

“Single Rule”,
Text based installation,
Dogmatism and necessity of freedom.

Abstract:

“Single Rule” installation originates from French philosopher Louis Althusser texts. In his book “Pour Marx”, Althusser states that end of dogmatism leads to the necessary freedom for human being but can release as well high fever, a status of sickness within society.

This statement attracted deeply my interest. Dogmatism does not allow acceptance from any other space of definitions. The nature of this principle operates similarly in scientific, religious or ideological among others, forms. There is a line that cannot be crossed, or then a mistake is made. Freedom, whatever its nature may be, is a function in society to involve and commit oneself. The fascinating situation of transition from dogmatism to freedom gives ground to new fields, and opportunity.

I would be naïve to pretend transitions can be fluid. They are never. High fever does not correspond to a specific body location; fever is an overall state involving the entire body. The threat is within the body, and has different levels of dangerousness, from temporary weakness to lethal status.

We are not facing an alternative, but a duality made one. A space of contradiction appeared to me; where positive expectation and its total opposite can unite in time on the plane of freedom.

Continuing my research on the topic, I found this sentence **“Dogmatism of a practical concept is almost opposite of dogmatism of a theory”** in a footnote of “Machiavelli” book.

Organization of a society requires people to follow a set of principles. These principles articulate everyday life. The way, this system can maintain, contains an idea of feedback, which gain is modular -I adopt here audio language-. Dogmatism does not accept any gain. Dogmatism needs a single rule to function properly. At this point, the process follows a pre-recorded path in the over going everyday life.

“Single Rule” installation shows signs of feedback, as if the lights would actually behave. It is not the case; there is only a single process, a single rule to strictly follow to activate the full light and sound.

The sentence enlighten implies possibility for at least two sorts of dogmatism. They are equals in value and in direction- I adopt here mathematic vector language -, and “almost” opposite in angle. “Almost” is not scientific, and still I understand this sentence as an answer for the primary situation.

Gregoire Rousseau, April 2012.

“Sampling, Scaling, Actualisation”

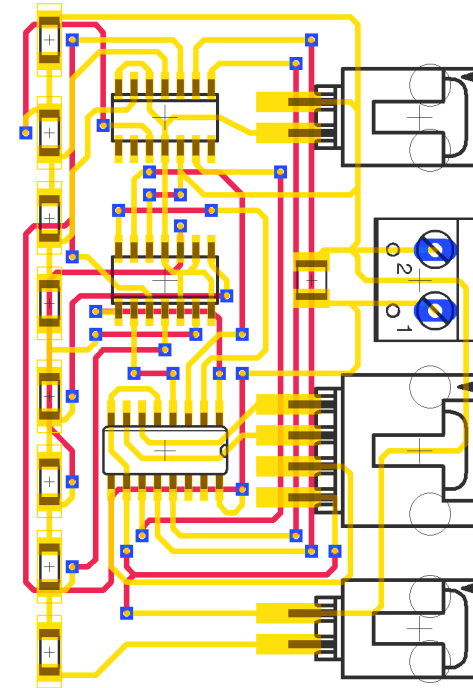
PCB photography serie by
Jarkko Räsänen & Gregoire Rousseau.

In contemporary information society we can find the three processes of sampling, scaling and actualisation more applicable in different fields of human activity than ever before. After internet applications became more focused on transmitting simulative sensory data over written text, with a good reason we can be concerned with the ways of encapsulating information in images.

The photographic series “Sampling, Scaling, Actualisation” (2012) is originally a proposal for World Design Capital Helsinki stamp design competition. Although the series has evolved after it's initial release in 2011, the original idea of including more important information in the stamp than in the actual "message" (letter, card etc) reveals very much about the ideas, discussions and values that our collaboration was based on in the first place. In this phase, the relationship between city map and PCB was also emphasized.

From the point of philately, old stamps are appreciated more than the related letters or cards. Also from the historical point of view, the date, the place – and the stamp as a whole – tell us more about the condition of the society / world around the message delivered than the contents of a personal letter.

PCB boards represented in the photographs are that of a DA converter, AD converter and a mixer. One can take a photo of them in the exhibition, print them on a transparency and use them in the actual making process of a circuit board.



“Sampling” photography.

IRMA MAREK:

Interaction: from sandboxes to prison yards

Interaction is all about being in between (L. *inter* = “in between, among”). To be in between needs difference of the two. When molecules are interacting together, some parts are swapped or some new molecules are formed by synthesis. Action (L. *actio*=“putting in motion, a performing, doing”) is this *happening* in between. The most important thing is the notion that the agent is missing. Only the logic/code of the molecules will make the boundaries for the process. So to say: this logic is a framework.


In art, framing makes the artwork to happen. Too often we still keep focusing on material aspects of the work itself and tend to forget framing in the process of actualization/happening of artwork. Without the frame there would not be art. Interactive art is underlining this participatory aspect in actualization. Underlined participatory in art is based on the idea of controlling the process by framing/coding. This frame/code speaks the language of control saying: “This is what we let you do”. Inside that realm the participant is very pleased. To act is, after all, our aim to use power. In the same time the medium of interaction (law, logic, code) is all about deliverance of a new structure for behaviour which is affecting the power relations. When underlining at the same time the idea of freedom, a question of ecology of affections is raised.

Interesting thing is that usually the artist statement of interactive installations have free and techno-positive way of thinking that never questions the structure of the *freedom* they have created. Instead of celebrating the death of monolithic artwork by inviting people to join in and participate, an artist should think of what kind of laws are making this interaction possible. Interactive art as such is all about controlling and questioning the possibility of free intervention. After all it is closer to the idea of sandbox where children are *meant* to play in. Even sandboxes have framework which borders action to a certain place. The participant is actually blind to see the coded structure. Typical interactive installation is trying to allure participant to join “the game of interaction” instead of asking the real question, what forces are affecting the process. In this sense Gregoire Rousseau's installation *Single rule* can be seen as a true act *in between* the interactive process.

I.M.

Irma Marek was invited to write a text related to “Single Rule” installation.

These three texts are edited together in a leaflet, distributed during exhibition time.

 **PODIUM galeri**
Hausmannsgate
182 OSLO

  
Taiteen keskustoimikunta
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www.podiumx.no
www.jarckorasanen.com
www.rousseau.fi

Credits:

Samuli Tanner for audio composition and MIDI prog.

Joakim Pusenius for photo shooting help.

Christian Hennie for Oslo contact.

Snorre for Podium organization.

Nicolas Schevin for graphics/prints.

Gabriel de la Cruz for photographs printing.

Irma Marek for text.

Family and friends.

Made possible by Arts Council of Finland.

Helsinki, spring 2012.