

# INNER SPACE



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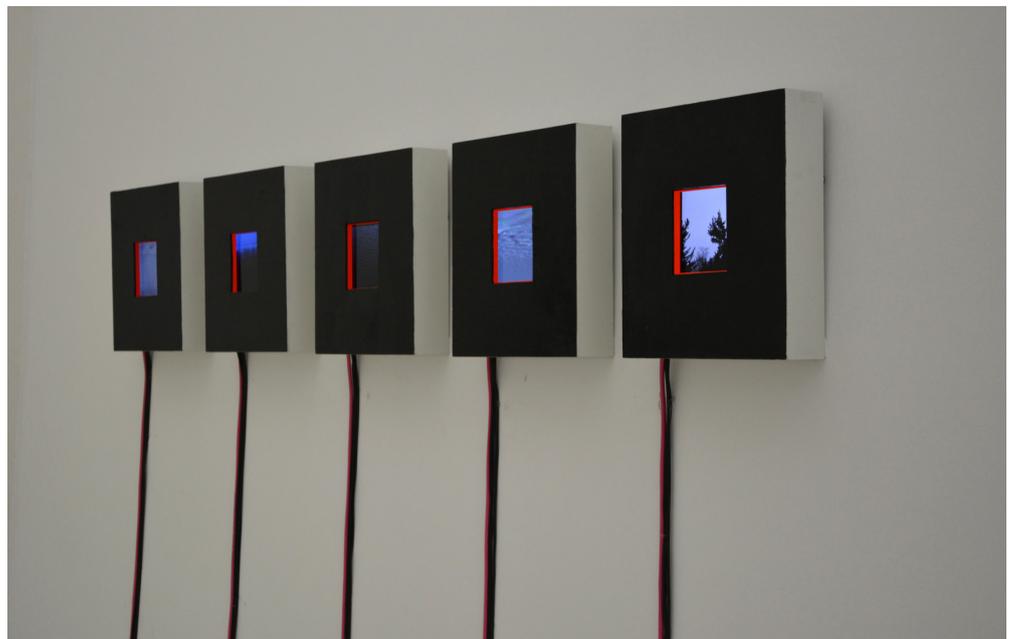
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## Abstract

*Inner Space* is part of a group of works created under the umbrella project *Imperfect Reconstruction*.<sup>1</sup> The image encoding/decoding is often associated with the ideal of perfect reconstruction. Experiencing something, an idea can turn into a movement, a finite set of elements, which can then be transported and unpacked as a reference to the original experience or movement. Imperfection is thus taken as a failure, for example a failure to understand. What interested us in this project were the distances and gaps that produce imperfection, defined as resistance of thoughts and movements to become determinate. *Inner Space* is conceived as a multi-channel video installation for small format monitors. A complementary set of

## Keywords

Imperfection  
Installation  
Spatiality

<sup>1</sup> <https://www.researchcatalogue.net/view/245942/245943>  
(accessed 30-Apr-2017)

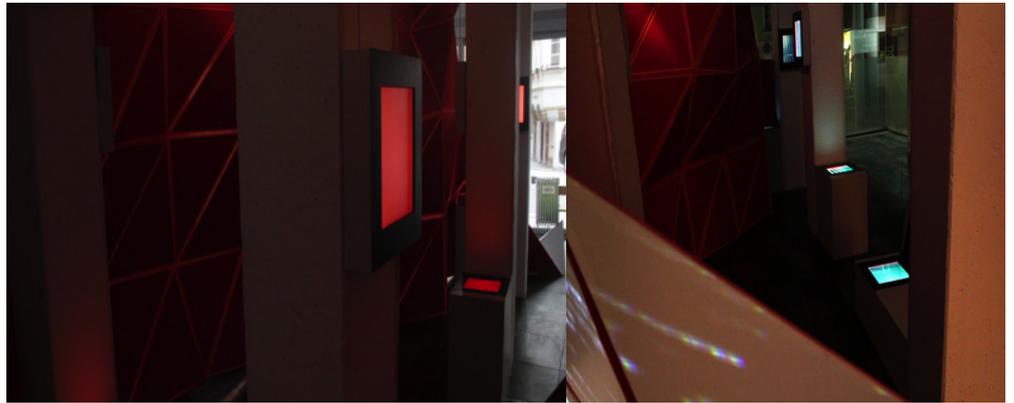
quasi-fixed video miniatures are recalled by a slightly indeterminate algorithm. As the name suggests, it was originally situated in an intimate, half-closed space, but it also refers to the fact that each piece is, in one way or another, connected to our *noö*-topology, the spatial particularity of our mind, the way we internalise the algorithmic.

*Inner Space* was originally shown on eight TFT monitors with custom black frames that yield a square image format (Fig. 1). We were interested in the material quality of the LCD screens, and how it could be brought out by the arrangement (horizontal installation combined with vertical hanging, using eight different spatial orientations, different hanging heights and relative angles). The space was intimate with faint light reflecting from a red surface. The videos themselves fade to and from red.

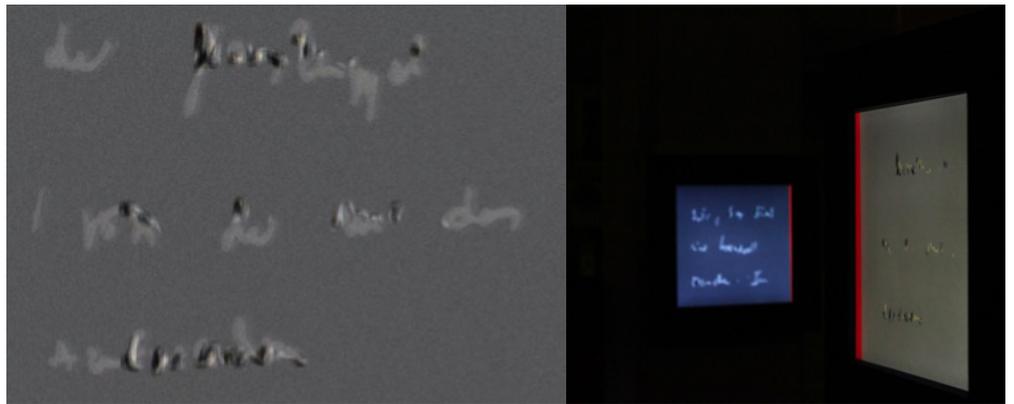
Seven miniatures have been created. In *Moor*, a spatially suspended blueish moorland landscape, the choreography of the filming hand is reconstructed through a "stabilising" algorithm, as a moving black boundary that now frames the video. In *Notebook* (Fig. 2), multiple things collide: The strange and archaic quality of handwriting; a notation from a dream diary; a process of exploring the structure of lightness of scientific microscopy, where articulations exceed from a neutral grey fond towards black and white; an exploration of the transition away from semantic deciphering to a purely graphical quality, giving particular quality to the interaction and rhythm of the text with itself. In *Site*, a long term exposure in greenish and yellowish colours, the space outside the gallery is observed through a differentially accumulating procedure. A time-lapse, slowed down, until it reached a point of calmness. *Precious Objects* is a playful piece on the particular close relationship we build with seemingly multiplied industrial objects, as well as with weird "objects", such as a peculiar reflection of light, a contour seen in a floor tile. *Fragments* assembles text fragments from the note books and dream diaries during the project's half year evolution. *Nets* (Fig. 3) reworks two hundred seconds of the activity of a simulated neural network. The network undergoes memory recall processes, which thus form the basis of this work.

A dynamical system defined by 81 mutually interacting masses reconstructs this structure as a folding and unfolding two dimensional figure. In *Phase*, the same data used for *Nets* is subjected to a different transformation. An algorithm tries to re-generate the structure as a phase space, the geometrical space which in the mathematical theory of dynamical systems is isomorphic to the underlying emergent behaviour of the network. This work consists of a series of long term exposures of the synchronous network's state evolution path projected onto different two dimensional perspectives of this space, and graphically exposing the different forms of recurrence and oscillation the neural system goes through.

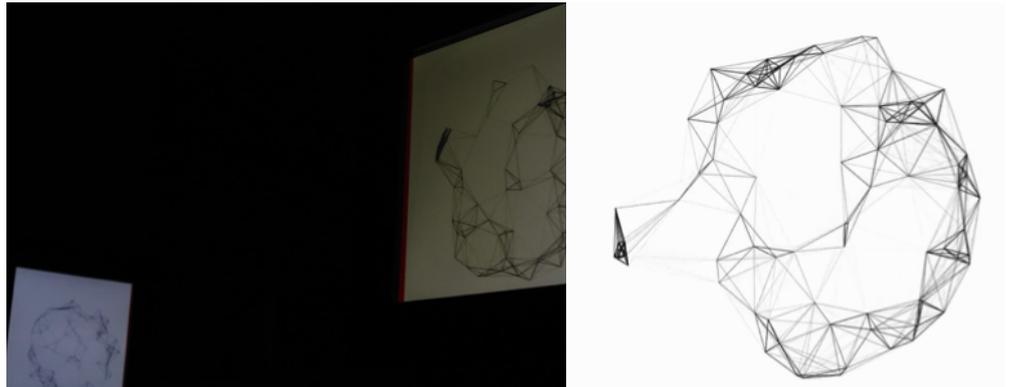
301 **Fig. 1**  
*Inner Space* installation  
view at esc media art  
lab (2016).



**Fig. 2**  
*Notebook.*



**Fig. 3**  
*Nets.*



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