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The question of human communications have always been of great interest to me. What has intrigued me the most have been questions like: Where does the personal, individual end, and where do human relations begin? I have tried to probe this question both philosophically and visually. Also, I have ventured to understand various philosophical theories that deal with this subject matter and tried to define the problem, both European and Oriental philosophies. What is the limit of our existence? What is the substance of this existence? In what way do we communicate with each other? Both physical and mental communication is conditioned upon the demarcation line that separates one human being from the other and that defines where the "I" ends and the "You" begins.

Several forms of communication exists: i.e. language, symbols, *define* movement and bodily contact. Cultural norms and rules decide how, when and where people are permitted to communicate. Difficulties in communication are generally greatest between people belonging to different and differing groups (as for instance different sex, race and cultures). I have chosen to work with the problems that interest me the most personally, but hope to be able to show that these are problems of a general character. My wish is that people independent of sex, race, age, and cultural background will be able to discover something of interest - something personal - in my work.

I have used photography as a starting point for the whole project. The *aesthetic* ethical norms inherent in the art of photography has also been applied to the other forms of expression that I employ: sculpture and video.

Two types of symbols have been chosen as medium - buildings and city environments (interior as well as exterior) on the one hand, and naked human figures on the other. for many years I have taken a considerable amount of pictures with the naked human body and houses or buildings as object. I try to be honest and personal in my choice of themes. - I have chosen what I have felt to be closest to home: All human beings and the animals of the earth are divided into two

would be possible to present individually and independently, not only in the context of this particular installation.

Erotic elements, love, body language, have been important factors for me. I have used two human models (one female and one male) both in the photographs and in the video part. They are akin to each other: young, beautiful, sensual.

I have blended the pictures of the two bodies. It is often necessary to study the pictures thoroughly to discover exactly where they are in relation to each other. I have pondered upon the definitions of the meaning underlying the "yin" and "yang" - male and female that constitutes one whole - which is found in Chinese philosophy and which is one of the most important elements in my work. I apply the definitions directly, to me there is no real difference - the two are inseparable and One; what is beautiful will always remain so, regardless of which gender it is related to.

In other words, I have tried to work from the outer and visible towards the inner qualities, and began with the exhibition room itself. The colours and textures in "The Oslo Museum of Modern Art" at Høvikodden formed the basic structure for the ceramic sculptures that I wanted to make, namely a labyrinth of large, heavy ceramic walls which would lead the spectators to the best suited positions and scopes of vision. It is never only the sculptures which are shown and seen in an exhibition, but also everything else in the room, - like the floor, ceiling and walls, and also the other people that are present in the room.

I made use of the existing space, not only the space surrounding the sculptures, but also the space which exists inside and in between the sculptures. The spectators' angle of vision was taken into consideration - where they would be positioned in relation to the sculptures, and what they would be able to actually see from the different positions. The iron plates are used as a foundation for several of the ceramic pieces, but are also an integral part of the labyrinth. These iron plates signal to the spectators how to move through and in between the sculptures.

In the exhibition one sees reflections of the theory about the four elements - fire, water, air, earth. The theory has influenced my use of materials, the colours, semantic symbolism and the work process itself: I shift from the pyromania and flames of ceramics to the flowing waters of photography and film.

The project may be divided into three segments:

1. Ceramic sculptures where the motifs are buildings and ruins in Israel applied with silk screen technique.
2. Large silk textiles with photos/pictures of nude human figures (one male and one female) printed onto the cloth.
3. Two video programs, where the same two figures are used. The programs are projected/shown simultaneously from several monitors that have been built into the ceramic part.