

KLIMENTINA JAULESKA
SCREENS - MEDIATORS BETWEEN

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Acknowledgments

I would like to thank the following for your guidance and inspiration:

Iain Kerr, Andrew Atkinson, Nancy Goldring, Christopher Schade, Nancy Bowen, Janelle Covino, Tiana Peterson, Patricia Lay, John Czerkowicz, Robert Whitman, Vito Acconci, Krzysztof Wodiczko, Jonathan Goodman, Jenny Dixon, Leonardo Drew, Giovanni Santamaria, Charles Simonds, Michael Taussig.

Special thanks to Alyssa E. Fanning, Christopher Luongo, Roneta, Gianluca Bianchino, Caleb Prewitt, John Vigg and Haris Ahmad for helping me to realize my projects.

And most thanks to my family for your constant support and encouragement, especially to Zoran Jauleski and Dimitri Jauleski for your endless help with my artistic pursuits.

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SCREENS - MEDIATORS BETWEEN

Private spaces and intersubjective experience are the foundation of my work. Familiar objects and places accumulate the energy that we project on them and emit back into the environment. Thus, by altering their form they lose the original function and gain new meanings.

After dividing and reassembling objects parts, I insert screens (Fresnel lenses recovered from discarded TV sets) in their cuts. The lenses distort the objects until they are barely recognizable. The space is also sliced in sections, where the screens are set up in order to invade personal space and further the sense of disorientation. This causes discomfort that highlights viewers' awareness of their surroundings. The magnification of the lenses stretches the image and alters sensory perception, fluctuating between abstract and figurative, materiality and illusion.

The active participant moves around the pieces and engages the space. Therefore, the screens intervene and change object's form and viewer's appearance. The participant is always between the transparent planes and is being mediated by their parts. This forces participants to view others viewing them through the work, while they are all together being distorted. What they see is an illusion of shape, size and distance. A dynamic image is generated; a collage of merging body parts, furniture and TV screens, creating a metaphor of the tension between nature and technology. A tension that changes how we perceive the world and deeply alters the sense of self. An unrecognizable sound is played in a loop; a deep low pitch produced by a quick tremble of the plastic lens, building an environment that entirely envelops the senses.

The HOME

The following pages display “The Home” series, a body of work that explores the fine line between public and private spaces, and the fragility of everyday patterns that exist in one’s home. TV screens divide furniture and spaces into sections. Participants walk through and around the environments resulting in a fully transformational experience.



Home I
2012
114" x 93" x 60"
Furniture, TV screens (Fresnel lenses)

The wall of screens divides the reconstructed artist's living room in half. Participants can walk around the wall and enter the space from a rear door.



Home I
2012

View from outside.



Home I
2012

Installation shot with participant.



Home I
2012

Back view, detail of interior.



Home II
2012
114" x 84" x 50"
Furniture, TV screens (Fresnel lenses)

Installation shot with participant.



Home III
2012
150" x 200" x 200"
Furniture, TV screens (Fresnel lenses)

Installation shot with participants.



Home III
2012

Installation shot, detail.



Home III
2012

Installation shot with participant, detail.

The CHAIRS

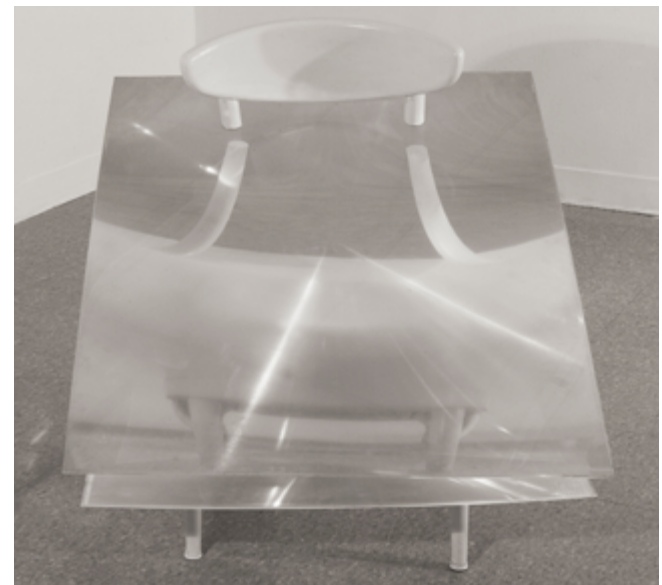
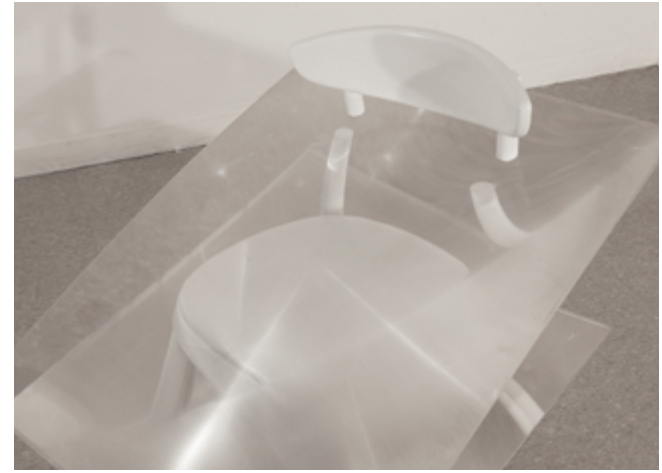
“The Chairs” series focuses on chairs that become representative of the human body. Through a slicing of the chairs with screens the works become a commentary on our fragile and fragmented human condition. In the works, the chairs support the screens, while the screens cut the chairs into separate planes and distort their form. The screens create the visual effect of a loss of gravity and elevate the sense of displacement that is present in the works.



Chair II
2012
33" x 42" x 20"
Chair, TV screen (Fresnel lens)



Chair I
2012
Chair, TV screen (Fresnel lenses)
28" x 32" x 36"



The SELF-PORTRAIT

“The Self-Portrait” is composed of thirty canvases that are stretched with articles of the artist’s clothing. Texture is the central element of the work, which serves to emphasize the vast complexity of our layered individuality. The installation is variable in dimension.



Self-portrait
2011
48" x 50"

Clothing on canvas (pants and t-shirts)

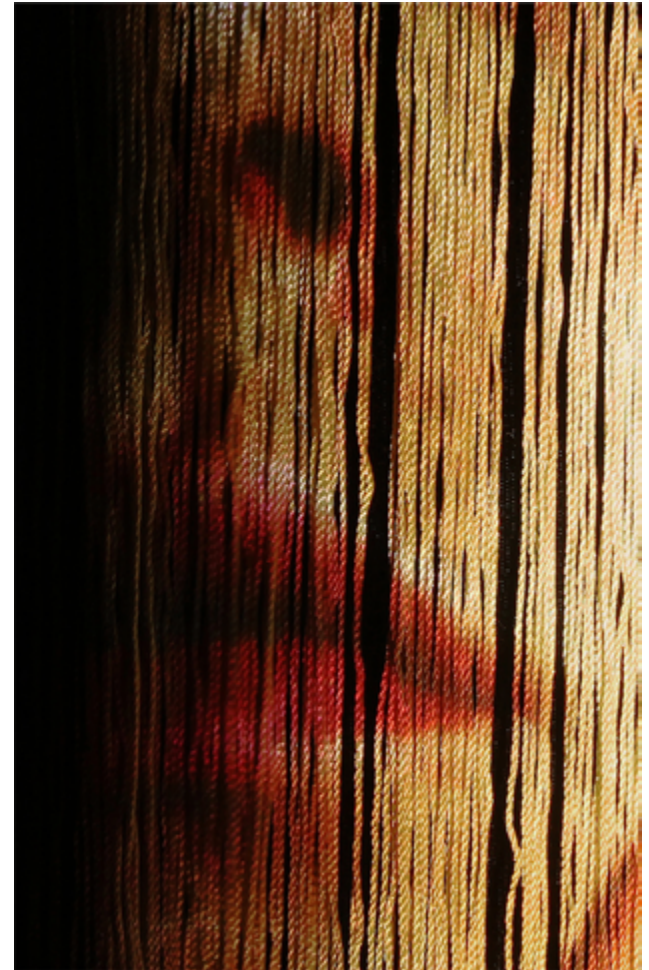
The MATERIALS

The following works display objects and materials from our everyday life that through use and association take on new meanings, both personal and cultural, and thereby acquire new states of importance. The visual properties of the objects become modified and distorted to explore our complex relationship between the objects that surround us, the environment they exist in, and our perception of this relationship. This experience becomes a metaphor for our navigation between the internal and external world.



Apparition
2011
18" x 56"

Thread, background for projection.



Apparition
2011
Photographic projection, thread

Self-portrait projected on thread, detail.



Apparition
2011

Video projection, thread

Video of a hand attempting to catch thread, projected onto thread. See video at: www.jauleska.com



Balance I
2011

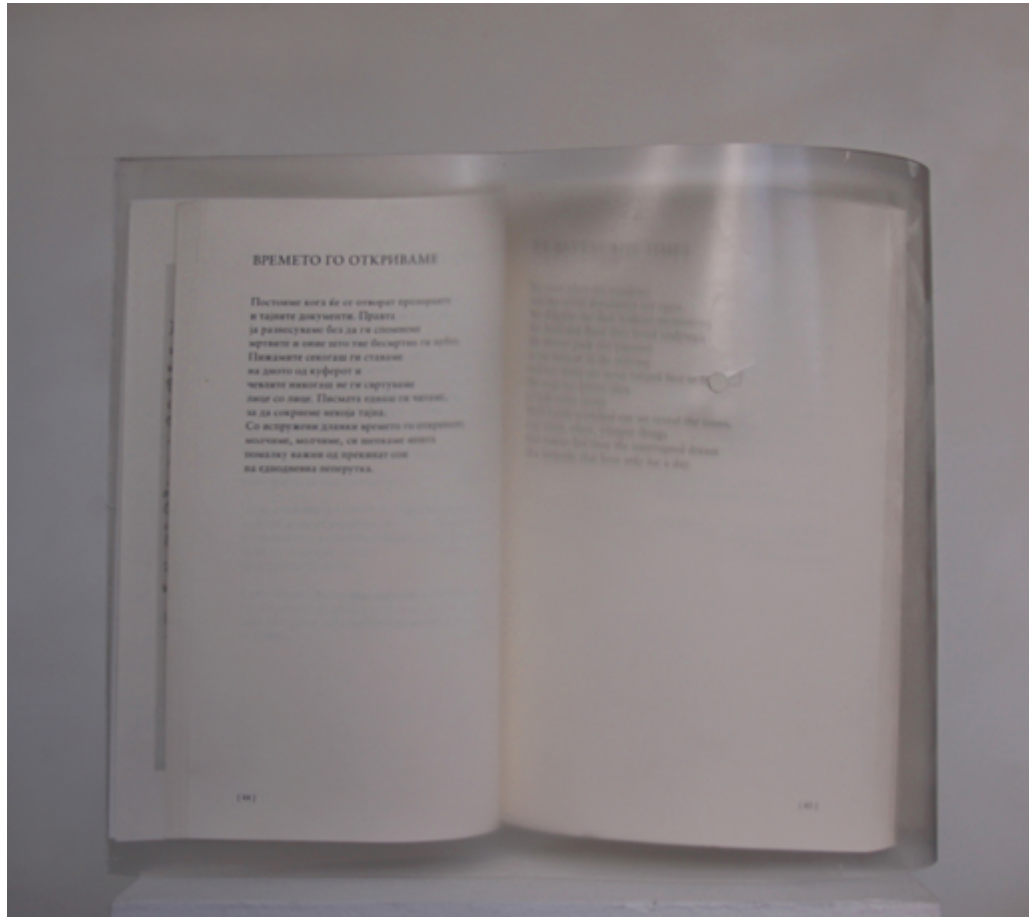
10" x 8" x 8"
Glass, resin on wood



Balance
2011
Resin, glasses on wood
Variable installation.



Balance
2011
Detail.

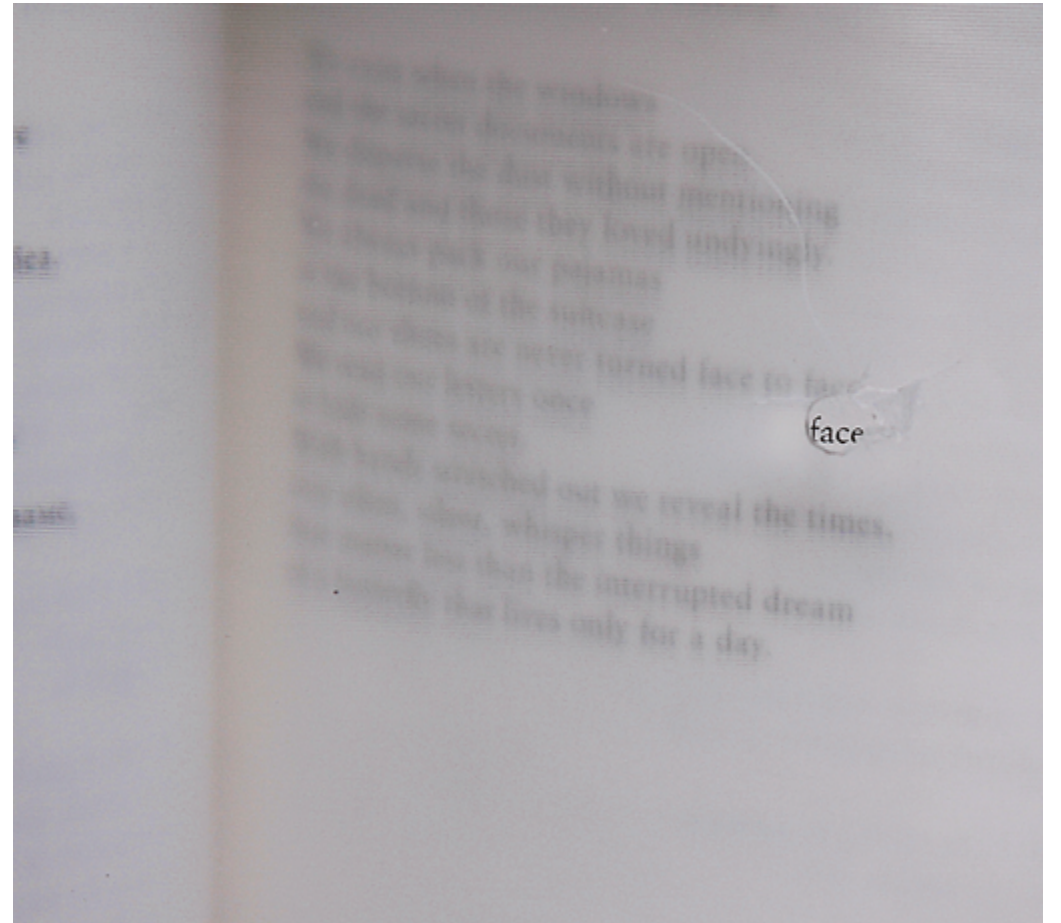


Revealing
2011

10" x 12" x 4.5"

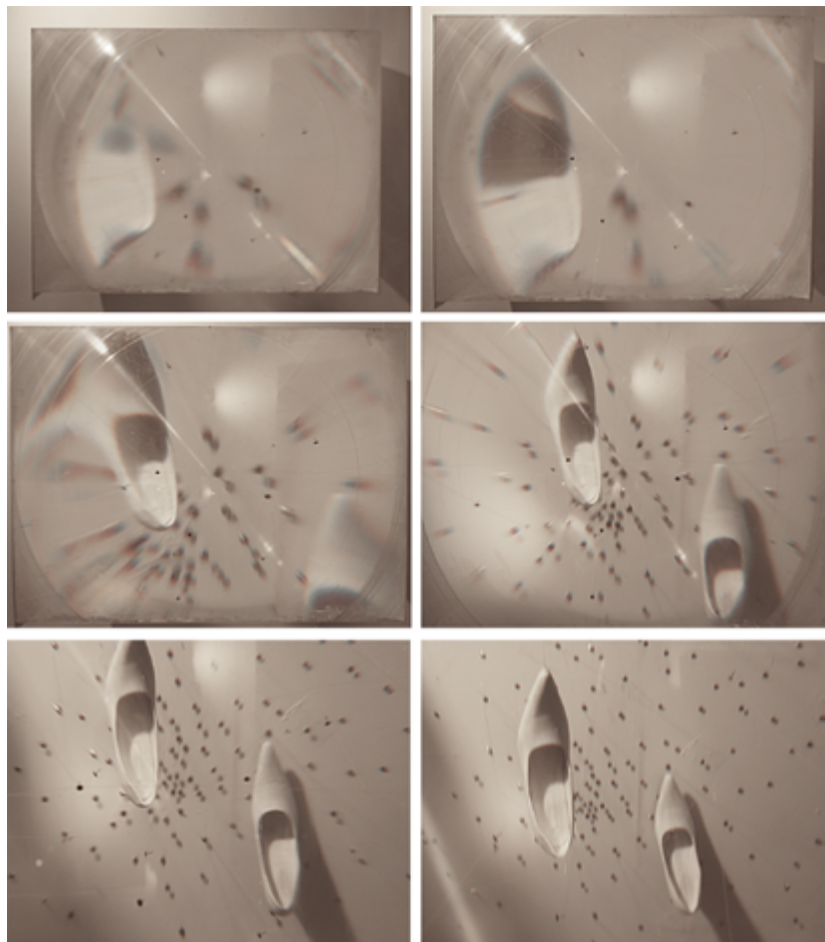
Book, TV screen (Fresnel lens) with hole

Book (*Remnants of Another Age* by Nikola Madzirov) enclosed in a screen. On the left side is a poem written in Macedonian, on the right is the English translation, which can be read word by word through the hole.



Revealing
2011

Detail.



Never getting there

2010

40" x 53" x 53"

Shoes, TV screens (Fresnel lenses), thumb tacks

TV screens form three sides of a cube that is attached to the wall. Walking toward and away from the piece dramatically transforms the viewer's experience of the work.

See video at: www.jauleska.com



TV

2011

38" x 50"

Yarn, TV screens(Fresnel lenses), socks, stockings, metal grid

Hanging piece, viewed from both sides.

The PROCESS

A conversation between Kristen Brandoff and Klimentina Jauleska

Kristen Brandoff: Let's start from the beginning. Walk us through your thought process. Where do you begin a piece?

Klimentina Jauleska: I spend a lot of time trying to find the right object. Whatever I do I'm always looking. The object has to resonate the specific quality that I'm searching for. The search can be anywhere, at the market, on the street, or in a home. After I pick an object I curiously play with it; I cut it, bend it, burn, brake, and combine it with other materials. I try to understand how its properties inform my practice.

For instance, one day I opened up a TV, took its screen out and discovered its transformational characteristics. People watch TV everyday, but I don't. My interest starts when the TV is off.

KB: I noticed that you have started to move into materials found in the home.

KJ: I'm attracted to places and materials that accumulate life; objects on which we project our daily energy. After I modify their form, they stay recognizable, but their relationship to us changes. So, the alterations are indirectly affecting the parts of us that were reflected onto the object. For example, cutting a wooden chair in half, on which we can sit and experience when at rest, now conveys anxiety when its function is deprived.

The screens break the objects in some cases and act like a filter that allows the

viewer to experience them in stages of understanding.

KB: When I look at your work, I think about optically based phenomena. I always think it's interesting that phenomenologists often go back to the home.

KJ: I see the home as a place where our "essential" self exists, and exists only there. It can be a house or a country, even a language. As soon as we enter any unfamiliar space our level of comfort declines and we change our behavior. Thus, when the home is disrupted, the sense of self is too, bringing unbalance and disorientation to our human state.

In my work *Revealing*, a book is enclosed in a screen. On the left side you can clearly see the poem written in Macedonian, my mother tongue. On the right side is the semantic translation in English, presented in a dimmed area of the screen that can only be read through a hole, word by word, slowly. This is meant to represent the barriers of communication experienced as an outsider. Living in a state of flux, this is very much about the fractured existence of home.

KB: You talked about the idea of looking and being looked at. Could you talk more about that?

KJ: In the series I'm currently working on titled *Home*, screens cut the furniture to create a certain path for participants to interact with. They divide the space and mediate a communication between viewers. So, when the

viewers walk between the pieces, they look at other viewers who are looking at them. It is about being in at least two places at once and experiencing indetermined things as well as merging the public and the private space into intersubjective environments.

KB: When you say you don't like narrative, it seems like you mean that you don't like illustrative narrative.

KJ: Yes, it's like if you are writing a story in prose. I would love to tell stories in poetry, and that's where the minimalistic decisions work the best. I want the work to speak for itself, instead of imposing a narrow narrative.

KB: This is kind of a jump, but I'm thinking about the materials you use in the sense that you are drawn to monochromatic/limited color.

KJ: Changing to monochromatic makes the viewer look at form without the distraction of color. It is about giving the right amount of information. For example, in *Self-Portrait* the piece is reduced to its texture. In a way it's an argument for looking at detail; just by looking at texture you can have the tactile experience. This haptic sense activates the memory of touching things without touching them.

March, 2012

SPLITS

In the moment of creation, every artwork outlines itself in a historical map, interconnecting the present with history. In the Post-Minimalistic 1970's, artists reconnected with Minimalism and appropriated its dry elements into emotional structures. Its inception originated in feminine sensitivities, where new materials with flexible properties were introduced and many metaphors in the phenomenological field were opened. In the early 1990s, Post-Minimalism was revisited by artists such as Rachel Whiteread, who situated her art between the abstract and the figurative, between the literal and the metaphorical. Rachel Whiteread's sculptures, cast quotidian objects and rooms in their negative space, are apparitions of familiar forms. She is negating the function of objects as they are transformed, but which stay recognizable. This state of things being in-between and appearing unexpected, as well as the condition of displacement and homelessness, brings me to the work of Gordon Matta-Clark.



Rachel Whiteread, *House*, 1994

Whiteread directly quotes Matta-Clark's idea of a disabled home. Matta-Clark alters existing architecture by cutting into it and removing parts from it. By undoing a building or splitting a house, he changes its preconditioned state, conveying how the family copes with the imposed social structure of its living space. To divide houses or furniture is a simple but powerful action of disturbance in one's private life. As Dan Graham discusses in his book *Two-Way Mirror Power*, Matta-Clark's cuts revive historical memory and reveal the collective unconscious.



Gordon Matta-Clark, *Splitting*, 1974

Dan Graham is an artist who examines many of the psychological and phenomenological positions of viewers experience. His work merges public and private cultural systems through the glass pieces he places in socially active spaces. These architectural structures mediate between us and our individual relationships to the environment. With this body of work he places viewers in the core of the artwork and objectifies them. The participant caught in Graham's work finds him/her self in a position of looking at others and being looked at by them. Existing in both environments at the same time changes viewer's psychological and phenomenological experiential knowledge of self.



Dan Graham, *Two-way mirror*, 1991

TRANSFORMATION

In moving from work based in objects to environments I now exercise both forms of expression. In order to maintain the participatory element it is essential for me to expand in scale and fully alter spaces. By using the plastic transformative medium, I will continue to slice spaces and cut through objects. I will alter whole house, in which the concepts of disrupted personal space will gain impact because of the authentic context. I will create a situation that directly mirrors the imbalance and disorientation that we encounter regularly in daily life.

Applying this gesture on a bigger scale will take my work outside the gallery. By restructuring existing places charged with human presence, this work will gain new context, meaning and form.



Klimentina Jauleska in her studio
2011

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