

At one time or another, everyone loses something. We lose loved ones. We lose our health. We lose our memories. We lose our life. We lose time. We lose whole reality but the reality is that we lose everything. In this context any 'forgotten' are advent of upcoming event. The importance of memory is not about reference but its consequences by call. On the process the referenced image is not exactly matching its indexing system which meant to be logical but based on intuitive perception. Rather staying as complete form of matter based on certain schematic, the important incidents tend to be formed indescribable. It might be forgotten but embodied, it happened concurrently but keep reviving asynchronously.

Functioning media-specifically and drawing upon the structure of colour spectrum, the installations explore the relationship between sound and space by staging labeling system for optical filters¹ and its corresponding sounds generated by fugue² technique. When layering these real-time color filtered projection materials over the course of the different sound manipulation on a its internal logic from the previous event, this project pries on an open architecture and the specifics moment of time flow as a contingent form whose relationship to experience extends well beyond dualistic division of rational and irrational.

While human has been exposed exponentially increased information in history so most of our activities and disciplines have been aimed to classify and store systemically, the technology has been developed the way abstracting its process so in the end disguising its body. As modern platform provide us uniform environment which is pretty upward standardized structure but also invisible, untouchable and indestructible, the artist against this flows and try to inspect each level's construction and its fundamental bodies so that looking for the new, imaginative and humanistic way of understanding of our technology. The project suggests different ways to understand the fabrication of visual-spatial space in lost in oneself status through the central lens of analog technology and alternative concept of memory.

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Production in Skånes konstförening
This project was kindly with support of IAC(Inter Art Center)

¹ Filters made by various manufacturers may be identified by *Wratten numbers* but not precisely match the spectral definition for that number. As opposed to technical aspect this is especially true for filters used for aesthetic reasons. For example, an 81B warming filter is a filter used to slightly "warm" the colors in a color photo, making the scene a bit less blue and more red. Many manufacturers make filters labeled as 81B with transmission curves which are similar, but not identical, to the Kodak Wratten 81B. This is according to that manufacturer's idea of how best to warm a scene, and depending on their manufacturing techniques.

² *Fugue 1*. In music, a fugue (/fjuːg/ fewg) is a contrapuntal compositional technique in two or more voices, built on a subject (a musical theme) that is introduced at the beginning in imitation (repetition at different pitches) and which recurs frequently in the course of the composition.

Fugue 2. Dissociative fugue is a dissociative disorder and a rare psychiatric disorder characterized by reversible amnesia for personal identity, including the memories, personality, and other identifying characteristics of individuality.