

Lise Seier Petersen

THE OBJECT AND THE PLANE

I have been concerned with the concept of time for many years. In my readings, I came upon the pre-Socratic philosopher Heraclitus who posited that everything is in motion and that one present moment glides unnoticed into the next. *'No man ever steps in the same river twice'* he wrote. This thesis became the point of origin and title of a ceramic land-art installation I created in 2014.

'No Man Ever Steps in the Same River Twice - 99 Clay Vessels for Heraclitus' is the title of the installation. The work is installed in the park area of The Art Centre *Silkeborg Bath* and consists of 99 vessels made of pottery clay. Some vessels are unfired, the rest are fired at temperatures ranging from 300-1150 degrees (Celsius). This creates a scale within the earth-color spectrum.

As a result of the low firing temperatures, most of the vessels will dissolve with time. At some point then, the installation will only be available to the public through photographic material.

The installation and a small selection of photographs are the basis for this exhibit where I examine the relationship between object and plane. Anne Ring Petersen writes that the photograph is *'a type of authentication of proof that the original experience of the piece is a fact even though it now belongs to the past, and the work is often destroyed'*. She goes on to say that the relationship between the work and the photograph is an ambivalent one *'because the photograph at one and the same time cancels out and animates the installations' extraordinary character'*.

The camera is based on a central perspective; a geometric construction that was pretty much the predominant visual method of description of interior spaces from the fourteenth through the twentieth centuries – at least in our part of the world.

There is a significant difference when comparing the eye to central perspective, for example:

- The two eyes form a unified view of what it registers within the field of vision; the camera sees only a fixed point with one 'eye'
- When a room extends in all directions from one's vision, it is up to the individual viewer to choose the motif. In contrast, the construction that occurs from a central perspective is one where the room narrows in towards a vanishing point and the motif is then chosen for the viewer
- A photograph makes time stand still by transforming its' motif from spatial object to flat plane

As such, in relation to this exhibit, I have considered the following:

- Can photography's view and interpretation change the meaning of the work?
- Can photography add a metaphysical layer to the work?
- What meaning does this have in relation to Heraclitus theory that everything is in constant movement while photography stops time and preserves the moment?

The exhibition is comprised of:

- Three photographic prints by Kirstine Autzen
- A sample of a clay vessel measuring approximately 65x40 cm.
- Slides of photographs by Kirsten Autzen (composition) and Ingvarsen & Rejnert (decomposition)
- Clay sketches of the Silkeborg installations' 99 clay vessels (1:10)
- A publication with a small selection of Kirstine Autzens photographic depictions
- Texts and reference material

Kirstine Autzen documented the composition of the clay vessels in the spring of 2014. She chose to work with a photographic framework that included:

- a customized White Balance of 4600 degrees Kelvin and exclusively outdoors
- three aperture settings and three shutter settings
- a 100 ISO for all shots
- a white background that remained in place throughout thus documenting the remnants of the pottery

With the help of her (technical) set of rules, Autzen manages to dissolve the idea of standardized, correct photographic documentation. Her use of differing light settings and color helps to both delineate and define the light dependent on weather conditions. Because of the seasons' changes -from winter to summer- the color temperatures gradually became warmer in tone as the project progressed. In this way, layers were added to the works' visualization of the concept of time, in part via the cameras fixed settings visualizing time through the changing light of the seasons and, in part via the visible traces on the paper that poetically visualize and tracks time.

Ingvartsen & Reinert, who have been documenting the installation's dissolution since 2014, have selected twelve photographs from each shoot. These chosen photos comprise a cohesive visual narrative. They portray the decomposing nature of the work in a very concrete way, and as such, visualize times' movement in moments frozen on camera.

Additionally, passers-by are invited to photograph the installation and there is a Facebook page where one can track these photos (see under: *99 Ierkar* in Facebook's' search field)

My point of departure is clay and the craft of ceramics. From here, and through four decades, I have gradually moved towards a more conceptual, immaterial, and process-oriented interest in my work. Lately, art theory has also entered into the work.

Schematically, my work can be divided into three main areas. In practice, though, these areas more or less flow into one another. These include:

- My pieces, which originate in an inquisitive and experimental way. The intention is to explore the process; it's form and content.
- Projects where I collaborate with other artists and am better able to realize results that thematise dialectic questions.
- Art historical studies. I have written a thesis that is practice-based in art history and the intersection between art theory and artistic practice, an essay on crafts as conceptual objects and, additionally, a bachelor thesis on the issues surrounding the two-dimensional documentation of three-dimensional objects.

Looking forward, it is my intention to initiate a practice-based and research-inspired project in the intersection between visual art, craft, and art theory. This exhibit will be a part of this future project.

Lise Seier Petersen – february 2018

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BIBLIOGRAPHY

Barthes, Ronald: *Det Lyse Kammer – bemærkninger om fotografiet*. Rævens Sorte Bibliotek. 2. udg., 2. oplag. (1996)

Benjamin, Walter: *Lille fotografihistorie. Kulturindustri*. Bibliotek Rhodos. (1973)

Bourriaud, Nicolas: *Relationel æstetik*. Kunstakademiets Billedkunstskoler. (2005)

Henningsen, Niels: *De første græske filosoffer*. Det Lille Forlag (1994)

Heidegger, Martin: *Kunsten og Rummet*. Forlaget Wunderbuch (2011)

Jensen, Per Bak: *Fænomenet Fotografi, Forsøg II*. Det Kongelige Danske Kunstakademi, Kbh. 1997

Marcussen, Marianne: *Perspektiv Om rumopfattelse og rumgengivelse*. Nyt Nordisk Forlag Arnold Busck. (1987)

Petersen, Anne Ring: *Installationskunsten mellem billede og scene*. Museum Tusulanums Forlag. (2009)

Seligmann, Tine Brunsgaard: *Land Art - 1960'erne til 1990'erne - voldtægt af landskabet, æstetik, politik og miljøkamp*. Kandidatspeciale Københavns Universitet (1997)

Smithson, Robert: *A Provisional Theory of Non-Sites*. <http://www.robertsmithson.com/essays/provisional.htm>

Sontag, Susan: *On photography*. Penguin Modern Classics (2008)

LINKS RELATED TO THE 99 WESSELS

<http://www.lise-seierpetersen.dk/lerkar/info.html>

<https://www.facebook.com/99.lerkar/>

<http://dkod.dk/lise-seier-petersen/>

<http://www.autzenvisual.com/post/118715594798/lise-seier-petersen-99-clay-vessels-for>

<http://www.silkeborgbad.dk/udstillinger/aktuelle-udstillinger/99-lerkar-til-heraklit.html>

<http://svfk.dk/project/99-lerkar-til-heraklit>

LISE SEIER PETERSEN - CV SINCE 2013

SELECTED EXHIBITIONS AND PROJECTS

- 2018-21 *In the Intersection between Arts, Crafts and Art Theory*, a self-defined, practice-based and research-inspired project
- 2018 *The Object and the Flat*, solo exhibition in Officinet, Kbh.
- 2017 *Joining FLAC - The Beginning is Today (Always)*. An art project, a journey in the Nordic region and a residence in Kunstkvartet, Lofoten. With FLAC – Feministic Land Art Cooperation
- 2016-19 With ATRIUM in Officinet, Kbh .; Huset i Asnæs; Det Ny Kastet, Thisted; Kongegaarden, Korsør; CLAY - Ceramics Museum Denmark, Middelfart
- 2015 *Art by the Channel*. A land art project in Løgstør. With The Secret Art Hall
- 2014 *Nobody can step out in the same river twice - 99 clay vessels to Heraclitus*. A ceramic land art installation, Art Center Silkeborg Bad
- 2013 *Kjerringøy Land Art Biennale*. Northern Norway
The Biennale for Crafts and Design. Rundetårn, Kbh.

SELECTED AWARDS AND SUPPORT

- 2018 Danish Art Workshop, residency
- 2017 Anna E. Munch's Fund, project support
Danish Art Workshop, residency
- 2014 Anne Marie Telmanyi born Carl-Nielsen's fund, honorary award
Danish Art Workshop, residency
Esther and Jep Finks Memorial Fund, project support
- 2013 Danmarks Nationalbank Anniversary Fund, project support
Grosses L. F. Foght's Fund, project support
Danish Art Council, Visual Art Committee, project support

SELECTED COMMUNITIES AND COLLECTIVE PROJECTS

- 2016? FLAC - Feministic Land Art Cooperation
- 2012-? The Secret Art Hall
- 2011-? Middle-aged North Jutland female artists' international network for art (MNKK)

OTHER THINGS

- 2017 *Joining FLAC - The Beginning is Today (Always) - a product-based analysis of the intersection of art theory and practice*. Master's thesis in Art History at the University of Copenhagen
- 2016 Registered, described and documented Kirsten Kjær's Museum's ceramic collection and prepared proposals for dissemination of the collection. Supported by the 15th of June Foundation
- 2015 Coordinator at MNKK's workshop *In the intersection of graphics and ceramics practice-based knowledge production* at Kirsten Kjær's Museum. Supported by the Nordic Cultural Foundation
- Bachelor project about displacements when three-dimensional artworks are documented two-dimensional, The University of Copenhagen
- 2012-16 Project Manager for Land Art Rebild. Established as a collaboration between Rebild Municipality and MNKK. Supported by the Danish Arts Council, Spar Nord Foundation, Rebild Municipality and The North Jutland Culture Agreement

EDUCATION

- 2017 Master of Art History, University of Copenhagen
- 2015 Bachelor of Art History and Philosophy, University of Copenhagen
- 1970-75 Aarhus Academy of Fine Arts and potter Knud Jensen, Sorring

MEMBER OF

Danish Visual Artists, Danish Women's Artist Association, Danish Crafts & Design Association