

Lemusan Adaptions : a rain forest project

Autor(en): **Loux, Andrea / Maria, José**

Objekttyp: **Article**

Zeitschrift: **Schweizer Kunst = Art suisse = Arte svizzera = Swiss art**

Band (Jahr): - **(2003)**

Heft 1: **fiction**

PDF erstellt am: **25.05.2024**

Persistenter Link: <https://doi.org/10.5169/seals-625967>

Nutzungsbedingungen

Die ETH-Bibliothek ist Anbieterin der digitalisierten Zeitschriften. Sie besitzt keine Urheberrechte an den Inhalten der Zeitschriften. Die Rechte liegen in der Regel bei den Herausgebern.

Die auf der Plattform e-periodica veröffentlichten Dokumente stehen für nicht-kommerzielle Zwecke in Lehre und Forschung sowie für die private Nutzung frei zur Verfügung. Einzelne Dateien oder Ausdrucke aus diesem Angebot können zusammen mit diesen Nutzungsbedingungen und den korrekten Herkunftsbezeichnungen weitergegeben werden.

Das Veröffentlichen von Bildern in Print- und Online-Publikationen ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. Die systematische Speicherung von Teilen des elektronischen Angebots auf anderen Servern bedarf ebenfalls des schriftlichen Einverständnisses der Rechteinhaber.

Haftungsausschluss

Alle Angaben erfolgen ohne Gewähr für Vollständigkeit oder Richtigkeit. Es wird keine Haftung übernommen für Schäden durch die Verwendung von Informationen aus diesem Online-Angebot oder durch das Fehlen von Informationen. Dies gilt auch für Inhalte Dritter, die über dieses Angebot zugänglich sind.

Lemusan Adaptations:

A Rain Forest Project by Andrea Loux and José Maria

Andrea Loux has made a name for herself with what she terms as her “adaptations.” These are works in which the artist penetrates the realms of certain persons, adapting her body to make it fit into a crate, closet, bookcase or any other piece of furniture and then taking a picture of herself there using a delayed-action shutter release camera.

The artist wanted to extend this approach to the rain forest of Santa Lemusa, but she could find no loopholes amid the island’s lush vegetation into which she could fit her entire body.

On the End of Reality in Fiction

Or why art, along with Saddam Hussein, is going to the dogs

The scene, ostensibly in northern Iraq, shows several Kurdish fighters running for cover behind a parapet. Crouching down along with them is an American woman journalist. We see her unflinchingly continue to speak into a microphone that is barely visible at the bottom edge of the screen. Then we hear someone scream, and everyone temporarily flattens down onto the ground; a few people protectively fold their arms around their head. At this point, the reporter has also flung herself down, turning her head sidewise to gaze out at the camera, which continues to be aimed in her direction. In an undertone, she explains that they are caught in the shooting. Then the all-clear signal rings out, and everyone – the fighters and the reporter – scrambles to their feet. Some point with outstretched arms towards a room to the rear as the apparent source of a round of artillery fire. Probably, the shots whizzed over the heads of the small group. But we do not really know anything, nor do we learn anything more, and the camera continues to stare fixedly at the reporter as she practices her art in the form of a torrent of words as endless as it is redundant.

Or again, the fade-in of a scene bathed in a flickering green light. With a little imagination, our straining eyes gradually distinguish a shadowy figure moving about. Against heavy background noise, we listen to a report supposedly transmitted by a videophone-equipped reporter calling in from the front lines. From all we can tell, however, he might just as well be somewhere on Mars, or else sitting in his hotel room in New York or

This obliged her to first transform herself into a lock of her own hair, so as to find room in the orchid blossoms. José Maria followed her into the woods and photographed her in this niche, while protecting her from the insatiable tongue of the sambal-toad.

Andrea Loux: “While sitting as a ball of hair inside the orchid blossom, I had to think of Tom Thumb – how the thumb-high little boy sits in the downy ear of the horse, whispering the right way to him. I, too, tried to do the same...”

Kuwait City and filling us in on what he himself has been watching of the 24-hour transmission of front line news. In short, he is communicating the fiction of a reality to us, and, through the delivery of his report, reality is turned into fiction.

One journalist made the following comment in a recent newspaper article: “Were the toll of casualties not so tragically high, in Baghdad last week we might have fancied ourselves spectators at a production by the theater of the absurd. Thursday morning still, street cleaners were sweeping the streets.” What does the toll of casualties have to do with whether or not we are attending the theater of the absurd? The fact of the matter is that the population of Baghdad has indeed been experiencing an absurd situation during these wartimes: The city has been under occupation by an army, while at the same time public life is supposed to go on as normally as possible. Until the collapse of the government, stores were open and people clung to their everyday habits. Meanwhile, too, the government went on broadcasting its fictitious success reports. The journalists reporting on all this, on the other hand, have truly been at a theater, looking out at the action from their 15th-story hotel room window. The stage is the small excerpt that they get to see when pressing their noses to the window, with the stage players appearing on – and exiting from – the scene at varying speeds. For the first days, a stagehand in the background constantly lit up the stage sky with fireworks. Meanwhile, this or that journalist would explain the proceedings at a far remove, assessing the