

REMEMBER: REPLAY: REPEAT

Roland Barthes described photographs as “ghostly apparitions reanimated in reproductive mediums...melancholic and longing for an unrecoverable past.” The photographic image is a fragment of time, a lost moment or a faded memory. During periods of grief we search old photographs to resurrect memories of the person we have lost. Barthes was prompted to write *Camera Lucida* while mourning his mother’s passing. Barthes writes about an emotional reunion with his mother when he discovers a scarcely visible photo of her as a small child. Finding the infamous *Winter Garden Picture*, he uncovers what the writer W.G Sebald refers to as “the portal by which the living and the dead find each other again.”

After my mother’s death, I was consumed with guilt, questioning each decision made on her behalf during her final hours. I sought refuge from my grief in family photo albums. However, I did not find my *Winter Garden Picture*. Each photograph was a fugitive locked in time, unmoving and mute, exiled to the irretrievable past. I wondered...if a photograph could bear witness to elusive memories, what would the moving image offer? I watched my family’s fragile 8mm films in search of my mother. Where photography offered discreet moments, in which time itself appeared to be interrupted, the moving image of the 8mm film was a conflation of the past and the future, the continuation of memory, duration. Remember: Regret: Replay: Repeat...I loop/replay her final hours over and over in my mind in an attempt to rearrange, restructure these hours and the sequence of events in order to change the outcome.

## PROJECT **CONCEPT**

All memory is longing and loss replaying in an endless loop. The looping video projections of the 8mm found footage, and sequential stills presented in the artwork represent a brief moment, a small physical gesture – the lifting of her veil, that is/was the very essence of my mother.

Initially this brief video sequence was a resurrection, but as the work evolved during construction, deconstruction, reorganization, it became an analogy for my inability to assist my mother – a *momento mori*.

The four sections of the series present visual representations of memory, time, stillness and movement. Embedded in the artwork are subverted video timecodes, representing the month:day:year:final hours of a life. Sequential still images are frozen or may be rearranged by the viewer. Apparitions exist in this found footage video loop of unending repetition, converging with static images and reflective mirrors of repetitive images...leaving only traces of life without a future.

*All art arises out of a sense of personal urgency (the essence of being). It is an embodiment of memory and therefore a disembodiment of time. Art, at its most loquacious, evokes something of the ineffable, the inaudible, the unseen.*

\_\_*Meghan Ferrill*

*...and the shadows of shadows are the shadows of angels...*

\_\_*Stan Brakage*

PROJECT **CONCEPT**

Thank you for your consideration. Please feel free to contact me if you should have any questions concerning the work.

Sincerely,

Caroline Young

312.925.9988

**[ccyoung@rcn.com](mailto:ccyoung@rcn.com)**

The art work, presented for your consideration, presents a series of four unique, interrelated, miniature video installations. They are contained in clear plexiglass cases located on top of each of the frosted pedestals (please refer to **A.**, **B.** and **C.** in the diagram on the following page.) An iPod and tiny Pico projectors are utilized to project looping videos into the still images embedded in clear acrylic block constructions and into mirrors to explore the intersection of the still image to their time based counterpart.

The fourth section (**D.**) of the installation will be located on a back wall behind the three pedestals. This section is represented by a lenticular panel with a clear plexiglass sheet placed in front of the image. The clear plexi panel contains the cut out text: "LIFT THE VEIL" a reference to Shelley's sonnet; *Lift Not the Painted Veil*. The lenticular material on the panel changes from one still image to a second image as the viewer moves from the left side to right side of the panel thereby providing the illusion of movement.

The following pages contain images of each of the individual sections. At this time, I am unable to offer an image of all the sections combined to provide a comprehensive overview of the project as it will exist in the exhibition space. Additionally, the following still images do not provide adequate representations of the projected moving images as they interact with the still images. I hope you will visit the link below (in red) to view a brief sample of a Quicktime movie of one of the looping video installations projected into the printed plexi block to give you some idea of how they will appear in situ.

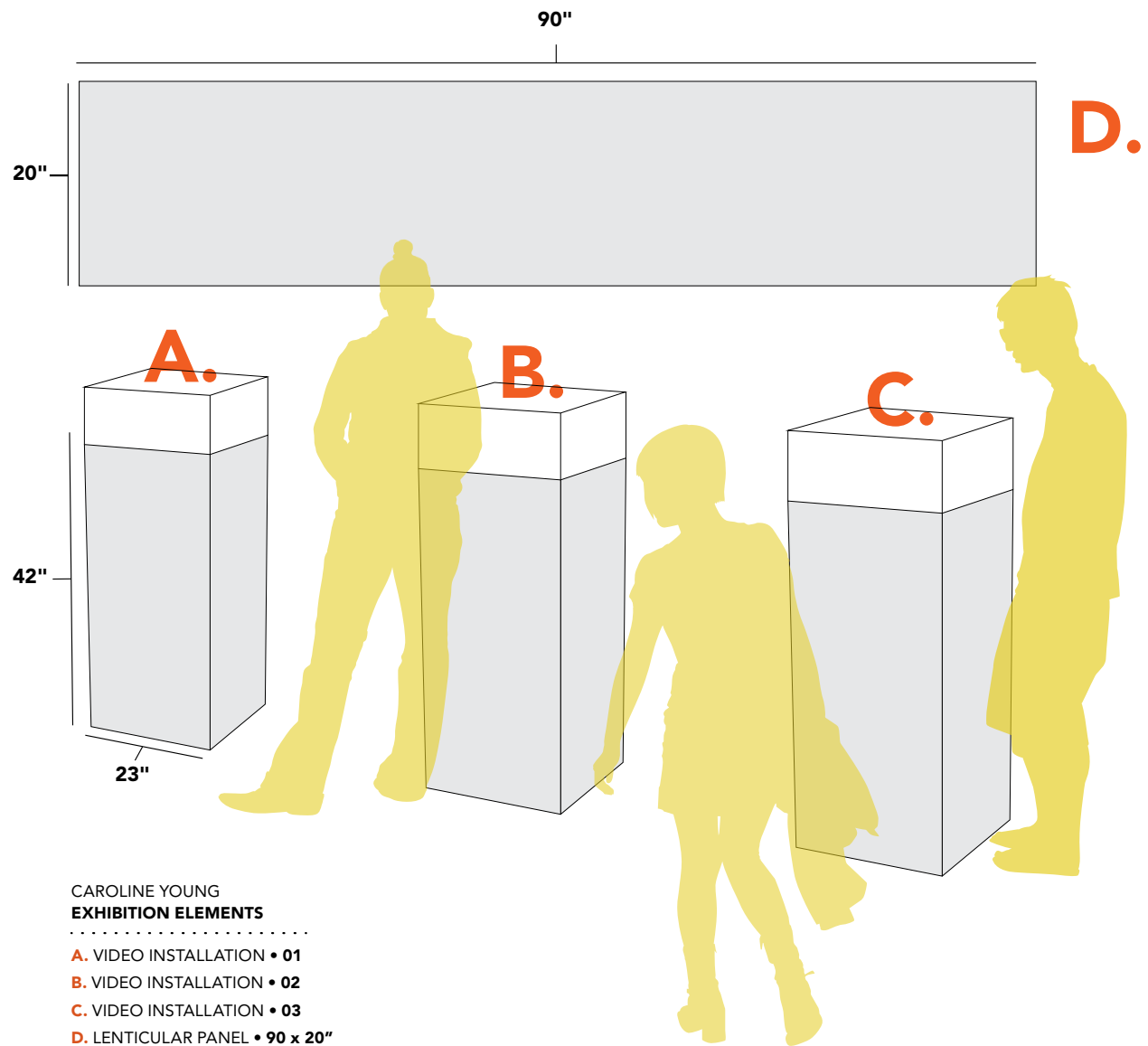
## PROJECT **OVERVIEW**

<http://www.vimeo.com/23654285>

Thank you for your consideration.

Sincerely,

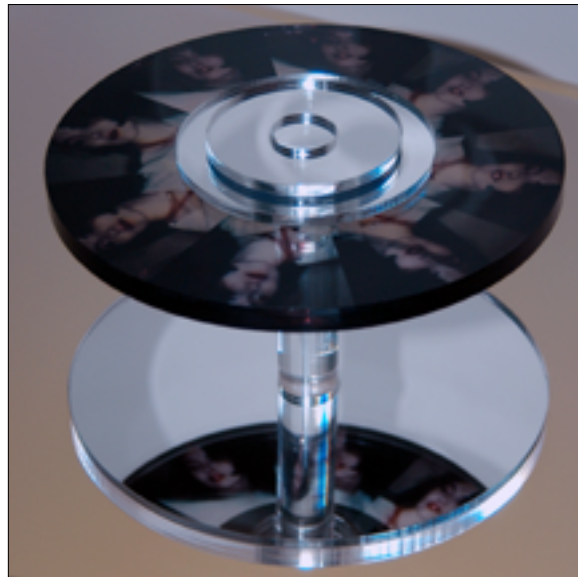
Caroline Young  
[ccyoung@rcn.com](mailto:ccyoung@rcn.com)



## INSTALLATION **DIAGRAM**

- CAROLINE YOUNG  
**EXHIBITION ELEMENTS**  
 .....  
**A.** VIDEO INSTALLATION • 01  
**B.** VIDEO INSTALLATION • 02  
**C.** VIDEO INSTALLATION • 03  
**D.** LENTICULAR PANEL • 90 x 20"

INSTALLATION **A.**



MOVES IN CIRCULAR MOTION  
VIEW IMAGES IN MIRROR FROM ABOVE

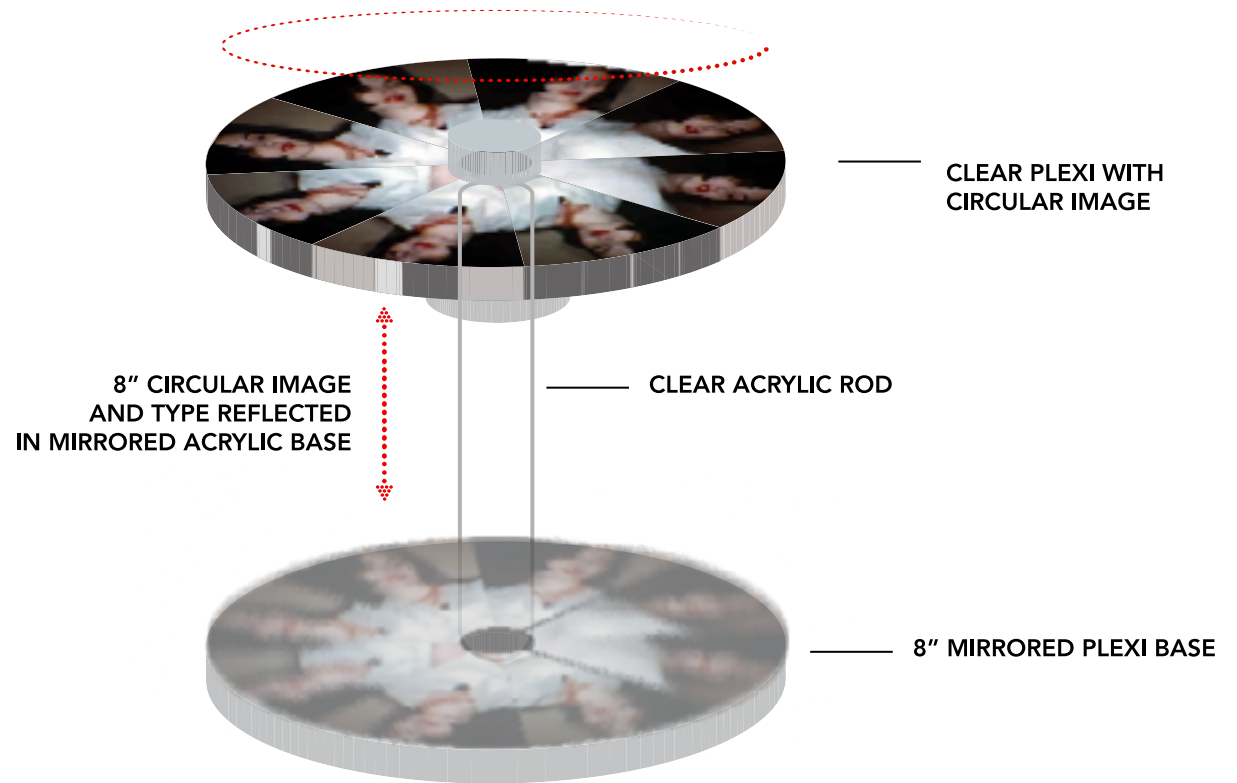
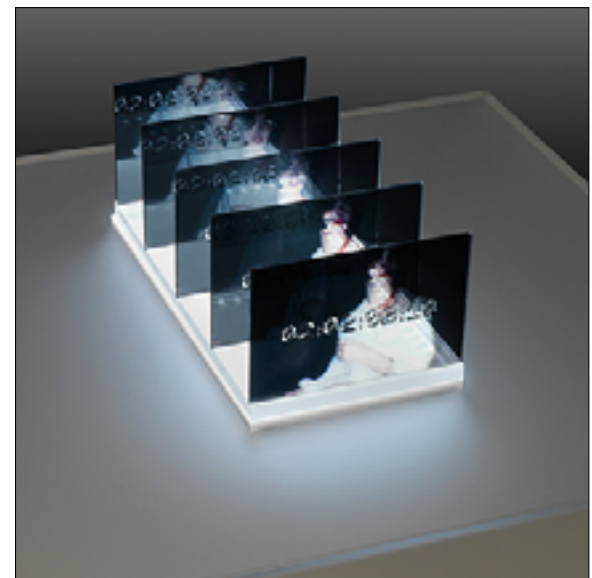
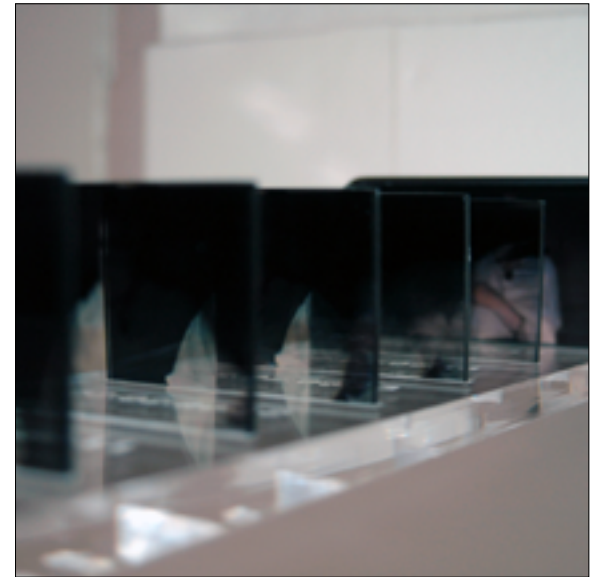
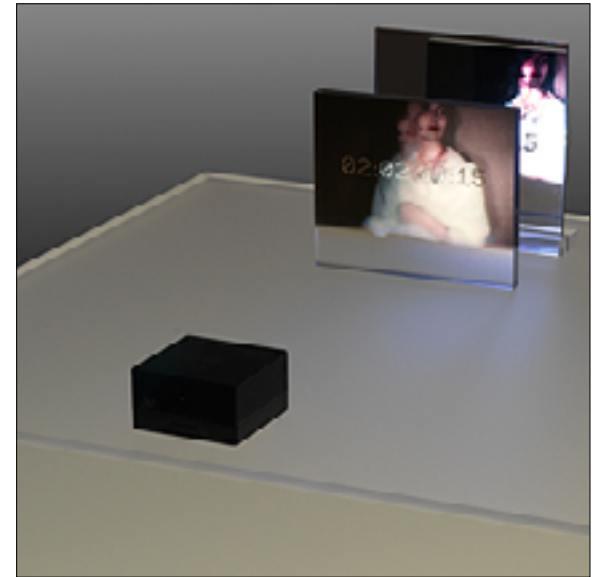


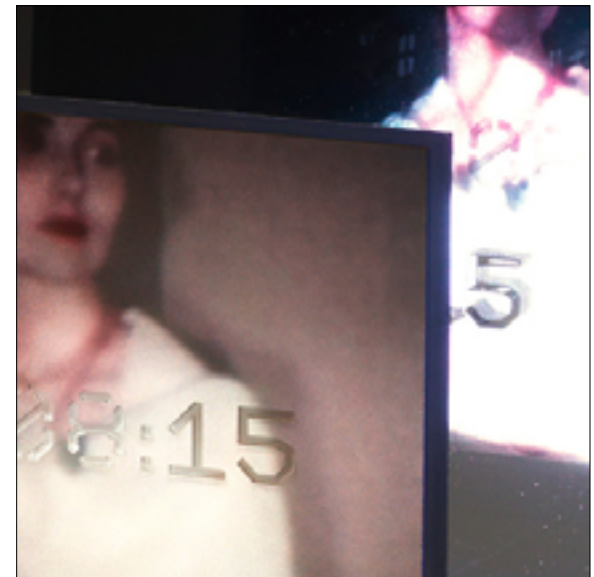
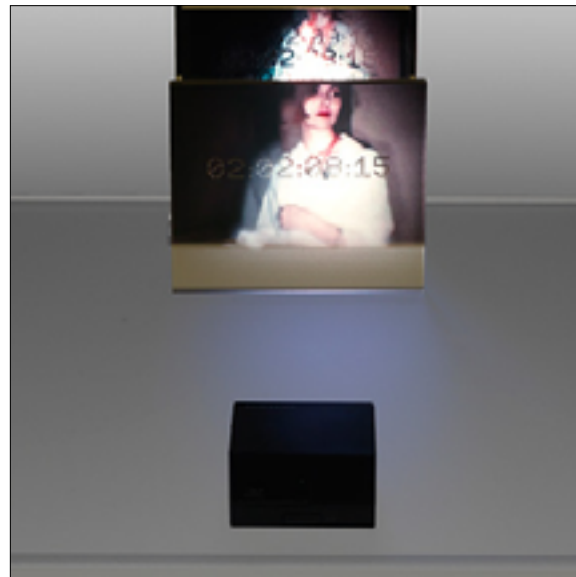
DIAGRAM **A.**

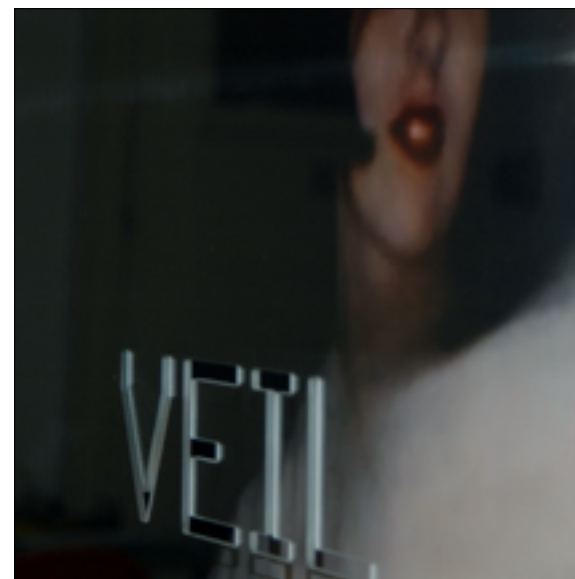
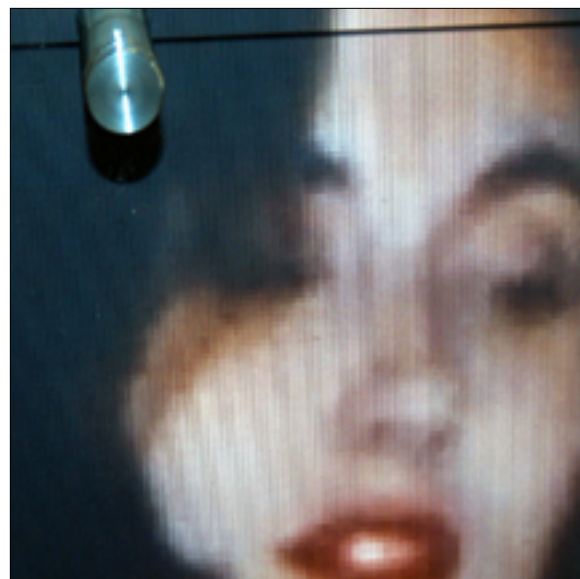
INSTALLATION **B.**





INSTALLATION **C.**

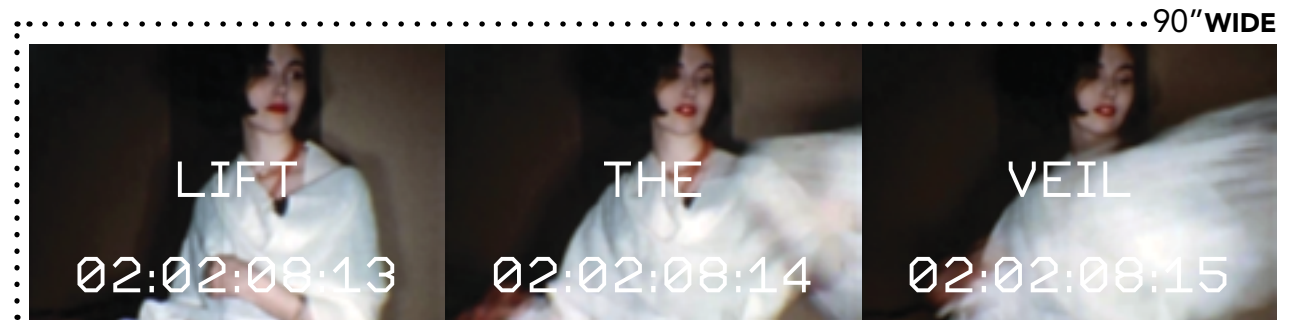




LENTICULAR PANEL **D.**

DIAGRAM **D.**

20" HIGH



**Artist will provide:**

The proposed installation, all pedestals, artwork, signage, lenticular panel, pedestal lighting and projection equipment will be shipped, installed and removed by the artist. Insurance will be provided by the artist.

**Installation | Venue Requirements:**

**Electrical:**

Power to three (3) LED pedestal lights. LitePads are the LED light source, and the amount of heat generated is very low. The LitePad, the unit is cool to the touch. This means that LitePads can be left on all day requiring very little electrical power.

Electrical power for three Pico (miniature) projectors is needed.

**Wall Space:**

90" by 20" to install Lenticular panel behind the 3 pedestals and one small title plaque.

**Floor Space Requirements:**

A space that is 90" wide by approximately 60" deep will be required to place the 4 elements of the installation.

VENUE **REQUIREMENTS**



Caroline Young is a moving image artist currently investigating the intersections of time-based media and still imagery to express themes of time, loss and the fragility of memory.

Caroline received her BA from Northwestern University in 2000, and her MFA from the University of Illinois, Chicago in 2005. She is an Adjunct Assistant Professor for the School of the Art Institute, the University of Illinois, Chicago and a designer at Studio/lab in Chicago.

**Exhibitions:**

**Ten Visions Exhibition**

Art Institute of Chicago

November 2004

Art direction and collaboration of visual representations of the speculative view of architecture in Chicago

**Four Architects**

Chicago Architecture Foundation

Summer 2005

Art Director and editor for video Interviews

**National Museum of Women in the Arts**

January 2007

Experimental video work presented in conjunction with the National Gallery of Art and Corcoran Gallery of Art's video shorts exhibition: "Joan of Arc".

**State Street Beat**

February 2010

Large Scale Video Projection for the American Heart Association

**I.D.'s Annual Design Review**

**Design Distinction Winner**

August 2010

Burnham Plan Centennial/Streetscape

ARTIST **BIO**

CONTACT **INFO**

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