

EESTI KUNSTIAKADEEMIA

VABADE KUNSTIDE TEADUSKOND

Installatsiooni ja skulptuuri õppetool

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The Poetics of Installation Art

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Introduction

Storytelling within an art piece allows for interpretation of the story from an individual perspective, making way for personalised meaning-making. It is encompassed by one broader story that the participant takes part in. With transmedia storytelling, the participant is able to fully immerse themselves in the narrative on several different levels. The special feature of three-dimensional art is its ability to bring a poetical story to life in different places, in a non-linear fashion by allowing us to immerse ourselves into a non-mnemonic communication process.

Installation art combines a flexible approach to display, while insisting on interaction and discussion with the audience as an integral part of the work itself.

I explore the ideas of empirical knowledge within a specific contemporary phenomenon of culture; more precisely as an art form, in which empirical versus theoretical and perception and sensation of the environment and space fuse together with the textual source of the installation. In Chapter One, *Installation as a form of art*, I define the role and intention of contemporary installation for the artist and spectator. This work also explores, how important and direct the role of the text is within the installations, which will be observed in Chapter Two: *Everyday poet project*. In the next three chapters- *Language functions in Installation art*, *Prosaic techniques*, and *Poetic Installation*, I unfold my ideas and provide some background for the terms poetic and prosaic installation, as well as highlighting the parallels between installation art and literature.

I. Installation as a form of art

Defining an installation as a medium or field of artistic undertaking is a continuous process. Installation is something it is wiser not to see as exhibition. If you do so, you place it within boundaries. Instead it should be approached with regard to any a given situation. Using this approach, we are creating a new situation informed by our own phenomenological presence. This allows us be aware of the wider context and to become absorbed more deeply into reading a story within the art piece, not outside of it.

The most interesting concepts regarding decoding an art piece involve the language that the artist uses. The large diversity between points of view regarding the artwork are strongly connected with artistic style and persona. For example, Oscar Wilde as a most intense mode of individualism (Wilde, 1891: 18) – Andy Warhol as something you can get away with. For Man Ray, the most successful art was that involving humour (Ray, 1981: pages unnumbered), Federico Fellini used a very distinct definition of art in a December 1965 piece written for *The Atlantic* magazine, saying that all art is autobiographical; the pearl is the oyster's autobiography (Fellini, 1965: pages unnumbered).

Art and artists' activity is hard to determine. It is somewhere between reality and fiction. It is a seismograph and the microscope, a path in the forest and Molotov cocktail. It is an exercise and ecstasy, thinking and enlightenment. Installation art excludes any connection to medium, shape and word. It leaves only appearance and rhythm. It is a stage to build one's own unique experience, which starts to become a poem. This attitude mixes together the children's game and the severity of the existential. Art, in a way, is magic delivered from the lie of being truth, writes Theodor Adorno (Adorno, 1951: 144).

One of the oldest art definitions is based around uncertainty. This uncertainty was depicted long before the avant-garde by the German philosopher Georg Wilhelm Friedrich Hegel speaking about literature: "Poetry is the universal art of the spirit which has become free in

itself and which is not tied down for its realization to external sensuous material; instead, it launches out exclusively in the inner space and the inner time of ideas and feelings.”¹ Hegel formulated this idea of poetry at a time when visual arts were defined by the impressions of romanticism. Some years later Jean Gustave Courbet rejected the academic conventions of Romanticism and began to depict the “unidealised” life of peasants and workers. A conflict of inner space and the reality of the world around us makes it difficult for visual art to free itself from external material sources in comparison to literature, which uses language as the raw material for its works.

Conceptual art, one might say, is art *about* the cultural act of definition paradigmatically, but by no means exclusively the definition of “art”².

As soon as the first real life object, called readymade, was introduced, art changed its focus from the form of the language to what was being said. All this changed the nature of art to a question of function from a question of morphology.

Whatever is currently touted as essential to our practical needs always appears close to obsolescence. Understanding itself is so closely aligned with these rhythms of change that one of its primary characteristics is continual permutation. By this, aesthetic debates focused on the notion of “material” seem to be out of touch with today’s actuality. In the book *Installation art in the new millennium*, Nicolas de Oliveira provides a general overview of changes in viewer attitude toward the medium of Installation:

“Much of the Installation works consist of counter-strategies of integrating technological tools into plural zones of creative activity, and of inventing flexible models of imagination and narrative outside of the typical modes of cultural consumption. It establishes a perceptual field, which simultaneously engages periphery and centre, constantly allowing us to decide whether to enter or exit. Perhaps most importantly, the work is often frankly utopian in its ambitions: it provides a rough outline of alternate forms of living, creating and thinking which might become hopeful anticipations of a highly variegated but more egalitarian global future.”³

¹ G.W.F. Hegel, *Aesthetics: Lectures on Fine Art*. New York: Oxford University Press, 1975, p. 89.

² P. Osborne, *Conceptual Art*. London: Phaidon, 2002, p.14.

³ N. De Oliveira, *Installation Art in the New Millennium*. London: Thames & Hudson, 2007, p.15-18.

Whilst working on Installations it is not the goal of the artist to share some kind of world-view of their own, or to share their own experience, but to share the space, where the spectator can create their own unique interpretation. Michael Corris introduced ideas that distinguished the conceptual artist from the modern artist, stating that "... the artist must explicitly structure the performative aspect of the work so that the notion of spectatorship that is being challenged can, in actuality, be destabilized or be made to seem insufficient and irrelevant to the situation at hand. At the same time, the privileged status of artist as maker of meaning must be denied."⁴

Moreover, it is in the current period that these earlier theories have become fully integrated into art practice. As the French philosopher Jean Baudrillard noted: "The medium is no longer identifiable as such, and the confusion of the medium and the message is the first great formula of this new era"⁵ In the early 1960s, the Canadian theorist Marshall McLuhan was one of the key theorists to address the impact that information technology would have on global culture. His formula states a constant move from objective critique towards a new kind of subjectivity. Moving in this direction we increase uncertainty and create discursive environments where creator and observer are merged and cultivate shared experiences. The work is indivisible from the persona of the artist and persona of the spectator.

At the end of 20th century, production and reproduction brought different media and disciplines closer to each other. In the 70s and 80s, we lived in a society of spectacle, in the 90s in the society of participants, and we are now developing a "society of interactors". Having an idea of aesthetical and conceptual experience and the quality of its transmission in common, has given the impulse for the arts to reflect on a vast variety of theories. For instance there are three criteria which I use to define the poetical or prosaical installation and these will be illustrated in chapter four:

- Structural rhythm
- Paratext intention
- Site-specificity

⁴ M. Corris, *Conceptual art: theory, myth, and practice*. Ed. M. Corris. Cambridge: Cambridge University press, 2004, p. 24.

⁵ J. Baudrillard, *Simulacra and Simulation*. Michigan:University of Michigan Press, 1994, p. 30.

II. The Everyday poet project

This year, as a main research project for my master thesis, I chose the installation as novel with the title *The Metalingual Captivity*. This work is a result of my research: The Everyday Poet project. The first part of the sculpture cycle is *Object about periods of illness*. The second is *Sculpture about the self-sacrificial love*, and the third: *Verse plates*.

Background

In the year 2012, I started work on a six-part installation cycle “The Subject of Nomad”, which explored stories of national identity and put forward questions around the migration of the artist. Works were connected in material and textual practices, which were constantly reused, similar to pieces of a puzzle. Installations appeared during the years 2012-2013 in *Stockholm Fringe Festival*, *Cumulation* (a one-day exhibition in Kumu, Tallinn), *Nomadism and Basics of Levitation* (a personal exhibition at Kastellaanimaja Gallery, Tallinn), *EKAdens* (exhibition in 1. Mai Gallery, Tallinn), *Young Sculptor Award* (exhibition at Vaal gallery, Tallinn) and *Anna uus elu* (Pärnu Contemporary Art Museum).

The subject of the *Nomad* and *The Everyday Poet* project involves a constant process of conceptual object recreation. The projects explore the abilities of installation to change its structure preserving and expanding its original concept. Each new reconstruction is only possible through the demolition of the previous ‘body’ of the artwork (which is similar to the putting up of new camps in nomadic cultures). The cycle comprises and explores “small stories” inside of the one Gesamtkunstwerk, or ‘total art piece’. Each of the three/six installation novels presents a site-specific art piece: a stage, where the action is much less to be seen than experienced by the spectator as the spatial reprint of a certain text. *The Everyday Poet* project is a site-specific staging of the poet inside of his poem; his wordless excitement is open for irony, contingency and solidarity with the symbolic.

“Installation has moved from what the American theorist Hal Foster describes as “medium specific” to “debate specific”, a form of art that is not defined in terms of any traditional medium but in terms of the message it conveys by whatever means.”⁶ Installation is, therefore, defined by this process as something that has led artists to work with materials and methodologies not traditionally associated with the visual arts. “The philosophy of the work is implicit in the work and is not an illustration of any system of philosophy.”⁷

The method of *The Everyday poet* is a direct practical interpretation of the three keywords contingency, irony and solidarity used in the alternate conceptual schema of lectures and the 1999 Yearbook of Richard Rorty.

In the book “Contingency, Irony and Solidarity,” the author argues that all language is contingent. Rorty consequently argues that all discussion of language in relation to reality should be neglected, and that one should instead discuss certain vocabularies in relation to other vocabularies. In the chapter *Private irony and liberal hope* he states:

“For us ironists, nothing can serve as a criticism of a final vocabulary save another such vocabulary; there is no answer to a redescription save a re-re-redescription. Since there is nothing beyond vocabularies, which serves as a criterion of choice between them, criticism is a matter of looking on this picture and on that, not of comparing both pictures with the original. Nothing can serve as a criticism of a person save another person, or of a culture save an alternative culture – for persons and cultures are, for us, incarnated vocabularies. So our doubts about our own characters or our own culture can be resolved or assuaged only by enlarging our acquaintance.”⁸

Work on each sculpture is divided into three phases. The first stage or phase of solidarity is the analysis of a selected poem. In characterising solidarity, Rorty argues that because humans tend to view morals as “we-statements” (e.g., “We Christians do not commit murder”), they find it easier to be cruel to those whom they can define as “them”. The information in a poetic text is transmitted not in the common everyday way “I – He

⁶ N. De Oliveira, *Installation Art in the New Millennium: The Empire of the Senses*, p.13.

⁷ C. Harrison; P.J. Wood, *Art in Theory*, New Jersey: Wiley-Blackwell 1993, p. 835.

⁸ R. Rorty, *Contingency, Irony, and Solidarity*. Cambridge: Cambridge University Press, 1989, p.80.

(them)” channel, where “I”– object, addressed, and “He” – is subject of transmission, addresser/owner of information. Instead poetry uses an “I-I” type of communication, which at first can sound paradoxical, but the difference can be generalised, so in system “I – He” information moves in space and in system “I-I” between spectator experience and imagination. The rank of the importance of the message is being increased and formulated in other categories, so not new messages, but new codes, are being introduced. Finally sending and receiving are combined in one person.

“A language and a style are data prior to all problematic of language, they are the natural product of Time and of the person as a biological entity; but the formal identity of the writer is truly established only outside the permanence of grammatical norms and stylistic constants, where the written continuum, first collected and enclosed within a perfectly innocent linguistic nature, at last becomes a total sign, the choice of a human attitude, the affirmation of a certain Good.”⁹

Verse is a complex language structure filled with very compact meaning. A poem is a product of language, which is a product of the culture. Language is very different to any other material used in artistic production, as it is not neutral in its nature.

“It thus commits the writer to manifest and communicate a state of happiness or malaise, and links the form of his utterance, which is at once normal and singular, to the vast History of the Others. A language and style are blind forces; a mode of writing is an act of historical solidarity. A language and style are objects; a mode of writing is a function: it is the relationship between creation and society, the literary language transformed by its social finality, form considered as a human intention and thus linked to the great crises of History.”¹⁰

The first part of the cycle starts with Willem Ridala’s “Times of illness”, the second relates to Alexander Pushkin’s “Love you ...”, and the third uses the context and structure of Boris Pasternak’s “Winter Night” poem. The Solidarity phase of *The Everyday poet* project is not intended to illustrate the poems, but to accept their plot, context, theme, meter, phonetics, artistic techniques and composition, turning them into the concept of the artwork.

⁹ R. Barthes, *Writing Degree Zero*. New York: The Noonday Press, 1988, p.13.

¹⁰ R. Barthes, *Writing Degree Zero*, p.14.

Contingency is the second phase of the project. My method tends to find accidental motifs, which bind the scattered material from phase one. *The Everyday Poet* picks up a random book, page and line. He takes the first verb, adjective and noun found in three different books. As the result the motif for the installation is produced by the words: "to wait", "cold" and "chicken".

The third phase of the method reflects the irony, and my personal relationship with the art of making. An ironist, according to R. Rorty, is someone who firstly

“...has radical and continuing doubts about the final vocabulary she currently uses, because she has been impressed by other vocabularies, vocabularies taken as final by people or books she has encountered;” secondly, “she realizes that arguments phrased in her present vocabulary can neither underwrite nor dissolve these doubts;” thirdly, “insofar as she philosophizes about her situation, she does not think that her vocabulary is closer to reality than others, that it is in touch with a power not herself.”¹¹

Here the role of Everyday poet is to be ‘conceptual’, giving the names of the parts of the cycles to unwind and recreate given materials.

Henry Flynt argued, “since *concepts* are closely bound up with language, concept art is a kind of art of which the material is language”¹². The concept of my installation is the given poem itself. The structure and the intention of the verse is a phenomena of the culture, which plays the role of the readymade. Therefore it is not a readymade object but the application of a readymade text.

The event that made conceivable the realisation that it was possible to speak another language and still make sense in art was Marcel Duchamp's first unassisted readymade. With the unassisted readymade, art changed its focus from the form of the language too. Everyday poet is the project of reinterpretation of what was being said.

¹¹ R.Rorty, Contingency, Irony, and Solidarity, p.73.

¹² H. Flynt, Concept Art -An Anthology. Eds. La Monte Young , New York, 1963, p.30.

Object about periods of illness

Villem Grünthal-Ridala was 23 years old in 1908 at the time his first poem cycle “Villem Grünthali laulud” appeared. The poems are influenced by impressionism, focusing upon a particular character's perception of events. The edges of reality are blurred by the choice of points of view that lie outside the norm. In the verse “Haiguse aegu” (*At the time of the sickness*), the character describes a dusky and enigmatic world outside.

Stars are hiding in fear
Moon is so pale
When the morning is coming
World breaching shines.

Grey squares of glass
Rays of the sun
Come pouring.
Clouds are so fragile on edge.

My eyes wax dim.
Faintly flames sway.
Secretly vanishes face of the night,
Strangely disappears.

*Koidab ja tõusengus tähed
Kustuvad ära
Kuu, kui kohkunud, moondab
Kahvatuks sära.*

*Hallide ruutude läbi
Valguvad kiired,
Purpurpunaselt loitvad
Pilvede piired.*

*Tuhmilt väriseb tuli,
Silm mul vaob.
Öösene imelik nägu
Salaja kaob.¹³*

¹³ V. Grünthal-Ridala, Villem Grünthali laulud, Tartu : Noor-Eesti, 1908, p.51.

Villem Grünthal-Ridala. 1908. “*Haiguse aegu*” At the time of the sickness analyses

Verse has 3 stanzas (12 lines)

1, 2, 3 stanza – quatrain

1 Stanza rhyme: *ära sära- pale shine*

2 Stanza rhyme: *kiired püred - rays edge*

3 Stanza rhyme: *vaob kaob- sway disappear*

Rhyme type crossed ABAB

Poetic meter : dactyl - long syllable followed by two short syllables and a trochee, heavy syllable followed by a light one.

Poetic pattern of the verse:

— ◡ ◡ — ◡ — ◡ ◡ — ◡

Sculpture about the self-sacrificial love

The room is a stage for the fusion of poetic narrative and a sculptural language of symbols. The sources of the texts are Alexander Sergeyevich Pushkin's 1829 romantic love poem, a monologue with his beloved. Sculpture summarises messages directly within the spatial environment. Text metaphors fuse together, they can create a united embodiment and composition turns into the second part of the series.

I loved you; and perhaps I love you still,
The flame, perhaps, is not extinguished; yet
It burns so quietly within my soul,
No longer should you feel distressed by it.
Silently and hopelessly I loved you,
At times too jealous and at times too shy.
God grant you find another who will love you
As tenderly and truthfully as I.¹⁴

*Я вас любил: любовь ещё, быть может,
В душе моей угасла не совсем;
Но пусть она вас больше не тревожит;
Я не хочу печалить вас ничем.
Я вас любил безмолвно, безнадежно,
То робостью, то ревностью томим;
Я вас любил так искренно, так нежно,
Как дай вам Бог любимой быть другим.*

¹⁴ A.S. Pushkin Я вас любил... St. Petersburg, Северные цветы. translation Babette Deutsch. Russian – English 1832, p. 24.

Alexander Sergeyevich Pushkin. 1829. “*Я вас любил...*” I loved you... analyses

Verse has 1 stanza (8 lines)

Stanza – octave

Stanza rhyme

Может-совсем-тревожит-ничем-безнадежно-томим-нежно-другим.

Still- yet- soul- it -shy- you -I

Rhyme type multiple crossing ABAB CDCD

Poetic meter: Iambic Pentameter with accent on the second syllable.

Poetic pattern of the verse:



Verse plates

After the publication abroad of Boris Pasternak's famous novel *Doctor Zhivago*, he was severely criticised and condemned in Russia. Only after his death did he receive credit, and the complete collection of his works was published. Being a poet in the last decades of his life, Pasternak writes the prosaic novel, where the poem "Winter Night" is a binding element of the composite structure of the entire work.

It swept, it swept on all the earth,
At every turning,
A candle on the table flared,
A candle, burning.

Like swarms of midges to a flame
In summer weather,
Snowflakes flew up towards the pane
In flocks together.

Snow-moulded arrows, rings and stars
The pane adorning.
A candle on the table shone
A candle, burning.

Entangled shadows spread across
The flickering ceiling,
Entangled arms, entangled legs,
And doom, and feeling.

And with a thud against the floor
Two shoes came falling,
And drops of molten candle wax
Like tears were rolling.

And all was lost in snowy mist,
Grey-white and blurring.
A candle on the table stood,
A candle, burning.

The flame was trembling in the draught;
Heat of temptation,
It lifted up two crossing wings
As of an angel.

All February the snow-storm swept.
Each time returning
A candle on the table wept,
A candle, burning.

*Мело, мело по всей земле
Во все пределы.
Свеча горела на столе,
Свеча горела.*

*Как летом роем мошкара
Летит на пламя,
Слетались хлопья со двора
К оконной раме.*

*Метель лепила на стекле
Кружки и стрелы.
Свеча горела на столе,
Свеча горела.*

*На озаренный потолок
Ложились тени,
Скрещенья рук, скрещенья ног,
Судьбы скрещенья.*

*И падали два башмачка
Со стуком на пол.
И воск слезами с ночника
На платье капал.*

*И все терялось в снежной мгле
Седой и белой.
Свеча горела на столе,
Свеча горела.*

*На свечку дуло из угла,
И жар соблазна
Вздыхал, как ангел, два крыла
Крестообразно.*

*Мело весь месяц в феврале,
И то и дело
Свеча горела на столе,
Свеча горела.¹⁵*

¹⁵ Б.Пастернак, Зимняя ночь., Pasternak. Poèmes / Сост. Е.Пастернак. – М.: Радуга, 1989. – р.174.
Английский перевод см. в: Тер-Минасова С.Г., Фатющенко В.И. Английский язык. – М.: МГУ, 1993. – р.125.

Boris Pasternak. 1946 to 1956 . “*Зимняя ночь*” *Winter Night* analyses

Verse has 8 stanzas (32 lines)

1, 2, 3, 4, 5, 6, 7, 8 stanza – quatrain

1 Stanza rhyme: *земле пределы столе горела* - earth turning table burning

2 Stanza rhyme: *мошкара пламя двора раме* - midges weather pane together

3 Stanza rhyme: *стекле стрелы столе горела*- arrows adoring shone burning

4 Stanza rhyme: *потолок тени ног скрещенья*- shadows ceiling legs feeling

5 Stanza rhyme: *башисточка пол ночника канал*- floor falling wax rolling

6 Stanza rhyme: *мгле белой столе горела*- mist blurring stood burning

7 Stanza rhyme: *угла соблазна крыла крестообразно*- draught temptation wings angel

8 Stanza rhyme: *феврале дело столе горела*- swept returning wept burning

Rhyme type crossed ABAB

Poetic meter: even iamb with the accent on the second syllable

Poetic pattern of the verse:



The rhyme itself is a process of building a contradistinction and juxtaposition between sound and meaning. Convergence of the different and revealing the differences in the similar is in the nature of the rhyme. Building of “visual” rhythm in the space, where structure is arranged according to artist’s intention is the creation of a new meaning, which is the body of the installation.

Sol LeWitt, one of the foremost conceptual artists, wrote in 1967: “What the work of art looks like isn’t too important. It has to look like something if it has physical form...”¹⁶

An 'immersive' work may be possible to accept as a mixture of sensory, self-satisfaction and a space open for recreation for the viewer. The artwork's aim to elicit sensual pleasure through sensory manipulation is significant as it mirrors developments in contemporary life; the theorist Frederic Jameson states that “we are submerged ... to the point where our post modern bodies are bereft of spatial coordinates and practically incapable of distantiation.”¹⁷

Installation *The Metalingual Captivity* is a space shaped with hundreds of A4 printing papers. Solidarity with the structure of three verses and composition of three contingent words is the concept for objects in three identical rooms, which is the third stage of the *Everyday Poet* project – Irony.

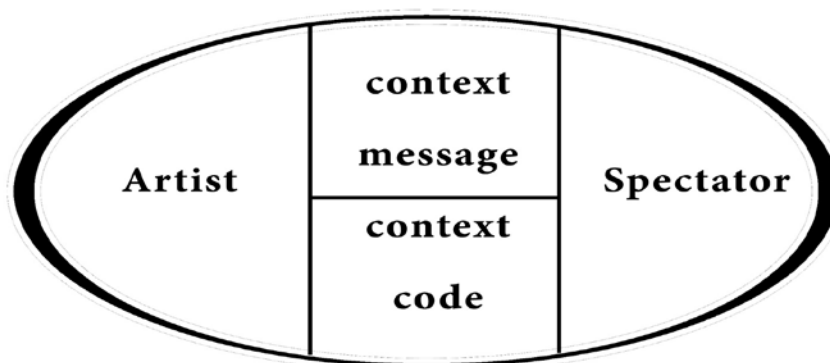
¹⁶ S. LeWitt, Paragraphs on Conceptual Art, *Artforum*, summer, 1967. Quoted in Lucy Lippard, *Six Years*, p. 29.

¹⁷ F. Jameson. *Postmodernism or the Cultural Logic of Late Capitalism*. Durham, N.C, 1991, p.87.

III. The language functions in the Installation Art

There is a hidden language of symbols that can be referred to as the language of being a visitor to an installation. Describing the sumptuous installations of the Norwegian artist Børre Scæthre, the critic Ina Blom uses the term “immersive mode ... a type of experience in which the subjective awareness ... appears to merge with the artwork, so as to create a sensation of a new, more powerful, experience of totality.”¹⁸

The addresser is sending the message to the addressee. To perform its functions the message should firstly have context, which is evident in the installation space. **Context** needs to be graspable for the addressee, to be verbal or allow verbalisation. Secondly, you need to have a **code**, fully, or at least partially, common to the addresser and addressee. Thirdly, we need a **contact**, which is the physical and psychological channel between two sides that enables them to stay in communication.



Language is a tool with a variety of functions, which are applied according to the intention of the communicative act. One of the tools is the poetical function of the language. Language in the given context is similar to the Swiss-army-knife. The poetical function can be seen as one of its specialties. So what other components does language have? It is important to look at its other components.

¹⁸ I. Blom, Børre Scæthre. Oslo, Galleri Wang, 2001, pages unnumbered.

Russia born linguist Roman Jakobson, in his work on poetical communication, set a scheme for defining the main components for the act of communication:

- REFERENTIAL (communicative)
- EMOTIVE (expressive)
- POETIC
- PHATIC
- METALINGUAL

Each of these five factors determine a different function of language. Although we distinguish six basic aspects of language, we could, however, hardly find verbal messages that would fulfill only one function. The diversity lies, not in a monopoly of one of these several functions, but in a different hierarchical order of functions.¹⁹ The functions can be applied to better understand, not only the national languages, but also cultural phenomena. In this work, the role of such language takes the form of installation art.

The referential function of language is oriented toward the context. It is a denotation function, which deals with a translation of a sign and message to its meaning, precisely to its literal meaning. It is a central objective of many messages.

Emotive or expressive function is focused not on the content, but on the way and character in which the message is transmitted. It expresses the way the addresser feels about the message he is sharing. It tends to produce an impression of a certain emotion, whether true or feigned; therefore, the term "emotive" launched and advocated by Marty²⁰, has proved to be preferable to "emotional." R. Jakobson uses an example of the theatrical play:

A former actor of Stanislavskij's Moscow Theater told me how at his audition he was asked by the famous director to make forty different messages from the phrase *Сегодня вечером* (This evening), by diversifying its expressive tint. He made a list of some forty emotional situations, and then emitted the given phrase in accordance

¹⁹ R. Jakobson, *Linguistics and Poetics*, in T. Sebeok, ed., *Style in Language*, Cambridge, MA: M.I.T. Press, 1960, p.6.

²⁰ A. Marty, *Untersuchungen zur Grundlegung der allgemeinen Grammatik und Sprachphilosophie*, Halle a. S. M. Niemeyer, 1908, p.7.

with each of these situations, which his audience had to recognise only from the changes in the sound shape of the same two words.²¹

The poetic function of language is set toward the message as such; focus on the message for its own sake. It is the operative function in poetry as well as slogans. Rhythm, rhyme and composition are essential instruments of this function. This function can turn a set of objects into installation, as the function combined with the emotive component defines the artist's intention. Elements bound in the poetical structure deliver a totally different meaning. There is no 'free' element inside of poetical structure. Inside of its structure, word or object are reduced to the role of structural elements. It is not the separate image, but the relations with the other elements of structure that matter.

Universal correlation of the poetic text deprives words or elements of independence, common in the everyday language. The artwork moves toward having a solid meaning. The idea that the whole text of the artwork can be seen as one single word, was proposed by Russian-Ukrainian philosopher and linguist Alexander Potebnja, back in the middle of the 1900s:

A work of art is a synthesis of three factors (external form, internal form and content), which is the result of unconscious creativity, means of the development of thought and consciousness, i.e. we see these features of art also in the word, and vice versa – in the word we discover the ideality and integrity of art. We conclude that the word is the art and it is poetry.²²

Phatic messages are primarily "...serving to establish, to prolong, or to discontinue communication, to check whether the channel works."²³ The term was introduced by Bronislaw Malinowski. The endeavour to start and sustain communication is typical of talking birds; thus the phatic function of language is the only one they share with human beings. It is also the first verbal function acquired by infants; they are prone to communicate before being able to send or receive informative communication.²⁴ Phatic function within Installation art deals mainly with building a relation with the given space; it denotes the site-specific orientation of the artwork.

²¹ R. Jakobson, *Linguistics and Poetics*. p.10.

²² А.А. Потебня. *Эстетика и поэтика*. М.: Искусство, 1976, p.190.

²³ R. Jakobson, *Linguistics and Poetics*. p.8.

²⁴ R. Jakobson, *Linguistics and Poetics*. p.6.

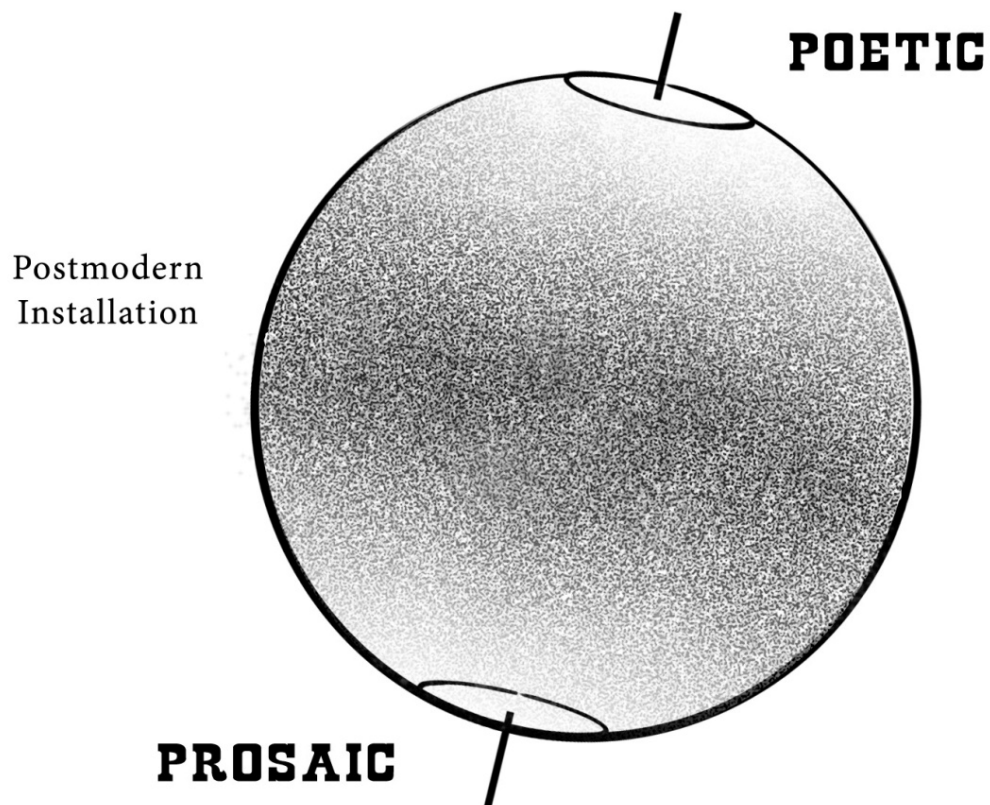
The metalingual function speaks of language itself, playing a decoding function. A distinction has been made in modern logic between two levels of language: “object language” speaking of objects and “metalanguage” speaking of language.²⁵ To this category can be related conceptual art works, which explore the medium of installation and use different methods of reinterpretation. In the *Everyday Poet* project, the metalingual function of the language plays an important role. It establishes its own set of rules based on Richard Rorty’s theory, which works as a tool for research of the poetical structure of the installation.

The French philosopher Jean-François Lyotard wrote: “A Postmodern artist or writer is in the position of a philosopher: the text he writes, the work he produces is not in principle governed by pre-established rules. (These) rules and categories are what the work of art itself is looking for. The artist or writer, then, is working without rules in order to formulate the rules of what will have been done. Hence, the fact that work and text have the characters of event.”²⁶

²⁵ R. Jakobson, *Linguistics and Poetics*. p.12.

²⁶ J.- F. Lyotard, *The Postmodern Condition: A Report on Knowledge*, Manchester: University of Minnesota Press, 1984, p.81.

IV. Prosaic techniques



“To create one's mind, is to create one's own language, rather than to let the length of one's mind be set by the language other human beings have left behind.” ²⁷ Postmodern installation is a very broad phenomenon and cannot be distinctly categorised in terms of prose or poetry. It is a language of its own: to be more precise in the terminology. In artistic terms, the closest parallel that can be made is between installation art and literature.

²⁷ R.Rorty, Contingency, Irony, and Solidarity. p.27.

In the process of developing language, humanity faced a need to distinguish everyday verbal structure from the ritual message, whose importance lies in its distinction from reality. In its system, language is closely connected with real life; it copies it and participates in it. It is now about distinguishing the object from its name. It creates the illusion of their complete unity. One way or another, language is used for artistic and for information purposes. Reaction to the message, “The roof is on fire”, can be a straightforward appeal for action or aesthetical and a subject for artistic experience. The urge to distinguish between these two types of message has determined the origin of the poetry.

Poetry is a very structured type of speech. This makes it complicated for everyday use and requires lot of practice. Poetry can be compared with geometry, where rhythm and structure is not decorative, but a semantic element. The French poet Paul Valery spoke about poetry as “oscillation between sound and meaning”.²⁸

Prose, which is not a structured instrument for creating aesthetical meaning, came only at the time when culture developed the institution of literature. Discussing the historical development of prose, linguist Richard J. Graff notes that recent scholarship has emphasised the fact that formal prose was a comparatively late development, “an ‘invention’ properly associated with the classical period”.²⁹ Word originates in the Latin expression *prosa oratio* (literally straightforward or direct speech). The modelling of artistic prose text is a task far more difficult than verse modelling. “It is more natural to consider the verse and prose, not as two areas with a solid boundary, but as two poles, the two centres of gravity around which historically have settled down real facts”³⁰ writes Russian Formalist literary scholar Boris Tomashevsky.

On the question: “Why do you use poetry when you can speak simply prose?” Juri Lotman answers that the question, in itself, is wrongly formulated. Prose is not easier, but more difficult than poetry.

²⁸ P. Valery, *The art of poetry*, New York: Bollingen series, 1958, p.45.

²⁹ R. Graff, *Prose versus Poetry in Early Greek Theories of Style*. *Rhetorica: A Journal of the History of Rhetoric*, Radboud University Nijmegen, 2005, p. 303.

³⁰ Б. В. Томашевский, *Стих и язык*, IV Международный съезд славистов: Доклады. p. 7–8.

The task of measuring word unexpectedness in texts is closely related to the task of measuring the amount of information (usually represented as entropy, i.e. information density per printed character), because mathematical information is also a measure of unexpectedness. Hungarian philologist Ivan Fónagy compared the guess rate of the next character in three different texts: a poem, a newspaper article, and a "conversation of two young girls". Experiments showed that 40% of words in poetry, 67% words in newspapers, and as high as 71% words in conversation are "free of information".³¹ We can say that verse includes no formal elements.

The poem has complexly constructed meaning: ideas. All its elements are elements of meaning. Outside of its structure verse loses its conceptual base, its changed structure brings us changed ideas. Lev Shcherba linguist and lexicographer explained it in this way: verse includes "important ideal material" and "packing material", these are the rhythm and decorative elements.³²

Why poetry is simpler than prose?

Prose combines both the idea of art and non-poetry. The aesthetics of 'real life' lie behind the message alongside the conviction that reality is the source of poetry. Prose is a later phenomenon than poetry, which arose in the era of mature aesthetic consciousness. The aesthetic perception of prose was possible only by having the poetic culture as a base. J. Lotman, in *Lectures on Structural Poetics*, notes that prose is aesthetically secondary to poetry and is superimposed upon poetry. So the writer can safely bring together the style of prosaic narrative with conversational speech without being afraid that the reader loses a sense that he is not dealing with reality, but with its re-creation. Thus, despite the apparent simplicity and closeness to everyday speech, prose is aesthetically more complicated than poetry; here its simplicity is secondary. Spoken language is indeed equal to the text, on the contrary the prosaic piece is text plus the "non-material" elements of conditional poetic speech.

³¹I Fónagy. Informationsgehalt von Wort und Laut in der Dichtung. In: *Poetics, Poetyka, Поэтика*. Warsaw, 1961, pp.598–600.

³²Л.В. Щерба, Избранные работы по русскому языку. М.: Учпедгиз, 1957, p. 32.

What are the prosaic “non-material” elements?

Structural simplicity is a virtue of prose. Artistic simplicity is revealed as something quite the opposite of primitiveness. The proposal, that artistic simplicity is more complex than artistic complexity, can sound paradoxical. However prose arises as the simplification of the poem and uses poetry as a basis. Thus, in order for it to be perceived, not as primitive, it is necessary that it be simplified: that is, that the artist consciously does not use specific elements of construction, and the viewer-listener brings the basic text (their experience) and projects this as a layer onto the background, in which the ‘techniques’ are implemented. Complex structures are in many ways decorative.

Thus, if the “decorated” structure is realised mainly in the text, the ‘simple’ - is mainly outside of it. The system of “non-materialised” elements is real in a theoretical sense and not the everyday sense.

In *Paragraphs on Conceptual Art*, Sol Lewitt states: “Ideas can be works of art; they are in a chain of development that may eventually find some form. All ideas need not be made physical.”³³ Therefore, structurally simple phenomenon are much more complex than the ‘decorative’.

Conceptual art is not necessarily prosaic, as prose is not conceptual, but rather uses ideas of real life aesthetics.

³³ S. Lewitt. *Paragraphs on Conceptual Art*. New York : 0-9, 1967, p. 4.

V. Poetic Installation

- Structural rhythm

The first criteria is to classify which of the two poles (prosaic or poetic) the particular installation work is more attracted. The poetical installation relies on its geometry, importance of structural order, influence of aesthetical or decorative elements and the *parallelism* of shapes or objects.

English critic and poet Thomas Ernest Hulme had a notable influence upon modernism. In 1938 he wrote: "...verse resembles sculpture rather than music: it appeals to the eye rather than to the ear. It has to mould images, a kind of spiritual clay, into definite shapes. This material, the "ύλη" (matter) of Aristotle, is image and not sounds. It builds up a plastic image which it hands over to the reader, whereas the old art endeavored to influence him physically by the hypnotic effect of rhythm."³⁴

The artist is free with his decisions on how to structure his intention in the space. Any installation can be perceived as a poem, but the spectator can also trace strong parallels between reading text and experiencing installation. The critic Paul Virilio suggests that perspective geometry, in which space is ordered and stable, has given way to "the relativity of an accidental, discontinuous and heterogeneous space"³⁵. It gives a certain feeling that sensation itself appears to have replaced the traditional art object. The so-called 'immersive mode' gives a feeling of withdrawal into the self, to a place of bodily sensation within a theoretical art space. "It allows artists to propose an escape from perceived reality which no longer offers stable boundaries into an open poetic field."³⁶

³⁴ T. E. Hulme, T. E. Hulme: Selected Writings. Ed. Patrick McGuinness, London: Routledge, 2003, p.66.

³⁵ P. Virilio. Lost Dimension. New York, Semiotext(e), 1991, p.35.

³⁶ N. De Oliveira, Installation Art in the New Millennium: The Empire of the Senses, p.25.

- Paratext intention

Paratext is a concept in literary interpretation. Literary theorist Gérard Genette defines paratext as those things in a published work that accompany the text: things such as the title, the author's name, preface or introduction, or illustrations. Quoting Philippe Lejeune, Genette describes paratext as “a fringe of the printed text which in reality controls one's whole reading of the text”³⁷. In the analysis of poetic work, extra-textual links and relationships play a smaller role than in prose. There are different levels of foregrounding though: as J. Lotman argued, realist prose was highly foregrounded when it arose, by being demonstratively artless against the backdrop of the highly artificial language of romantic prose and poetry.³⁸ Paratext can be a body of artwork itself, as the ideal work of concept art, where it always plays a significant role. In minimalistic installations, its role is highly reduced. Minimal art strives to exclude the pictorial, illusionistic and fictive in favor of the literal – objective order in opposition to subjective meaning making.

“Philosophically, this work is closer to a pre-aesthetic, rationalist metaphysics of the beautiful as an order of perfection, than to the post-aesthetic premises of a conceptual art grounded in either a philosophy of the act/event or a philosophy of language.”³⁹

- Site-specificity

This criteria defines how much the particular installation is dependent upon its environment. Ilya Kabakov wrote probably the most detailed “manual” to this day on Installation art. In his opinion, “any installation is incredibly, impossibly sensitive to the place where it is constructed”⁴⁰.

Here I consider the art institution, natural spaces and public space. Both prosaic and poetic pieces can be placed in different locations. They can relate, cite, confirm or reject the

³⁷ G. Genette, *Paratexts: Thresholds of Interpretation*. Cambridge University Press. 1997, p.1.

³⁸ J. M. Lotman, *Lectures on Structural Poetics*. M. Lotman and the Tartu-Moscow School. Moscow: Gnozis, 1994, p.78 .

³⁹ M. Newman and J. Bird, *Rewriting Conceptual art*, London: Reaktion Books Ltd, 1999, p.23.

⁴⁰ V. Podoroga, *Notes on Ilya Kabakov's :on the total installation*, 1995, Ostfildern: Cantz, 1995, p.345.

surrounding space. Poetic installations tend to dominate the space. “Theatricality paradoxically outlined the conditions that would come to define installation art”,⁴¹ states Rochelle Steiner. In the analysis of poetic work, extra-textual connections and relationships play a lesser role than in prose. Ilya Kabakov presumes that “the experience installation provides is much like wandering onstage and picking up loose pages from a script”.⁴² The ‘theatricality’ of the work, once seen as a weakness because of the reliance on entertaining the audience, has become a virtue.

On the other hand, a prosaic art piece always tends to remain neutral to the space, or rather it creates a hybrid environment. In this way artwork is not always ‘visible’. This has significant importance if the artwork is not inside a rarefied art institution, but in the public sphere. Installation in public space is an integral part of the city space. Here, I cite R. Jakobson once again: “Poetics deals with the question: What makes a verbal message a work of art? Because the main subject of poetics is the *differentia specifica* (specifics) of verbal art in relation to other arts and in relation to other kinds of verbal behavior ...”.⁴³

In the essay ‘Public Spheres and the Functions of Progressive Art Institutions’, Simon Sheikh goes deeper in understanding public spheres in general. He argues that if there is a single public as such,

“... we no longer conceive of the public sphere as an entity, as one location and/or formation as suggested by Habermas. Instead, we have to think of the public sphere as fragmented, as consisting of a number of spaces and/or formations that sometimes connect, sometimes close off, and that are in conflictual and contradictory relations to each other. There not only exist public spheres (and ideals hereof), but also counter-publics. If we can, then, only talk about the public sphere in plural, and in

⁴¹ R. Steiner, Spaces for Wonder, Wonderland, Exhibition catalogue, Saint Louis Art Museum. 2000, p. 36.

⁴² V. Podoroga, Notes on Ilya Kabakov's :on the total installation,1995, p.350.

⁴³ R. Jakobson, Style in Language. Ed.Thomas A. Sebeok, New York: The Technology Press of Massachusetts Institute of Technology, 1960, p.350.

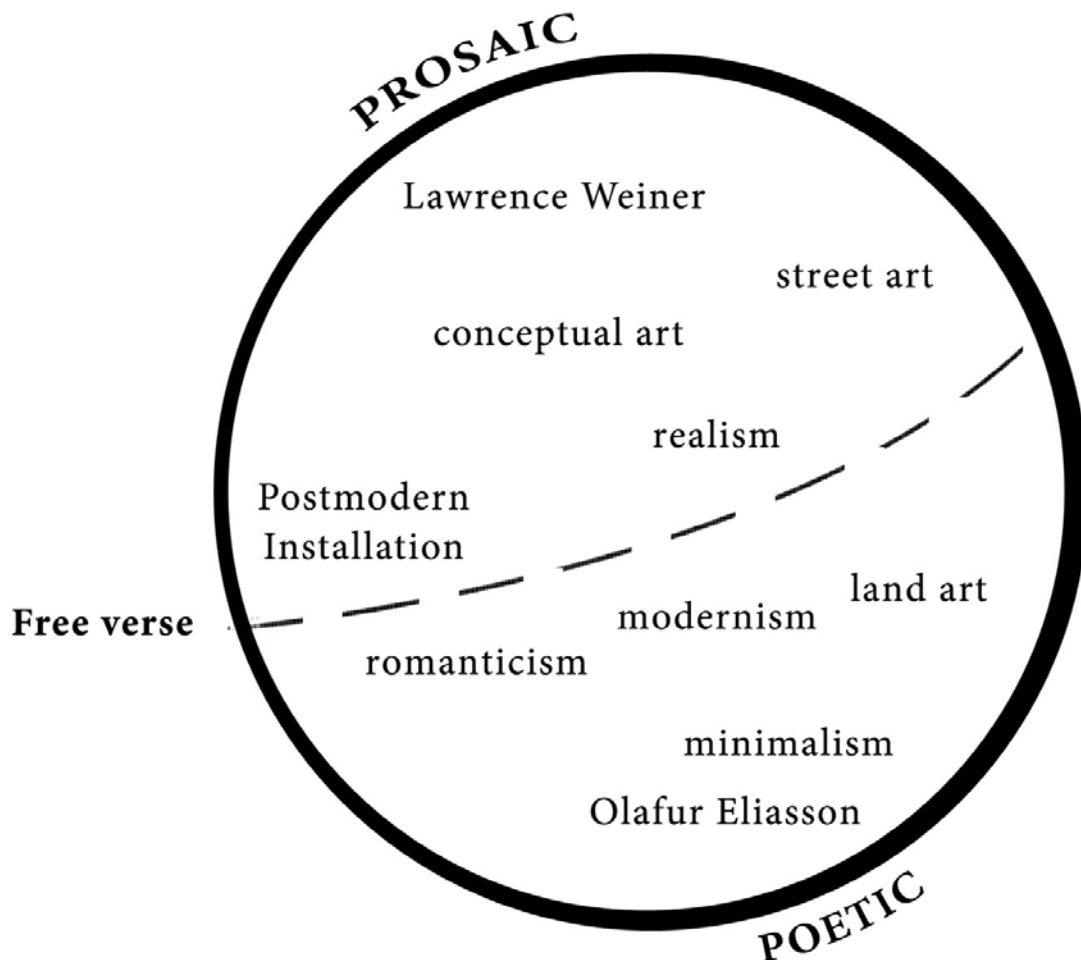
terms of relationality and negation, it becomes crucial to understand, situate and reconfigure art's spaces – institutions – as 'public spheres'.”⁴⁴

The installation artist works with flexible boundaries, language and intention are the new shapes – project can take any form, occur anywhere and interact with any spectator.

“Which is more musical, a truck passing by a factory or a truck passing by a music school?

Are the people inside the school musical and the ones outside unmusical?

What if the ones inside can't hear very well, would that change my question?”⁴⁵



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⁴⁴ S. Sheikh, Public Spheres and the Functions of Progressive Art Institutions, 2004, p.2.

⁴⁵ J. Cage. Silence. Lectures and writings. Hanover: University Press of New England, 1961, p.41.

The diagram was made in the course of writing this thesis and is intended to be the guide for defining prosaic and poetic language criteria in fine arts. As Heidegger emphasised,

“Language conceals even as it reveals. Where this essential concealment is forgotten, language cannot but replace reality with a false, merely linguistic reality. To be sure, a human being is essentially a dwelling in language. But the house of language is not a prison. Art may be understood as a way of opening the windows of that house, and that goes also for architecture. Needed is a new realism.”⁴⁶

**On opposite poles of the diagram I placed names of two well known contemporary artists, whose works made significant influence on what art critics' call minimalist, conceptual or aesthetic. It is always a rough generalisation to put a name of artist in any categorising diagram. My intention was to take an independent view on works of Lawrence Weiner (1942) and particularly on extreme prosaic work “Bits & Pieces Put Together to Present a Semblance of a Whole” (1991) and creations of Olafur Eliasson (1967) as poetic “New York City Waterfalls” (2008).

⁴⁶ cf. K. Harries, *The Meaning of Modern Art: A Philosophical Interpretation*. Evanston: Northwestern University Press, 1968, p. 133.

Conclusion

Poetics in installation art are driven to material paradigms. The spectator can focus on craftsman skill, or a regular set of rules, research of unknown, creative religion, the extreme opposite of the reality, confrontation of living and physical, or subjective cultural outburst. Any of them can be applied to a particular three-dimensional artificial situation. The meaning is not in the hands of an artist anymore, but in the head of the global audience. The faceless viewer is the creator, as the reader interprets a poem, wearing the mask of the chosen actor. Your choice of avatar matters, everything else is a playground. The exact verse influences the way the final installation looks as much as concrete makes a building look the way it is.

This work takes a precise look at the definition of contemporary installation. The linguistic and practical definition of the installation involves a careful look into first-hand experience of the poetic and prosaic categories of installation artworks.

Work on such a broad, relatively recent, phenomenon as installation art, has flexible boundaries, requires generalizations and the drawing of parallels to other cultural categories. I find that literature and semiotics and the application of the terms poetic and prosaic, have provided a significant contribution towards understanding this phenomenon, alongside the development of culture and the arts. During the last three decades, many artists and theorists have compared the terms poetic and prosaic to a universal language. I used the application of these terms to build Metalingual Captivity Installation. I see it as essential for my own practice to continue to explore this topic in my future studies.

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Resümee

Postmoderne installatsioon on väga laiaulatuslik nähtus ja seepärast ei saa seda kategoriseerida vaid proosa või luule terminites. See on omamoodi keel. Kunstilistes terminites võib lähima paralleeli tõmmata kunsti installatsiooni ja kirjanduse vahele.

Loo jutustamine kaasaegses kunstiteoses lubab loo tõlgendusele iseseisvat vaatenurka, rajades teed individuaalsele tähenduste loomisele. Individuaalne perspektiiv on omakorda ümbritsetud laiemal, interaktiivse kunstiteose looga.

Installatsiooni loo jutustamise puhul on osaleja võimeline täielikult süvenema mitmekihilisse narratiivi. Kolmemõõtmelise kunsti eripära on tema võimekus viia ellu luulelise loo erinevates kohtades ja seda mitte vaid lineaarsel moel, võimaldades meil osaleda mõlemapoolses kommunikatsiooni protsessis.

Omades ideed esteetilisest ja kontseptuaalsest kogemusest ja selle erinevatest edastamise viisidest, ilmnesid nähtavaks kunstide mitmekesisel teooriaid. Näiteks poetiline või proosaline installatsioon on tõlgendatud nende kolme kriteeriumi põhjal:

- Strukturaalne rütm
- Paratekstilise mõju
- Koha-spetsiifilisus

Installatsioon kombineerib paindlikku välja paneku viisi, nõudes samal ajal interaktsiooni ja diskussiooni publikuga, mis on teose oluliseks komponendiks.

20nda sajandi lõpu poole töid produktsioon ja reproduktsioon erinevad meediumid ja distsipliinid teineteisele lähemale. 70ndatel ja 80ndatel me elasime “lavastuslikus” ühiskonnas, 90ndatel ja 21nda sajandi alguses osalejate kultuuris ning nüüd oleme arendamas suhtlejate ühiskonda.

Tähendus pole enam kunstniku kätes, vaid ülemaailmse publiku peas. Näotu vaatleja on ka looja, nii nagu luuletuse lugeja ja tõlgendaja, kes kannab valitud tegelaskuju rolli maski. See, mis loeb, on sinu valik avatari suhtes, ning kõik muu on vaid mänguväli. Konkreetne värss mõjutab seda, kuidas installatsioon lõplikult välja näeb, nii nagu betoon kujundab hoonet selliseks, nagu ta meile paistab.

Keel on vahend, mis hõlmab endas mitmesuguseid funktsioone, rakendades neid vastavalt oma eesmärgile suhtlevas kunstis. Üks nendest vahenditest on keele poeetiline funktsioon.

Luulelise teksti informatsioon ei ole edastatud üldises ja tavapärasel vormis nagu “Mina – Sina (nema)”, kus “Mina” on objekt ja vastuvõtja ning “Tema” kui edastamise subjekt ja saatja/informatsiooni omanik. Selle asemel kasutab luule “Mina-Mina”-tüüpi kommunikatsiooni, mis küll algul võib kõlada paradoksaalselt, kuid erinevusi saab üldistada sedamoodi, et “Mina-Tema” informatsioon liigub ruumis ning “Mina-Mina” süsteemis vaatleja kogemuse ja kujutluse vahel.

Ma valisin oma installatsiooni vormiks novella nimega *Metalingual Captivity*. See teos on mu loomingulise projekti “Igapäevane poeet” tulemus. Esimese installatsiooni novelli osa kannab nimetust *Object about periods of illness*. Teine osa on *Sculpture about the self-sacrificial love*, ja kolmas: *Verse plates*.

„Igapäevane poeet“ kunstiprojekt põhineb filosoof Richard Rorty 1999.a raamatul „Sattumuslikkus, Iroonia ja Solidaarsus”.

Installatsioon *Metalingual Captivity* on „Igapäevase poeedi“ tsükli tulemus ja on minu magistritöö praktiline tulem, milles installatsiooni keskmeks on luuletused. Iga installatsiooninovelli osa on kohaspetsiifiline teos, stoppkaader suuremast lavastusest. Kohaspetsiifiline stseen on luuletaja isiku ja tema sattumuslikkusele avatud eluviiside sõnadeta uurimus.

Teose valmistamine on jagatud kolme faasi. Esimene etapp ehk Solidaarsuse faas on keeleline. Olen heteronoomne ja subjektiivne keele kasutaja. Ma valin sobiva lüürlise teksti ning toimub valitud luule analüüs. Tuleb leida värssi süžee, teema, värssimõõt, värssi

foneetika, värsi kontekst, kunstilised võtted, kompositsiooni ja luuletuse meeleolu. Esimese tsükli osa algab Villem Ridala „Haiguse aegu“ luuletusega, teine Aleksander Puškini „Teid armastasin...“ ja kolmas Boris Pasternaki „Talveöö“ luulega. Installatsioonid on kõik oma luulega solidaarsed ning kajastavad värsi meeleolu.

Teine etapp on Sattumuslikkuse faas. Objektiivsuse huvides kasutasin põhimotiivide valimiseks sattumuslikkuse meetodit (juhuslik raamat, lehekülg, rida, ning kolm sõnaliiki: tegusõna, omadussõna ja nimisõna). Näiteks „Igapäevase poeedi“ projekti aluseks said „ootama“, „külm“ ja „kana“. Iga installatsioon peab sisaldama neid kujundeid.

Kolmas etapp kajastab meetodit Irooniad ning minu isiklikku suhet kunsti tegemise vastu. Siin ma mängin „Igapäevase poeedi“ rolli ja annan tsüklite osadele omalt poolt nimed. See on otsene sõnade definitsiooni ja tegeliku tähenduse vastuseis. „Igapäevane poeet“ on siinkohal „kontseptuaalne“, lastes tsüklite osadel lahi mõtestada ja taasluua luuletuste teksti.

Installatsioon *Metalingual Captivity* on ruum, mis on kujundatud sadadest A4 printimispaberitest. Solidaarsus koos kolme värsi ja kolme juhusliku sõna kompositsiooni struktuuriga on kontseptsiooniks kolme identse ruumi objektidele, mis on aga kolmas faas „Igapäeva poeet“ projektis – Iroonia.

Loominguline projekt on fokusseeritud kaasaegse installatsiooni tõlgendamisele. Lingvistiline ja praktiline installatsiooni definitsioon tähendab hoolikat pilku esmasesse kogemusse, mis tekib luulelise ja proosalise installatsiooni kohtumisel.

Ma leian, et kirjanduse teooria, semiootika ning poeetiline ja proosaline kategooria on loonud märkimisväärse panuse postmodernse kunsti mõistmiseks.

Viimase kolme kümnendi jooksul on paljud kunstnikud ja teoreetikud kasutanud termineid „luuleline“ ja „proosaline“, et luua iseseisev keel, mis kasutab universaalset sõnavara. Ma kasutasin neid põhimõtteid installatsiooni loomiseks.

Beverley Carpenter

In 2011 I first encountered the work of Eldar Jakubov at the Eesti Kunstiakadeemia and I have seen Eldar follow a committed path of reflective practice since that time. He participated in a large installation project in Turku, Finland, *MeriValvoo*, led by Susana Nevado and myself in 2011. The serious subject; the ecology of the Baltic Sea, was addressed by Eldar with skill and humour. The audience was enthralled and enchanted by his work.

In 2013 I invited Eldar to work at the Stockholm Fringe Festival; *Stoff*. Once again his work was bold, inventive and highly original. The large audience engaged with the installation *Trash Culture*, in the public space of Sergels torg, in the urban center. Many people explored the installation space and built structures alongside us (artists). They used cardboard packaging waste from the surrounding commercial retailers. The audience took part in the installation playfully, but also they engaged critically in the subject of urban waste. The installation changed shape and was continually transformed. Eldar writes that installation art “involves a constant process of conceptual object recreation” and I was pleased to see Eldar use materials and ideas across the city as a means to work with the spectator/audience in a way that appeared to be without preconceived boundaries.

Eldar uses literature and semiotics to inform the installations that are presented as the practical elements of his Master of the Arts programme. His task to bring together understanding of the techniques of the poetic and prosaic text, and to apply this to installation art is not a simple one. He has, however, developed the theoretical basis of his visual practice in an interesting and convincing way using *The Everyday poet* project.

I have been pleased to supervise Eldar's written work. His art is a creative investigation into the experience of everyday life and he adopts a unique approach. He is interested in the way that language functions and particularly focuses upon the role of the audience. The audience is an integral part of his work. The artist, however creative, cannot complete the work. I am pleased to see that the actions of the audience within art installation are examined so carefully in Eldar's text. He concludes that the audience makes meaning using the information and experience brought to the installation – within the minds of each individual participant. I look forward to seeing how Eldar applies this practical and theoretical investigation in his future work as an artist.

A handwritten signature in blue ink that reads "B Carpenter". The signature is written in a cursive, flowing style with a long horizontal stroke extending from the end of the name.

Work Dokumentation

Paper walls



Chicken models









Object about periods of illness





Sculpture about the self-sacrificial love











Verse plates



