

Public Space as beginning for collaboration between divergent practices

Jonathan Wong: One thing I really enjoyed about this project is how the process was like a series of relays among us while using the force of our divergent practices.

Angela Teuta: In connection to that, I remember at the beginning in January 2012, we didn't know what images to use for the projections and what architecture experiment to build. Can we talk about how we arrived with this project?

Anne Ehrlich: I remember we talked about public space. We thought about the gallery as the extension of the public space of the street. We wanted to bring the street in. We also talked about public furniture and how the projector has the ability to draw people in and gather people around it. But also once people are drawn in, they are invited to use the space in unexpected ways which is what public space is about.

JW: Yes, we then proposed an idea of providing platforms for the projectors. We thought of having a bunch of them like small islands interspersed in the gallery space.

AE: And that's how you brought in the images of being by the ocean which inspired us to change the islands idea into a pier idea.

Architecture and Indeterminacy

JW: What is the meaning of architecture for your work actually?

AT: I feel my work is always related to architecture. I am inspired by my experience of architecture. For example, when I did my first project, it was about abandoned houses because I was living in one. I then moved in an apartment without windows and I decided to make a window with light. It's always the archetype which affect my emotion. Even my project with projected trees could be said to be architectural.

But it's the first project where my work encounters an intentional and deliberate spatial and movement experiment. And I like how these 2 experiments are very connected and not connected at the same time to the point that they also de-objectify each other. Suddenly, people here have a choice. Nothing is mandatory in a way.

JW: An environment is set up that actively invites events and situations to happen.

ET: And so I think this project is one where people are asked to spend time in the space.

Yan Wu: It is about the activity of a public space and not of an exhibition space. And so the question is how to bring back the public life to the space?

AT: Yes, I had an installation in a French Institution building. In the end, people liked it because it was a place for experiences to happen. When people go there alone and only spent few minutes with the exhibition, they can't feel what happened. Because of that, I decided to have a meeting there every Friday night with the **visitors**. We went there in the exhibition to just hang out. It was my best experience with the place.

Materials, Perception and Transmutation.

JW: Something interesting about your projections is that the image projected on the wall is not exactly the same as the image you construct on the projector.

AT: Right. I remember a little boy came in the gallery while I was installing the work. He tried to understand which paper becomes the sun, which one is the bridge. He discovered that acetate paper turns into the ocean. For him, it's like something magical. And this is what I like. The work participates in the task of perception.

The pier structure too also allows a kind of projection for me. It does not pretend to want to be a pier actually. The materials and geometries are used very directly. Somehow when everything is read together while walking in the space, the floor tiles of the gallery become water.