unremembered? How will we remember if we remove our traces? Is this remediation for us? To ease the burden of our remembrance? To make us forget we are natural elements too?

Feedback: For this work the delivery is very important – I wasn't always convinced by the delivery of the material. I think a certain amount of earnestness is needed in order to build the fiction, this only comes with a lot of practice.

Notes about my work:

Dissociative – too long.

Demanding – slow motion.

Water was less natural – maybe make it slower.

What was the aim. The relation or history?

Speaker – read by a voice instead, or hidden

Didn't follow the text. More impactful when read – edit more.











