

A GENERATION PROJECTED

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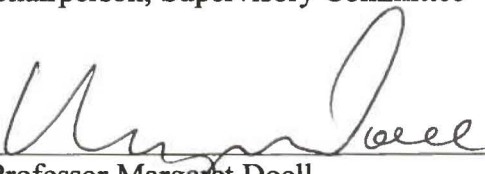
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INTRODUCTION

A Generation Projected is a site-specific installation. This thesis paper analyzes cultural disconnect, nostalgia, and the influence of global media as a cultural phenomenon, as seen in the installation. The title of the show represents the fact that the artist's generation is one that has grown in a media-dominated world. Because of the globalization of mass media such as television and film, both projected media, this generation has shared many common experiences, which in some ways unite them across national borders, and in other ways divide them due to the many misconceptions propagated through these media. *A Generation Projected* also signifies the particular generation in Ethiopia that the artist identifies with, a generation facing common challenges such as displacement and diaspora realities. The artist has magnified these experiences through his use of the projection technique to examine these particular themes. Furthermore, the title is a play on words that refers to a particular era in the artist's body of work that is heavily reliant on projection techniques.

The site-specific multimedia installation is composed of experimental videos, multiple multimedia sculptures, drawings and projected drawings, all installed to form a work of art that functions as a singular whole in the Cloyde Snook Gallery space. The installation includes three layers. The first layer will be made up of five videos that will be projected onto surfaces at the audience's eye level. Sculptural forms of the human figure, forming the second layer of the installation, will dominate the upper level of the gallery. These hieratic forms, which echo the figures seen in the video works, will be suspended from the ceiling, and will be viewed from below from the gallery floor, or laterally from the second floor balcony. The third layer is made up of drawings, which will occupy both the upper and lower levels, acting as mediators between the video and sculptural forms of media. Some of the drawings will be drawn on the wall itself,

and some will be projected. On the auditory plane, composed sound will also help to unite the gallery space.

The question of identity is a much-discussed subject in the world of contemporary art, yet due to the complexity of the issue, many artists find themselves dealing with it in some way or another. Abel Tilahun understands the magnitude of this subject and what it means to his generation. Back in his home country of Ethiopia, the artist worked on several video installations and drawn works that exhibited his own cultural experience, characterized by a collage of many different worlds and conflicting information. In coming to the United States, the artist automatically was confronted with a cultural role unfamiliar and uncomfortable to him. He found that the disconnects between himself and his environment immediately informed his work, produced under the scrutiny and possibility of his new surroundings.

The artist takes both intuitive and calculative approaches while developing his work conceptually. Sometimes the images themselves dictate the next step of the process or the concept behind them. Although the installation itself forms one work, each component is unique, just as chapters of the same book tell different stories. Due to these complexities, each video, sculpture, drawing, and projected image will be examined as an individual work, as well as in its unified context within the installation as a whole.

The world is a massive pool of visual information. From the moment we open our eyes in the morning to the moment we close our eyes at the end of the day, we are exposed to an innumerable quantity of colors, forms, shapes and design motifs. The artist recognizes that everything he saw and heard from childhood on has influenced his artwork today, but that some of these influences are more vivid than others. To understand this particular artist's background, the paper will discuss the major events and people in his life that have shaped his artistic

sensibility. This section will be presented in the form of a brief autobiography that maps out a glossary of the artist's visual vocabulary and his preferred method of developing works.

Furthermore, this thesis will outline the practical processes used to develop each type of piece, based on its unique medium. Digital devices aid a portion of the work, while other pieces are produced using traditional tools. In the words of John Lasseter, one of the founders of Pixar Animation Studios, "Technology inspires art and art challenges technology" (qtd. in Garrahan 1). The harmony and clash between digital and traditional approaches to art production will also be a topic of discussion.

Lending further insight into the lineage behind the artist's work, a historical background is included. This section will link the artist's practice to its foundations in the historical journey of Ethiopian art history to its involvement with the 21st century technology's contributions to the field of contemporary art. In short, the section will pay homage to the different artistic genres, periods, and people who have contributed to the formation of Tilahun's work.

HISTORICAL BACKGROUND

Ethiopian Art History

The Ethiopian tradition of passing knowledge and skill from parents to offspring contributed largely to the development of a distinctive church painting style which made up part of the oldest form of Christianity in the world. Church and monastery wall paintings are a major part of Ethiopian art history, along with architectural marvels like the Bete Giorgis in Lalibela and monuments like the Axum Obelisk, which are both massive structures carved from a single



Figure 1 Ethiopian church painting, Beta Marquorewos Holy Rock Church, Lalibela (photographersdirect.com)

rock. Ethiopia is a country with a rich culture and history. "Today, too often we forget that Ethiopia was a world power, along with Rome and Persia, for much of the first millennium of the Common Era," says Gary Vikan, director and curator of Medieval Art at the Walters Art Museum (qtd. in "Press Release: Treasures of Ethiopian Art"). In Vikan's opinion, the tradition of icon painting in Ethiopia (see Figure 1) is one that rivals the production of icons from Byzantium and Russia as well as innovations

in the style of painting that arose in Renaissance Italy ("Press Release: Treasures

of Ethiopian Art").

Two elements of Ethiopian church paintings that can be directly linked to Tilahun's work are the inclusion of diptych and triptych designs as well as the all-encompassing use of space. As seen in Figure 1, church paintings typically combine numerous scenes side-by-side and top-to-bottom in order to narrate a specific religious history. Tilahun's work also juxtaposes multiple images in order to communicate an overarching set of themes. Traditionally, Ethiopian church paintings cover not only the walls, but also the ceilings, and even sometimes the floors of churches. Like modern installation works, these artworks define, unify, and dominate physical space. The use of installation techniques in Tilahun's work draws from this history.

A non-secular, modern fine art school was founded in Ethiopia in 1957 thanks to the efforts of native scholars that were sent abroad by the Ethiopian government to get their higher education in art by attending prestigious institutions internationally. Among these founding fathers was Ale Felege Selam Heruy, an eminent artist and proud descendant of *Alaqa* (a learned priest) Heruy of Dima Giorgis, a traditional painter well known for his masterpieces located in several important churches (Nagy 11). Felege became the first director of the Ethiopian School of Fine Arts.

After the fall of Emperor Haile Selassie's government in 1974 (Mekonnen 31), the country underwent a drastic and turbulent reformation from a monarchy to a socialist system. This marked the beginning of a seventeen-year alliance with the Soviet Union, which highly influenced the practice and ideology of art making in Ethiopia for the coming three and a half decades. During these years, the students that graduated with the highest standing from the art school or other university programs in the country were given scholarships to continue with their master studies in Russia. Most eligible students took the opportunity. The art students attended Russia's most respected academies, and through their studies gained impressive skills in figure

drawing according to the Russian academic style, learned sculpting in the Russian constructivist style, or focused on painting in the impressionistic Russian vein. These students for the most part attempted to express their own culture and experience by using the techniques and methods they acquired. A good number of these scholars later returned to their country of origin with the idea of serving their people. Most were hired as faculty at the School of Fine Arts in Addis Ababa. Through this process, gradually the standards of the Russian academies became the standards of the Ethiopian art school. For example, drawing, in particular figure drawing, was considered a primary skill and the most important backbone of good craftsmanship in two-dimensional as well as three-dimensional art. Furthermore, craftsmanship became the most important condition to be considered a good artist.

Most of the students' work during this period dealt with illustrating the daily life in Ethiopia and telling heroic war stories. The school maintained strict expectations in terms of what was considered good art. Students were typically encouraged to stay in the realism genre while in school. The general sense at the time was that free and experimental art was bourgeois; it was made by the elite and targeted the wealthy, but it did not serve the society. However, within these seventeen years things were slowly changing in the school. Despite the ongoing criticism and pressure, some students and instructors were searching to find new forms of expression.

In 1991 a new revolution overthrew the government, and the School of Fine Arts underwent a major transformation as well (Mekonnen 35). The school buildings were renovated, a new library was built, and a new computer lab was organized. Ideologically changes were also occurring; the narrow curriculum was reformed to include non-representational expression, design, and art theory classes. The school became part of Addis Ababa University, and as a

result the size of the faculty and program grew, and degree awarded was changed from an advanced diploma to a Bachelors of Fine Art. Today the school trains students in the artistic disciplines of drawing, painting, sculpture, art education, graphic design, and industrial design. Globalization has prompted the school to take on the role of engaging students to be a part of contemporary international art discourse, while also equipping them with intensive training in craftsmanship.

The art scene in Addis Ababa is very much linked to ideas generated within the school and vice versa. The art school is known colloquially as “the Island,” as it is the center of the contemporary fine art dialogue. Most young artists enjoy sharing their knowledge and ideas about art, a practice encouraged within the school. There are several coffee shops and jazz clubs in Addis Ababa well known for their artist regulars, and the conversations and debates taking place in these hot spots play a prominent role in the shape of the art movements in Ethiopia.

The confluence of historical influences within Ethiopian art, including Russian Social Realism and the later embrace of contemporary art movements, have shaped Tilahun’s work. Tilahun’s intensive training in figure drawing continues to manifest itself in his most recent works, in which the figure plays a central role. Particularly within his drawings, the struggle to capture the human figure accurately and the simultaneous attempt to break away from purely realistic, static portrayals of figures come into beautiful conflict, a conflict both literal and thematic as Tilahun addresses the themes of isolation and dislocation. Ethiopian artists in the Diaspora confront different influences and challenges than those in Ethiopia. For example, in 1955 the young Ethiopian artist Skunder Alexander Boghossian was awarded a scholarship to study in St. Martin’s School, Central School, and the Slade School of Fine Arts in London (Nagy 56). After two years he moved to Paris to attend the Académie de La Grande Chaumière, but

“spent most of his time in cafés and jazz clubs, museums and artists’ studios, reveling in the intellectual and artistic fervor of Paris” (Nagy, 56). Boghossian “explored the theories of Negritude, Pan-Africanism and Surrealism” as well as African Art originating from other parts of the continent (Nagy 56). After nine years in Paris, Boghossian returned to Ethiopia in 1966 to teach at the School of Fine Arts. He also spent nine months studying the Ethiopian Church scroll painting style, which later came to influence his paintings both conceptually and technically. In 1970 Boghossian left for the United States, where he taught at Howard University in Washington D.C from 1972 to 2001. He was involved in the identity struggle of the 1960’s black liberation movement as well as the Pan-African movement. During this period, black people all over the world, but particularly in Europe and America, were confronting racism like never before. One of Boghossian’s goals was to show through his work that there is art in Africa that is different from Eurocentric art, has ancient roots, and is also intrinsically contemporary. As a teacher at Howard University, he influenced many students in the Ethiopian Diaspora (Kasfir, *Contemporary* 193), and it is possible to hypothesize that he also influenced many African-American students.

It is impossible to trace the history of Ethiopian art to the contemporary era without dealing with the contributions of Ethiopian artists working in the diaspora. As an Ethiopian artist currently living in the United States, Tilahun’s artwork reflects a grappling with many of the same issues of identity and displacement that Boghossian and other diaspora artists dealt with through their works.

History of African Contemporary Art in the International Scene

A logical starting place for the story of Africa meets the West, is in Egypt. It is well established that much of what is ascribed to Greeks in the fields of art, philosophy, mathematics, and literature was influenced by if not stolen from the Egyptians, a thriving empire of which the



Figure 2 Statue of a kouros (youth), ca. 590-580 B.C.; Archaic Greek (metmuseum.org)

scholars of early Greece were students. Regarding the field of Greek art specifically, “A striking change appears in Greek art of the seventh century B.C., the beginning of the archaic period (see Figure 2). The abstract geometric patterning that was dominant between about 1050 and 700 B.C. is supplanted in the seventh century by a more naturalistic style reflecting significant influence from the Near East and Egypt” (metmuseum.org). To what extent the foundations of Greek culture were taken from Africa may never be fully understood; what is clear is the extent to which Europeans and Americans who trace their heritage back to the grandeur of Greece have denied and negated any deeper links to Africa. The suppositions that rationality, democracy, civilization, and morality all began in Greece became the keystone of European philosophies of racial superiority, which scarred later relations between the West

and Africa.



Figure 3 This 19th century Fang sculpture is similar in style to what Picasso encountered in Paris just prior to *Les Femmes d'Alger*. (Europe.org.uk, 1)

The philosophies of racial superiority developed in Europe sprung up alongside colonial ambitions and became a justification for them. What Europeans found when they “discovered” Africa through exploration and colonization appeared to them as a primitive and static culture. Some explorers collected artifacts during their travels (not “art” since there were no equivalent artists or art institutions according to the European’s definition of these terms), which were utilitarian in the acting out of mysterious tribal

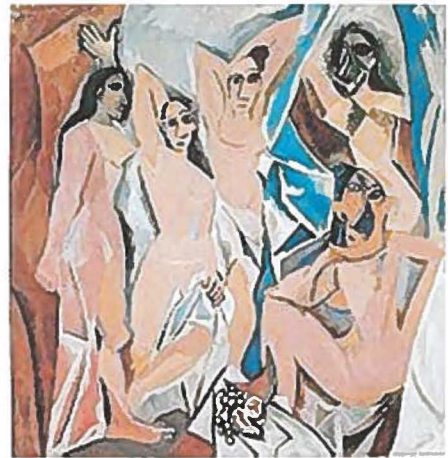


Figure 4 Pablo Picasso. *Les Femmes d'Alger*. 1907. Oil on canvas, 8' x 7' 8" (MoMA, 1)

purposes (see Figure 3). These were taken back to Europe as archaeological evidence of no particular material value, and were then displayed in ethnological museums “along with elephant tusks and peacock feathers” (Wilkinson 2). It was only after Picasso, Matisse, Vlaminck, and Derain admired and incorporated formal aspects of these works into their own art (see Figure 4), that African art began being displayed in exhibitions and galleries; however, these works were still exhibited within a cultural context and not as works of aesthetic value attached to individual personalities. A slightly different type of attention was given to these works by African-American artists participating in the Harlem Renaissance of the early 1900’s; these artists found African art to be a source of inspiration, based on connections they made between the works and their own

makers rather than artists' individual identities continues to resurface within contemporary contexts.

As an African contemporary artist, Tilahun works within a context colored by this history. His audience also approaches the word "African artist" from a position tinted by this history. The fact that *A Generation Projected* will be installed within a fine arts setting, situates the artwork as an intellectual product rather than an ethnographic product, which is important to the artist. Because this exhibition deals specifically with the themes of disconnect, nostalgia, and the influence of global media, it is important to Tilahun within the context of this particular set of works, that his audience understand that his work springs from his life experiences, including his identity as an Ethiopian and an African living in the United States.

The question of what is contemporary art has a variety of answers. One is given by Sidney Littlefield Kasfir in the book, *Contemporary African Art*: "In Western art history, the term 'contemporary' connotes the art of the present and the recent past, often beginning with Abstract Expressionism in the 1950s" (Kasfir, *Contemporary* 10).

The term contemporary when referring to African art has been confused with the term postcolonial. While the throwing off of colonial bonds by African nation-states did occur during the period of the twentieth-century when the word "contemporary" became common parlance to describe art being created in Europe, the association of contemporary African art as exclusively postcolonial effaces an artistic heritage stretching beyond the beginning of colonialism itself. In other words, contemporary African art is not just a reaction to the European influences of colonialism and neo-colonialism, but is rather a complicated and complex amalgamation of cross-fertilizations as unique and site-specific as any other example of visual culture in our globalized world. Denying the Euro-centric ideology that Africa has no history, it is clear that

artistic practice in Africa dates back for “at least two thousand years in some places” (Kasfir, *Contemporary* 13). Tilahun’s work consciously draws on a long history of uniquely Ethiopian art, as well as participates in the international contemporary artistic dialogue, both in media and conceptual approach.

When it comes to contemporary African art, museums and galleries in the West often present artists’ work as examples of an exotic material culture rather than showcasing it as an intellectual product of an individual talent. The dynamics created by the display of African art, exported during colonization, within ethnological museums continue to affect the presentation of contemporary African art. The ethnological museums of the metropolitan centers of Europe and the United States continue to be the main and sometimes only available showcasing contexts available to contemporary African artists. In 1989, the question of whether contemporary African art belongs in ethnological museums or in contemporary art spaces was raised at the Triennial Symposium on African Art. As Kasfir states:

“No one was sure what to do about this, because leaving contemporary art out of the African display spaces seems to promote a false impression to the museum public that African art ended with the colonial conquest and that African cultures are therefore backward-looking and anti-modern; yet excluding the work of African artists from the museum’s contemporary art displays suggests that they are not “good” enough (au courant, original) by Western museum standards to be included there.” (Kasfir, “Museums” 9)

While the symposium helped define the parameters of the problem of categorization and display of contemporary African art, the variety of responses to this debate have been varied. For example, Galerie 37, a site for contemporary works which was built alongside Museum der

Weltkulturen in Frankfurt, was founded after comments such as the following reinforced the need for such an addition: “To put black artists in an anthropological museum implies a Darwinian approach—that Africans are less evolved, farther back in the history of civilization. I find much of this art no less “Modern” than that in the MMK [Museum of Modern Art]. Your stupid, fascist museum propagates myths about black Africans as less civilized.” (Kasfir, “Museums” 88). Emily Hall, an art critic, added:

“And although I found many of the masks and the robes and the statues beautiful and compelling, I got a strong whiff of Orientalism about it all—in the sense of foreign-as-exotic...” “I found that my discomfort evaporated when I looked at the contemporary work—when you look at it, it looks back at you. That is to say, looking at them doesn’t feel like plundering. [*The Stranger*, February 2002] (Hermer 394).”

Unfortunately, viewing African artists and their art as exotic and neoprimitive is still written between the lines of many shows.

It must be recognized that fine art museums that wish to exhibit African contemporary art find themselves facing a dilemma. On one hand, art museums are elitist by nature. The images or objects presented within them are expected to have an aesthetic and/or conceptual value above images and objects found elsewhere. Unlike other types of museums, art museums expect their visitors to form opinions about imagery, rather than be simply “educated” within their walls. The expectation that visitors of art museums already carry their own background knowledge is problematic when it comes to African art, since viewers have typically been exposed only to ethnological presentations of African art. Two problems arise: on one hand, art museums cross over their usual bounds by approaching traditional African art as a realm for educating the

visitor, thereby decreasing the value of the African art as compared to the Picassos in the next room which need no justification or explanation of their value. On the other hand, visitors may have problems confronting contemporary African art because of a lack of prior knowledge due to constant ethnological presentations of so-called African art. It must also be noted that even curators well-versed in the trends and issues at stake in African contemporary art face difficulties when forced to collaborate with other museum colleagues who have other specialties of knowledge and are only familiar with the contemporary African artists displayed in biennales. The Associate Curator for African Art at the Art Institute of Chicago stated these challenges:

It goes without saying that very few of these people have any specialized knowledge of African art history. In making decisions they are guided by the enthusiasm and informed arguments of the curator as well as by their own likes and dislikes, by their beliefs about what an African art collection or a contemporary art collection should look like...there is little room in this formula for artists who are not transnationals or whose work does not fit into a postmodern dialogue (Bickford 88).

Despite and because of these challenges, curatorial attention to African contemporary art must choose its path carefully, as the work of curators does shape the canon of public thought and critical opinion.

Meskerem Assegued, a renowned international curator from Ethiopia, stated that, "As a curator, who is heavily engaged in contemporary art, I am not too concerned with the labeling of African art. A long time ago, after being very active in these types of debates, such as the labels and representations of African art, I decided to only focus on what I am doing and representing. I use my work to respond to these issues" (Assegued 1). She also reinforces the idea that

African artists should be confident in incorporating their life experience (whether as an African living in the Diaspora, or an artist incorporating so-called traditional methods or themes into their work) rather than concerning themselves with international expectations of African art. Tilahun takes a similar approach as Assegued, as he has chosen to address these issues directly and indirectly through his artwork, rather than through public debate.

Due to the multi-layered nature of the problem, it will not be easy to resolve the issues of representation that spring out of historical relations between Africa and the West in a current situation where the West still holds the bulk of monetary power on a scale outside the reach of an individual. As a contemporary artist, Tilahun's awareness of the subject can act as a shield against criticisms from others or self, criticisms which spring out of an opinion that a certain identity represents authenticity, or that African art should look or act a particular way. Many of the debates about what is real or valuable in African contemporary art revolve around questions of identity, ultimately dead-end arguments that ignore the unlimited possibilities of communication and individual self-expression latent within art.

Tilahun derives caution as well as motivation from his understanding of this history. His choice to work within digital media springs in part from this media's authentic place in his personal history, as well as his desire to work within a media recognized instantly as contemporary. His understanding of the preconceived expectations of his audience in regard to his work being the product of an African artist, shape the content and form of his art. In terms of content, Tilahun's artwork deals directly with the artist's experiences in the diaspora, including but not limited to experiences of misunderstanding and misinterpretation.

Controversial Processes in Art

There are many ethical debates that revolve around the production process of fine art. Throughout art history, artists and art patrons have been engaged in a dialogue surrounding new ways of art production and styles. Most of the debates have dealt with controversial tools and methods that make the artists' process easier. A contemporary version of this debate raises the question of whether the use of artists' assistants and computer software are ethical methods of creating an artwork. Some believe that the artist must be involved in every aspect of the creation of an artwork. The use of mass-production methods is strongly opposed by some because the artist is not involved in the actual making of the artwork. Tilahun's interest in these debates springs from his own artistic practice, which embraces many of the methods found controversial within the fine art community he inhabits, including the use of a wide range of technology and the assistance of other people. Understanding the historical basis for his own approach to art has given Tilahun a strong foundation from which his methodological choices can be validated.

The arguments against employing assistants and technology during art production stem from a culturally constructed and culturally understood system of valuation of art that has developed over hundreds of years in the West. Many of the aspects that are thought to add value to an artwork revolve around myths about the artist's unique personality, skill set, and lifestyle. For example, value is placed on art based on the idea that the artistic product reveals the fingerprint of the artist. During the Renaissance, the master artist would allow his apprentice to develop the sketch of the artist to a full-scale artwork, and the artist would then correct any errors and make final touches to the piece. At this time, the artist was considered technically more advanced than the assistant or the student, and his magical touch was what would make the work a masterpiece. This concept lives on in the valuation system of contemporary artworks. Within

this belief is the assumption that genuinely good craftsmanship is one of the measurements for a successful artwork, a skill that the master possesses in his/her physicality and touch (Sturken and Cartwright 32). Critics of contemporary art practices use this history to argue that the artist's touch is integral to a work; ironically, this same history, interpreted differently, also justifies the use of assistants as a longstanding practice in the Western art tradition.

Furthermore, the Western myth of the artistic personality includes the idea that through the process of producing a work, an artist develops a relationship with his/her work, thereby adding value to it. This relationship is thought to be built from the substantial amount of time and sweat needed to develop a single piece by hand from start to finish. The use of a machine to ease the artist's work is talked of in many cases as a negating factor to this quasi-spiritual relationship between the artist and his/her work (Sturken and Cartwright 32). The entrance of technology into the artistic process has also allowed for reproduction of work that was once unique. Value that was once placed on art because of its authenticity, derived from its scarcity, singularity, and intimate relationship to the artist, has now been called into question by the reproducibility allowed for by technological machinery (Sturken and Cartwright 122). In Tilahun's case, the reproducibility of his video work and projected drawings raises the question of what is the "original" work, and how might the possibility of sale and ownership of the work be affected by the infinite reproducibility of these media.

The phrase "starving artist" communicates Western society's assumptions about the authentic artistic lifestyle. A high moral value is placed in artistic circles on an artist's willingness to suffer monetarily and even physically rather than sacrifice their freedom to make art unconstrained by economic influences. This willingness to remain free from the demands of the art market is thought to show how genuine and sincere an artist's work truly is, thereby

adding value to his/her work. Along these same lines, the use of machinery or assistants to aid the artistic process is seen as detracting from this “aura” of authenticity (Sturken and Cartwright 123). Artists who use these methods seem unwilling to do the grueling work of making art, and are motivated instead by the money that can be made through mass-production techniques.

While critics of these practices seem at first glance to truly value what makes art exemplary and unique in human history, under closer analysis it is clear that they are in fact valuing specific processes of making art (based on pre-conceived notions of what proper art-making looks like) rather than the concepts communicated by artists of every era.

Tilahun’s own artistic process begins with a privileging of concept over media, and his choice of tools and techniques are dictated by his conceptual concerns. The idea of authenticity is problematic within Tilahun’s work because of his use of digital media and projection techniques, but rightly so; in order to deal conceptually with the global media era, the question of what is authentic must be troubled. Aesthetically, installation makes art appreciation a temporal experience, and there is a unique type of authenticity derived from the physical interaction between the viewer’s body, movement, and the luminescence in the space. For example, a viewer’s shadow passing in front of a work is an authentic experience that cannot be duplicated. The sound element of *A Generation Projected* also lends a temporal authenticity to the experience of viewing the installation.

Most of the ideas oppositional to the valuing of artistic concept over process are holdovers from the artistic practices of the early 14th century. The practice of art production developed during this era became a standard unit of measurement for many centuries afterward. The quality of realism realized in the Renaissance continues to be considered one of the peaks of human ambition when it comes to art (Fendrich B12). The misunderstanding about this history

arises in the common belief that the old masters did not use sophisticated methods and tools. For example, documents have been unearthed raising questions about whether artists, such as the Renaissance artist van Eyck used optical devices as visual aides (Stork 76-83). David Hockney, a contemporary artist who uses photography techniques in his own work, has spurred investigation into the use of optical aides by several artists after observing similar linear qualities between Ingres (1755-1814) and Andy Warhol's works; due to his observation, he suspected that there might be similar projection techniques used in the development of both pieces (Weschler 64). Hockney pointed out that cameras and lenses existed long before the actual chemical development of photography. As proof, he presented a wood-block print by Durer depicting the artist with a heavy ocular apparatus (Weschler 64). Hockney was careful to point out that an apparatus does not make a painting, painters do; however, during the Baroque period, as now, the utilization of this apparatus was very controversial. For example, Caravaggio's peers harassed him for using such an apparatus (Weschler 64).

Hockney's claims raised questions in the art community about whether value should be placed on artworks because of the



Figure 5 Dürer Grid (princeton.edu)

artwork itself or the way it is thought to have been produced. Furthermore, the debate around visual aides highlighted the fact that while contemporary audiences may be sentimental about the methodology of artists, many artists throughout history have embraced the technology at hand without qualms. For example, Albrecht Dürer in 1525 used the Dürer grid (see Figure 5) to

achieve accuracy; he developed a grid by stretching strings vertically and horizontally across a wooden frame through which he would observe his subject. He could then easily translate the shapes within the squares onto a paper with corresponding gridlines (“The Relativity of Albrecht Durer”). Furthermore, it is well established that one of the most popular visual instruments among painters of the 16th and 17th centuries was the camera obscura. Invented in Germany by the physicist Gemma Frisius, the technology projected an outside image upside-down onto the back wall of small, darkened tent (Steadman). The artists of this period’s embrace of the camera obscura parallels in many ways contemporary artists’ use of current technology.

Many avant-garde artists in later eras continued to work to achieve new ways of expression using new methods and materials. For example, in the early 20th century artists involved in the Dada movement challenged the art world by pushing the boundaries of standards set by the late masters of the 14th century. One of the most relevant artists of this movement was Marcel Duchamp.

Duchamp was widely known for his “ready-mades”, and in particular a piece called “The Fountain,” an industrial-manufactured urinal (see Figure 6). This work caused uproar in the art world as it challenged different aspects of the school of thought at the time (“Duchamp, Marcel”). The first issue that this work raised was what it means to be the producer of an artwork. Can the presenter be called the artist if she/he did not



Figure 6 Duchamp's "The Fountain" (tcf.ua.edu)

make the product her/himself? Could a mass-produced object be considered authentic, for the sole reason that it bore the signature of a self-proclaimed artist? Why is the presenter called an artist but not the maker of the object? These are some of the issues that have continued to be

discussed in art theory until today as a result of this work. It is possible to see the raising of these questions themselves as part of the value of Duchamp's art. Because of its provocative nature, this piece is considered as one of the most important works in modern art history.

Jeff Koons and Damian Hirst are contemporary artists that have raised controversy because of their production practices. Jeff Koons is an American artist who calls himself a follower of the "Duchampian" tradition. Koons's works include sculptures he calls ready-mades, which are purchased utilitarian objects brought into the art arena. He also designs large-scale sculptures modeled after inflatable and shiny objects mass-produced for commercial and decorative purposes (see Figure 7).



Figure 7 Koons's "Sacred Heart" and "Balloon Dog (Yellow)" on the roof of the Metropolitan Museum of Modern Art (independent.co.uk)

U.K.-born Hirst is widely known for his work including preserved animal carcasses encased in glass boxes or medicine cabinets. Both Koons and Hirst are incredibly prolific artists who have utilized very aggressive methods to market their work; as a result, they are among the

richest living artists of the day. To facilitate the rapid manufacture and sale of their art, both artists have utilized a factory setting for the production of their art. Hirst answered to criticisms of this practice by answering, "A factory that makes Damian Hirst's art is making a high-end product, and it doesn't matter how they are made. There is a company that makes Austen Martin cars, and that's fantastic, and there is a company that makes dog food and that is not so good" (qtd. in *South Bank Show*). In Hirst's mind art is a product that is being produced, and he rejects sentimentality about that fact. He does not see blatant manufacture as detracting from the artistic value of his work. Furthermore, Hirst's point of view is that there are many similarities between an artist's work and the branding of manufactured goods, and that in fact it is a positive trend to see artists borrowing advertising branding techniques in the marketing of their own work. Although he is regularly queried by collectors about how they might purchase a piece that he himself produced with his hands, he believes as an artist that his ideas are too diverse to realize while straining to maintain traditional ideas of craft practice.

The debates surrounding artists' processes and the ethics of methodology usually reveal the fear or ignorance of the new. As important as it is to know about an artist's process, it can also be equally if not more intriguing to find out about an artist's way of thinking and appreciate the product itself. The embrace of a diversity of artistic methods has allowed for large quantities of art to be produced by a single artist as well as the bringing together of diverse groups of people with different areas of expertise to produce art. Due to these changes, artists are able to execute their ideas to the fullest extent possible, and they are working in an extremely wide diversity of subject matter and form within the art discipline. It can be argued in fact that in order to address contemporary questions, such as microscopic and macroscopic views of the

solar system, or intricacies of human communication, artists by necessity must use the digital tools and collaborative techniques intrinsically implicated in these debates.

Artists such as Jeff Koons, Damien Hirst, Matthew Ritchie, and Olafur Eliasson are a few of the many contemporary artists taking advantage of the freedom in process now available; they are also some of the highest grossing and highly-lauded living artists, and their work is hailed for its conceptual ingenuousness rather than its adherence to outdated ideas of what artistic practice should look like. Rather than trying to embody the myth of the “starving artist,” these artists are marketing their own material success as fuel for further financial valuation of their work and as a new “brand” (Hirst, qtd. in *South Bank Show*) of authenticity. Out of these changing dynamics, a whole new generation of art critics and audiences are being drawn to the art scene, and the idea that the concept of art is more important than its means of production is becoming increasingly predominant (Levin, qtd. in TED Lecture). The cultural significance of an artwork is what makes it important, not a work’s privileging of particular principles of art, such as proportion. Even works that are valued because of their adherence to traditional ideas about handiwork and talent are important, not because of these characteristics only, but because of their cultural relevance and what they reflect about the political, societal, and conceptual reality of their time period and for us as a contemporary audience viewing them through the lens of our society. What Tilahun shares with artists like Koons and Hirst is his privileging of concept over method. His works attempt to comment on the contemporary era, and the themes he has embraced dictate the use of contemporary tools and methods.

In art, skill is a very broad term. It can refer to the dexterity needed to create a painted masterpiece, the vision essential to arrange objects in revealing combinations or juxtapositions, or the insight necessary to ask the right question at the right time. For many contemporary artists

today, it is the presence and possibility inherent in technology and assistive expertise and manpower that have allowed their unique skills to be employed fruitfully. While these arguments seem pressing today, the way that current and past artwork is valued is constantly in a state of change, and these arguments will likely seem petty in the future as these methods become more commonplace, and new and yet unconceivable debates about the true meaning of art arrive on the scene.

Tilahun's interest in the controversies surrounding these techniques stems from his own use of assistants and technology-based art production methods. It would have been impossible for the artist to complete the installation show *A Generation Projected* without the use of these techniques. For example, the sculptural elements of the installation are casts of the artist's body, and could not have been produced without the help of an assistant. While it is possible to create animations without the use of a computer, the scope and quality of Tilahun's work would have had to be significantly curtailed if this method had been chosen. Furthermore, in order to address the conceptual issues of globalization, dislocation, and the media absorption of his generation, it was important that Tilahun use the tools implicated in these phenomena. It is the artist's hope that his audience might begin to understand the unique skill set required to undertake an installation as diverse as *A Generation Projected*, rather than judging his work according to outdated and inherently faulty ideas about what makes an artwork valuable.

History of Installation Art

The ideas within installation art have been present throughout centuries, as artists from all over the world have thought about art in relation to space and the experiences within that space. In the modern sense of the word, installation art draws from Dadaism, surrealism, and abstract expressionism and was first defined as a genre when Duchamp began displaying his "ready-

mades” in museums. In 1917 Duchamp’s “Fountain” stirred controversy, as the piece was a presentation of a manufactured object rather than an original hand-made product. Kurt Schwitter’s “Merzabu” assemblage was another Dadaist work that contributed to installation art. He filled a whole building with "objet trouvés." Schwitter’s work took into account the feeling of the surrounding space. Another key artist within the Surrealism movement who contributed to installation art is Lucio Fontana, whose work was preoccupied with analyzing space. He is widely known for tearing the stretched canvas to allow the canvas to interact with the surrounding environment. He justified his works with his “White Manifesto” (“Installation Art”). Many others have contributed to the recognition of this genre in the 1970’s, among them Robert Rauschenberg, Jackson Pollack, and John Milton Cage Jr.

Today installation art is one of the most popular contemporary art forms. Due to the freedom within the art form, the genre is increasingly growing offshoots. Video installation is one of the branches of installation art that is widely exhibited in museums and galleries currently. Tilahun has chosen video installation as his current artistic approach because it is a way for him to utilize the variety of talents and interest areas he holds as well as explore all three physical dimensions as well as time. His goal as an artist is to transport viewers into a new space, designed with its own rules, which is completely apart from the normal world around them. Installation allows the artist to explore multiple dimensions as well as control as many of the senses as possible, particularly the visual, auditory, and tactile input. Because Tilahun hopes to give his audience an experience foreign to their everyday reality, it is important that their normal sense of the world is suspended due to the overwhelming input within the installation. This type of manifestation allows the artist to introduce themes such as the confusion of displacement and

relocation, which might otherwise seem unattainable to audiences who have not shared common life experiences with the artist.

History of Projection

The advent of one of the earliest recorded projection methods arrived with the invention of shadow-puppet theater. Shadow-puppet theatre consists of the following elements: a canvas screen, a puppet or puppets, and a light source arranged in this order in front of the audience, respectively. This art form is believed to have begun in China during the Han Dynasty (206 B.C.). The shadow puppet theatre was also a popular art form in India, used to portray religious plays, and was also common in Turkey as a medium for comedic satire (Tan).

The Renaissance brought a notable innovation in projection technology, Gemma Frisius's pinhole projection method (see Figure 8), later called the camera obscura (Grepstad). The advent of the "magic lantern" was the next key event in the lead-up to contemporary projection

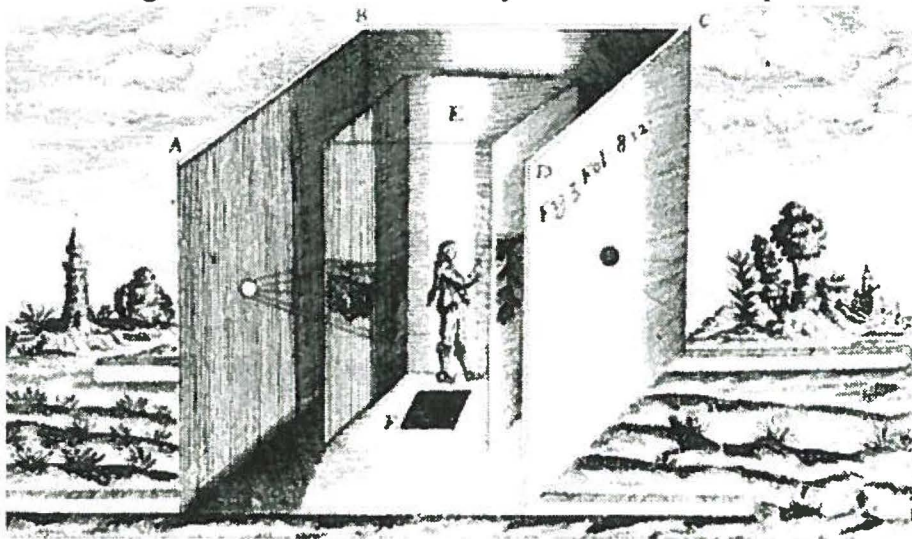


Figure 8 Gemma Frisius's camera obscura (theartofphotography)

technology. A type of magic lantern known as the Sturm Lantern was invented in 1676.

During the 1840's, William and Frederick Langenheim started studying the magic lantern as a vehicle for

projecting their images. They patented their discovery in 1850, called the Hyalotype, and initially it served mainly as an entertainment apparatus (Bellis "Magic Lantern").

The fundamental mechanics of slide projection are similar to movie projection; the difference lies in the fact that motion-picture projection deals with multiple images. The coherence of motion-picture projection relies on a phenomenon known as persistence of vision, which is a process by which the human brain holds on to an image that flashed in front of the eye momentarily longer than it was viewed (Tyson). When several still images are quickly shown chronologically, the human brain creates the illusion of motion by linking these frames. Movie-projection's advent can be traced back to toys that used the mechanics of motion to create animated images relying on persistence of vision, such as the Thaumatrope, Phenakistiscope, Zoetrope, and Kinetoscope (Romanowski).

In 1885 the Lumière brothers invented the Cinematograph (see Figure 9). This machine was a camera that both processed film and projected it. They also launched the Vitascope in 1896; this product was very much like the Kinetoscope, but it could enlarge its image onto a bigger screen (Romanowski). During the twentieth-century, innovations in projection technology advanced quickly. Projection equipment began to include sprockets and spools, which allowed images to progress in front of the light source more easily; thus, the length of films grew considerably longer. By the 1920's audio was added to the device. Color movies began appearing in the movie business. In the 1960's a platter was added that allowed the projector to show a long film using only one projector (Romanowski).

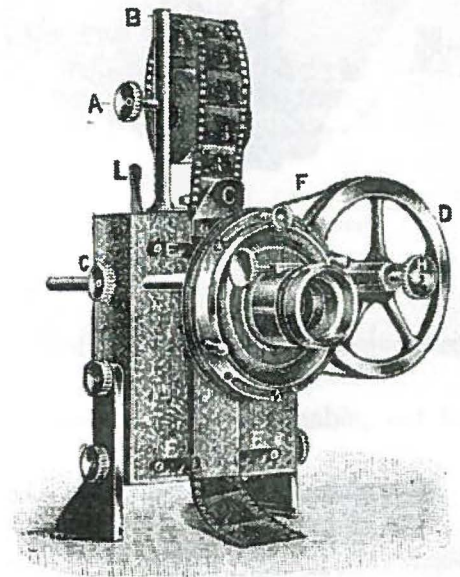


Figure 9 Cinematograph (victorian-cinema.net)

With the invention of micro-display technology in the 1980s, namely LCD (liquid crystal displays), DLP (digital light processing), and LCoS (liquid crystal on silicone projectors), the industry was revolutionized (“Learn About the Technologies”). Digital projection is now the industry standard for in-home entertainment as well as art spaces showing contemporary video installation work (see Figure 10).



Figure 10 Digital Projector (salestores.com)

The use of projection technologies is technically as well as conceptually important within Tilahun’s work. Literally as well as metaphorically, projection takes an internal vision and makes it external, thereby demanding the attention of others. Although projections are often experienced as larger than life, they are ultimately impermanent, changeable, and do not alter the surface on which they are projected. The translucence, luminosity, and layering within Tilahun’s projected imagery also holds conceptual relevance in that these devices depict the immateriality of nostalgia and the way that an existing space influences the internal experiences playing out within an individual. Furthermore, using projection display techniques allows the artist to travel light; because he lives and works trans-nationally, projection techniques allow him to carry his works efficiently without detracting from their ultimate power and quality once they are projected within a new space.

History of Animation and Motion Pictures

The conception of animation ran parallel to the beginnings of motion pictures. In 1894, a commercial artist named J. Stuart Blakton was the first person to explore animation. Blakton used the stop-motion animation technique to create the illusion of motion; He photographed a chalk drawing on a black board and adjusted the drawing before photographing it over and over again. Next he sequentially assembled these photographic images to create a moving character (*History of Animation*). Émile Cohl created the first fully animated short, including dramatic



Figure 11 still from Émile Cohl's *Fantasmagorie* (wpcontent.answers.com)

motion, comprised of 700 drawings (see Figure 11). Although known as the father of animation today, in his own time he died unrecognized and poor (*History of Animation*).

Following the invention of the cell system of animation in 1913 (Finch 23), which reduced considerably the amount of retracing labor required of an animator, several producers saw the

potential in this method and began investing in animation projects built upon this technique; this growing investment marked the beginning of the animation industry.

In the 1950's Cold War climate, engineers at the Massachusetts Institute of Technology developed the first computer to operate in real-time and use video display (*History of Computer Animation*). The possibility of inputting drawings into a computer program paved the way for the first computer animated short, *Hunger*, which was released in 1974 and won an Academy

Award (*History of Computer Animation*). At the University of Utah, scientists designed the first virtual three-dimensional object that looked real; this object was a teapot. The scientists understood that light was the key to making an object appear realistic. The team also developed texture mapping, bump mapping, and the simulation of multiple reflections (*History of Computer Animation*). Pixar brought 3D animation to the attention of the mass market with their first feature-length movie *Toy Story*, which was released in 1995 ("Pixar History"). Today there are several 3D animation software products accessible to regular individuals. The combination of high-quality consumer-grade computers and sophisticated software has allowed for ever-increasing diversity and innovation in the field of animation.

Technically, animation allows Tilahun to bring his drawings to life and take his imagery to any destination or virtual reality, rather than being confined by the parameters of what is possible with live-action filming. For example, with animation, a character can just as easily go to the moon as go to the grocery store. Animation also allows Tilahun to express imagery through time, even allowing the work to explore the concept of time as it relates to the individual experiencing life as changes in time and place. With animation, time itself can be manipulated, giving the sense of fluid, dream-like sequences or looped, repeating time within Tilahun's art. Furthermore, moving images within Tilahun's work are characterized by changing vantage points, which the audience is placed into by design. By experiencing themselves as moving within the animation, by virtue of a virtual camera movement, the audience becomes invested in the action, thereby furthering the artist's conceptual goals of immersing his viewers in a new experience. Because of the element of time, Tilahun is able to explore many themes and images contemporaneously and sequentially.

Visual Culture and Contemporary Art

The average mainstream person is bombarded by a constant flood of visual information. Millions of corporations around the world put hours of work into capturing people's attention for a brief moment. Fine art, as a largely underground culture, suffers from competition with imagery originating from consumerism-driven sources. Competing with the high standards of design, technical advancement, and smart manipulation of concepts set by the global commercial market can be a big stretch for the world of avant-garde contemporary art. Conditioning is an important factor in determining an individual's perceptions and tastes. The contemporary person's eyes have seen giant billboards, digital cinema, computer graphics, architectural marvels, x-rays, outer space images, airplanes, rockets, etc. Because of this exposure, today's audience may not be easily fascinated by fine art images.

The influence of popular culture is not always a negative one. The very existence of consumerism culture puts an important weight on the value of free expression and fine art. Away from commercial imagery, great feelings of relief can be gained from going into a museum or a gallery to look at a piece of artwork. In addition, media, tools, and materials developed for the industry have widely contributed to the growth of contemporary art. Tilahun has chosen to use many of these tools in order to both harness and subvert the power that pop culture imagery carries. In the name *A Generation Projected*, is the recognition that digital images are paramount within the life experiences of the artist's generation, and therefore Tilahun has chosen to speak to this generation in the language of digital imagery.

History of Video Installation

Early video installation drew on a history of using TV in fine art contexts, a trend started in 1959 by Wolf Vostell when he included a TV apparatus in his work called “Deutscher Ausblick.” The first use of actual video is credited to Nam June Paik. In 1965, Paik filmed the procession of Pope Paul VI through New York City and screened the tapes in a Greenwich Village café (“The Video Art History Archive”).

The invention of VHS technology made video art accessible and affordable to artists. The first video art using synchronized videos on several screens was “Wipe Cycle,” by Ira Schneider and Frank Gillette (“The Video Art History Archive”). This installation was presented on nine television screens. Many art historians argue that video installation is the most influential and innovative art medium of the twenty-first century. Some of the major artists working in this medium include Bruce Nauman, Joseph Beuys, Vito Acconci, Chris Burden, Lowell Darling, Dennis Oppenheim, Dieter Froese, Wojciech Bruszewski, Wolf Kahlen, Peter Weibel, David Hall, Lisa Steele, and Colin Campbell.

The digital revolution in the 1990’s contributed greatly to further advances in this field. Today, video installation has several branches of presentation including interactive installations and live performances by way of the world wide web which facilitates live broadcasting from anywhere in the world. *A Generation Projected* draws on this history in that it takes digital video to the fine art realm. The video installation portion of the show includes the use of dvd and lcd projectors.

ARTISTIC INFLUENCES

An early memory of the artist takes us to a third world country, organized by a socialist government at war with an internal opposition. The government at the time celebrated September 12 as its Day of Revolution, the day on which the country was transformed from a monarchy to a new Socialist state in 1974 (Mekonnen 31). On this particular September 12, the beautiful capital city of Ethiopia, Addis Ababa, was decorated with flags and lights. The city had been preparing for this day for a long time. Millions of people stood together in the Abiot Adebabay, or Revolution Square, an expansive plaza in the center of the city specifically designed for this occasion. It's a spectacular sight as thousands of soldiers from all the different battalions march together in synchronization and the crowds cheer as they pass. The steps of the soldiers, left, right, left, right, marching drums, children sprinkling flowers, and loud commentators make the spectators' heartbeats race. It is unclear even now whether the crowds were there by choice or coercion, but this ambiguity only adds to the import and impressiveness of the scene.

The spectacle had to be perfect as it was designed to impress. Planes flew over the square emitting a variety of colors, with three jets flying together in formation, releasing green, yellow, and red, the colors of the Ethiopian flag. Masked as a festive display, this show was orchestrated to demonstrate the military's manpower and weaponry. Behind the showcase of military might came a parade of blue collar workers from various factories, a contingent of veterans, and a brigade of military mothers who volunteered their time in preparing food for the troops. The show was transmitted live to the entire country on TV and radio, making millions more spectators to the event. At night, the artist's father would take him and his family downtown to watch a light show and fireworks. The four-year-old Tilahun did not want to blink,

overwhelmed by the beautiful visual stimulus. At the end of the day he would look forward to the next year's celebration, as it was the most interesting day of the year.

Tilahun relates these early experiences to his contemporary design sense and aesthetic choices; for example, the repetition of perfectly synchronized figures moving in his drawings and sculptures is reminiscent of these grand parades. The light shows that Tilahun was exposed to as a child and the impression they left upon him as a child can be traced to the luminosity and epic scale of the artist's current work.

The artist enjoyed watching the nationally televised *Ababa Tesfaye's Teret Teret Show* (translated as: *Father Tesfaye's Folk Tale Show*). It was a very simple show which showcased story-telling legend Tesfaye Sehalu standing in front of a camera talking to the kids, occasionally accompanied with white on black illustration drawings with no other movement or music. Kids were convinced that he could see them through the screen, as he talked to his child audience directly, sometimes commenting on their behavior or warning them not to do this or that. One day Sehalu called the artist and his brother Tewodros by name through the television and told them to eat the lunch their mother packed for them. It's easy to imagine the horror and the excitement that the two boys felt while being addressed directly on national television. The sense that the media shown on TV had something to do with him personally gave Tilahun the sense of belonging within his community, as well as awakening him to the potential power within the medium of moving image. Just as Tilahun took the advice of the television more seriously than he took the advice of his mother, he has come to use media technology to amplify his own voice in a form that makes his ideas more powerful than if he had communicated them personally.

Addis was a big city that had the feeling of a small town, its lifestyle based on communal living. The artist accompanied his mother to her workplace in the summers. His mother, Genet Hailemichael, worked in the Ethiopian National Theatre, a grand theatre that held several musical and theatrical rehearsals in its various studios and performance hall each day. Tilahun was allowed to observe these preparations, as long as he did not make a noise. His mother was a well-respected figure in the arts scene of the theatre. She was a graduate of Yared Music School, where she received honors for her studies of classical clarinet. After starting her family, she became the accountant at the national theater, and never lost her cache among the many celebrities who frequented the stage. She truly loved the arts, as did Tilahun's father, Tilahun Dewore, who first taught the artist how to paint watercolors by painting landscapes and portraits on the weekends with him. Dewore was a highly recognized civil engineer and a very busy man who had to travel the world for a living, until he lost his job when the artist was nine years old. Later he migrated to the United States and then Canada, where he still resides.

In the early morning of 1991, Tilahun woke to the sound of roaring cannons. His whole family gathered in one room that was thought to be the safest in the house. Dewore had prepared a barricade blocking the door of this room by stacking rocks up to waist-level. Everyone in the house was told not to stand higher than that level. The adults were terrified, but the children thought this was exciting. From the artist's childlike perspective, outside of the window the sky was filled with flying colors and fireworks. In reality, the gunfire of the opposition party, the EPLF, attacking the capital was coupled with the violent explosion of an artillery factory. After about a week, the EPLF announced over the radio that they now controlled Addis Ababa. Overnight the country had become a capitalist country.

The artist grew up in a world that was changing fast. Everything was in motion, for better or for worse; Addis Ababa was literally being reconstructed. It became a city of wooden scaffolding, the local method for constructing multi-story buildings. The imagery of scaffolding and a city being continuously built can be found within the imagery of *A Generation Projected*. Figuratively, this imagery works to represent the effects of globalization internationally, as well as the individual's quest to constantly change to fit their changing environment.

The artist attended a private Catholic boys' school, which was geared towards strict academic achievement. Often the artist felt he was in the wrong place, as his artistic talent was recognized but held very little value within the intense academic focus of the school. As a child, Tilahun would often go to the school's library to look at the illustrations in books instead of to read them, as most of the books were in English. The library's books were from all over the world and contained a huge variety of illustrations. The artist's fascination with visual art was very strong, and he claimed he was a child prodigy. He did not like to be compared with other kids with similar talents as he felt he was out of their league.

Folk tales are an integral piece of the social culture in Ethiopia. It's a common practice for an Ethiopian family to sit around a fire as the leader of the family entertains the young members of the family with legendary stories and folk tales that are passed down from one generation to the next. Most of the artist's family members were exceptionally talented storytellers. Early in life Tilahun discovered a talented Ethiopian poet named Kebede Michael who documented ancient Ethiopian folk tales very beautifully and also wrote many original tales that followed the same brutally honest irony and satiric comedy of traditional tales.

Another essential part of the oral tradition is what the Ethiopians call *kine*, best translated as *wax and gold*. This form of short poem holds two meanings: *wax* is the obvious meaning that

is meant to distract most of the audience, but the *gold* is layered below the obvious and is the valuable information that only a wise person can divine. These riddles depend upon a word play: a word that has two meanings (figuratively or literally) or a word that can be broken into pieces to give a double-sided meaning. *Kine* are deep, often serious, sometimes sarcastic, but are not silly comedy. As a high school student, the artist was fascinated with unlocking the secrets of *wax and gold*, as it made him feel wise when he succeeded in deciphering their meaning. He also enjoyed writing his own riddles.

Tilahun, through his current work, has attempted to integrate the sense of this oral tradition while working in contemporary media such as video and installation. He attempts to capture within his works the idea of *kine*, which the audience must decipher in order to find the hidden truths within. The narratives within Tilahun's art are communicated as stories with multiple layers, some of which are obscure and take effort to understand.

During his studies in middle school, the artist's brother Tewodros Tilahun brought a heavy book called *Cartooning* into the house. The artist immediately fell in love with the book; he carefully observed the many different styles of creating cartoons and caricatures. The artist immediately began applying his class time in boring subjects to his new passion, cartooning; he doodled all day long. He recalls creating elaborate illustrations on his school desk, then switching desks with a friend so that the friend could scratch into the desk making the drawing permanent. This artistic talent, along with his soccer skills, gave him recognition and admiration from his peers. The students especially valued his caricature drawings of faculty, although the teachers did not.

The artist has maintained a life-long obsession with the world of videos. As a high school student he watched three to five movies a week on average during the school year, and

doubled or tripled this amount during the summer months. He was not, however, a passive audience; he paid close attention to how the movies he viewed were made. He learned the craft of moviemaking as much from b-quality movies as he did from the Oscar winners. Music videos were of particular interest to him, as he recognized the potential they held for creating unique imagery due to the lack of constraints allowed by not following a conventional story line. For example, the music videos, "Imitation Of Life," directed by Garth Jennings and Portishead's, "Only You," directed by Chris Cunningham made an especially deep impression on the artist and his visual approach. These videos demonstrated the expressive potential of video art, and inspired Tilahun to pursue this medium.

As a high school junior Tilahun joined a music school and studied acoustic guitar. He spent hours and hours of his free time playing guitar, and this practice opened his eyes to the world of sound, allowed him to understand timing, and how to manipulate emotions using melody and different types of musical notes.

After long and hard preparation, in September of 2002 Tilahun passed the Addis Ababa University, School of Fine Arts and Design's entrance examination. This success meant a great deal since the school was the top art school in the country, and accepted only twenty-five of the thousands of applicants who took the exam each year. The school focused first and foremost on developing traditional drawing skills in all of its students, a skill evident in Tilahun's current work.

The school's environment was competitive, high stress, but at the same time very communal. For example, senior students were more than happy to share their knowledge with the beginners. Bekele Mekonen, a well-known sculptor, installation artist, and professor at the school, emphasized that the school wanted the students to become not only makers but also

thinkers. As a student, the artist was introduced to the world of fine art on both the Western/international art scene and the local art scene. Apart from learning techniques, the students were bombarded with questions such as: “What is art? Why is this work art? Why is that work not art?” The school aimed to raise many questions in the minds of its students, questions that could only be explored through dedicated reflection and years of hard work.

During his sophomore year of university, Tilahun had the pleasure of meeting a very important person in the world of contemporary art. David Hammons, an accomplished African-American artist, visited the school to give a lecture. One of the students asked him, “What makes your work art?” (many students were not convinced that Hammon’s work was art). Hammons answered the question in a way that helped answer Tilahun’s own internal question. Hammons stated that there is no conventional method of measuring the importance of an artwork. A work’s authenticity can only be perpetuated through the confidence of the artist, hence influencing the confidence of others about the work. He went on to state that this is not an easy thing to achieve because the artist himself has to be certain of the work to stand his or her ground despite any negative criticism. In order to achieve this clarity, the artist should work very hard to maintain self-validation. This process could take years of practice and contemplation.

Perhaps one of the most prominent and influential mentors and friends in the artist’s professional life is the artist Assefa Gebrekidan. Gebrekidan is an internationally recognized installation artist. He is perhaps one of the most important and original young artists in Ethiopia today. Gebrekidan and Tilahun also met during Tilahun’s sophomore year. They shared a similar outlook on art, and spent many hours discussing concepts related to art. Gebrekidan emphasized the potential and the power of installation art. He explained that a good artwork is like a good joke in that it provokes a reaction that is surprising. As an artist, Gebrekidan took an

intellectual approach to manipulating his audience's reaction to match his wishes. He planned his works and display methods to demand attention from his audience, using size, color, location, and lighting to achieve his goal of effectively showcasing his work, allowing the piece to successfully communicate. Tilahun has incorporated the ideas discussed at this point in his life by making his art multidimensional and powerful in terms of scale and expression.

Tilahun chose to enter the sculpture department of the school. Initially he wanted to understand the craftsmanship of three-dimensional form in order to better understand the nuances of drawing. Over time the artist embraced the medium as it is. Along with classical figurative clay sculpting, the artist was introduced to a plaster maquette process. This was a method that required no casting process. Typically a sculpture's base was a wire armature, which was followed by burlap dipped into a plaster mix and then wrapped around the armature. Tilahun found this process comfortable; it was immediate, spontaneous, and does not allow for detailing. He found that the process included many of the things he loved about drawing. He began replacing burlap with a smooth fabric similar to cheesecloth. This gave him a more controllable form and texture and gave the sculptures a fresh look. The sculptures in *A Generation Projected* were constructed using a derivative of the plaster techniques Tilahun has utilized in the past. Designed to be suspended, the sculptures needed to be lightweight; therefore a packing tape cast of the artist's body became the base layer, and were then covered by thin layers of plaster-saturated cheesecloth.

The artist's intention to master animation began with his desire to see his drawings in motion within the dimension of time. At this point the artist found a book about animation, which became integral to his career: *The Animator's Survival Kit*, by Roger Williams. This book introduced the artist to the mechanics and sequencing of hand-drawn, 2D animation, and as

a fourth-year student he began experimenting with his own animations. The artist's friend, Biruk Windemagegn, an electrical engineer and computer scientist, became the artist's collaborator in the technical realm; through Windemagegn's help, Tilahun was able to animate much more productively and innovatively by working on a computer.

In terms of his approach to his work, American film director Robert Rodriguez is an inspiration to the artist. Rodriguez is known for tackling large and complex movie projects through intensive planning, working independently on many aspects of the project, learning from his own mistakes, careful budgeting, and an unstoppable attitude. The lesson that Tilahun takes from Rodriguez is that taking the risk of tackling an ambitious project is often the best way to learn a new skill set while finding fun and satisfaction in the art making process.

Conceptually speaking, Memhir Tesfaye has had the largest influence on Abel's art. The advice of this man, that artwork should "increase the value of humanity," continues to be the highest aspiration of the artist. By keeping this idea in mind, Tilahun is reminded of the way that his artwork impacts the real people who view it. The conceptual themes that he embraces are developed with his audience in mind, in the hopes that they might benefit in some way from his work.

CONCEPTUAL FRAMEWORK

The artists' current works struggle to combine dueling impulses, one of nostalgia for Ethiopia, and the other of dislocation in the foreign realities of the United States. A phrase that encompasses this duality of experience is the old Amharic saying, "*Etibte yetekeberibat*," translated roughly as, "Where my umbilical cord is buried." This phrase is a metaphor for the loyalty that one holds for her/his homeland, while also implying that even if travel from that place becomes necessary, the connection will not be lost.

The works include many figures derived from the artists' experiences growing up in Ethiopia, watching people in the early morning light and fog walking to church wearing *netella*. Wrapped in this hand-spun semi-transparent cotton cloth, their bodies became a single, slender form, sometimes hidden in shadow and sometimes silhouetted by the morning sun. The works explore the texture of the city of Addis Ababa, its inseparable grittiness and beauty. Tilahun has attempted to capture in his works the atmosphere created by the interplay of sunlight, coal smoke, and the smell of fresh bread emanating from every enclosure on Ethiopian holidays. The artist grew up in a culture where he would help his grandmother prepare meals by blowing on the coals of the fire and grinding flour between stones, and when finished, would go into the living room to play Nintendo. This multicultural juxtaposition of third and first world is expressed through the works' use of glossy digital media intermixed with rough-hewn, hand-drawn imagery. Although many in the art world still do not consider digital media to be as authentically African as other "organic" materials, it is in fact part of the reality of the artist and his generation in Africa. The production of this media has until now been dominated by the West, and the artist considers the use of this media as an African to be an important conceptual element of his work.

Many of the works deal with the feeling of solitude within Tilahun's experience as a recent émigré to the United States. Although multiple figures populate the imagery, a sense of isolation and disconnect overwhelm them. The hybrid nature of these works, the way they unite nostalgia for home with the displacement felt in the Diaspora, is meant to communicate the idea that wherever you go you are bringing your experiences with you; that is, your inner world gets projected and mapped onto your outer world, figuratively and literally as the artist has chosen to communicate his experiences through projected imagery. For example, the pride you were raised to hold in being from the place where you come from is now misunderstood through the lens of a culture that sees you as an object of pity or humorous scorn. As an outsider, you play a different role in a different place without wanting to; a characteristic that would make you appreciated in one environment makes you distasteful in another. Your humor no longer provokes the appropriate response, and you may see yourself changing, wondering how to cling on to old aspirations and understandings of yourself. This murky, dreamlike, even nightmarish feeling exists in Tilahun's artworks, a mood that captures the great rhetorical question of the Diaspora: "What now?"

The catch-22 of diaspora realities is that even those who lament the brain drain and the mass emigration of people from their country of birth, often find themselves participating in the same patterns, due to ambitions that can only be achieved abroad. Furthermore, the artist's generation is already inherently multicultural, weaned on the same media diet as their American counterparts. For the artist, these realities are compounded by his marriage to a United States-born wife, and his own expectations for a lifetime of juxtaposed realities and piece-worked personal culture. The artworks themselves include this fusion, which can be painful but is also at times joyful. The lines between images, concepts, and techniques derived from specific sites,

such as Ethiopia and the United States, have become blurred. This borrowing of iconography from multiple contexts adds energy, exhilaration, and ambiguity to Tilahun's visual language. Luminescence is very important within the works. From an early age the artist was fascinated with x-rays and MRI imagery that hold the ability to look through people's bodies. The idea of looking through the outside layer to try to pinpoint what is happening inside a person (literally and metaphorically) is a preoccupation in the works, and therefore many of them deal with layers and transparency. The luminescence in the images can also be traced back to ancient Ethiopian church paintings, which include glowing effects produced with egg tempera.

Patriotism in Ethiopia is defined as fighting for your own freedom against outside domination. Ethiopians take pride in their patriots because it was only through many hard-won battles that they resisted colonization by Europeans, while the rest of Africa was being divided up between European powers. This past is very real to even the youngest Ethiopians; for example, the artist's great-grandfather and great-great-grandfather (father and son) both died defending Ethiopia from Italian colonization, a fact which was impressed upon him by his grandmother. In the current era, young Ethiopians are raised to become patriots, no matter the field they plan to enter. Modern-day patriotism extends not just to the literal battlefield, but also to the mental battlefield where cultural superiority and material domination attempt to neo-colonize the brains of young Ethiopians and drain them of their confidence. Tilahun sees himself as a patriot, and in the world of art this means creating artwork that demands respect on its own terms. Tilahun is one of the few artists among his generation in Ethiopia, and this position inherently includes a responsibility to communicate productively, powerfully, and uncompromisingly about his nation's historical past and current realities. The groups of figures that populate his images invoke this conceptual framework, as they display unified movements

like soldiers in a common fight (see Figure 12).



Figure 12 "Self ena Tigle" by Abel Tilahun

TECHNICAL PROCESS

As outlined in the introduction, *A Generation Projected* is a site-specific multimedia installation designed for the Cloyde Snook Gallery. It is composed of elements spanning many media including drawing, sculpture, video, and sound. Each of these media are produced using unique processes, which are detailed below. The way these components interrelate is described in the section titled "Installation."

Drawing

The drawing medium plays an essential role in uniting the works of this installation. The drawings deal primarily with sequences of time that have been collapsed into a single, static moment. Individual figures play prominently in the drawings, their motions in time overlapped to create a sense of struggle and an attempt to understand and alter the environment they have been limited to. Conceptually, this relates to the idea of displacement, adaptation, and nostalgia for moments past. The composition of the drawings contain both precise, architectural marks as well as discordant, random marks which in their juxtaposition represent contrasts in environment and conflicting impulses. The misty, obscured background plays on memories from the past, while the sharp-edged foreground signifies the present.

Seven projected drawings and two mixed-media wall drawings (see Figure 13) will be



Figure 13 Abel Tilahun painting mixed-media wall drawings

included in the show. The artist's process begins by visualizing the work, and then sketching different possibilities of what the imagery may become. He uses several media to achieve these sketches. The first part of the sketching process is achieved using computer software, in particular Adobe Photoshop and Adobe Illustrator. The artist uses a pressure sensitive Wacom™ tablet to draw and manipulate the sketch, a tool that allows him to move the cursor with a freedom of movement equal to pencil or charcoal strokes.

Once the work's concept is taking shape, Tilahun will work on paper or another physical surface using chalk, charcoal, acrylic paint, or ink to accomplish hand-drawn effects as needed. These marks will then be scanned into the computer and imported into the digital file as a second layer of the image. These marks can then be altered digitally as appropriate in order to unite them with the initial sketch. While this process is taking place, the artist will also frequently take photographs of textures or elements that will also be incorporated into the image.

From among many sketches such as these, Tilahun chooses the strongest, which will be worked and reworked to become projected digital images (see Figure 14), or instead will be used as a reference for a wall painting. Images destined for projection will continue to be



Figure 14 Projected Drawings

manipulated through Photoshop, with increasing levels of refinement. Images meant destined to become wall drawings will be prepared further on the computer to be useful guides, and the imagery will be altered once again during the physical processing of painting, as the artist continues to improvise in his search for ways to benefit the

work. The combination of computer and traditional methods allows Tilahun to create a mixture of precision and spontaneity. The juxtaposition of textures that these techniques create relate to the interwoven structure of his experiences with media and with traditional realities throughout his life.

Sculpture

The choice to incorporate sculpture into the installation came from the desire to physically embody the silhouettes present in Tilahun's drawings and video works. The sculptures also serve a design purpose in that they function to fill out the overall composition of the installation by hovering either above the heads of audiences on the first floor, or at eye level

but out of reach of audience viewing them from the second floor balcony (see Figure 15). The site-specific nature of the installation dictated that the height of the Cloyde Snook Gallery be

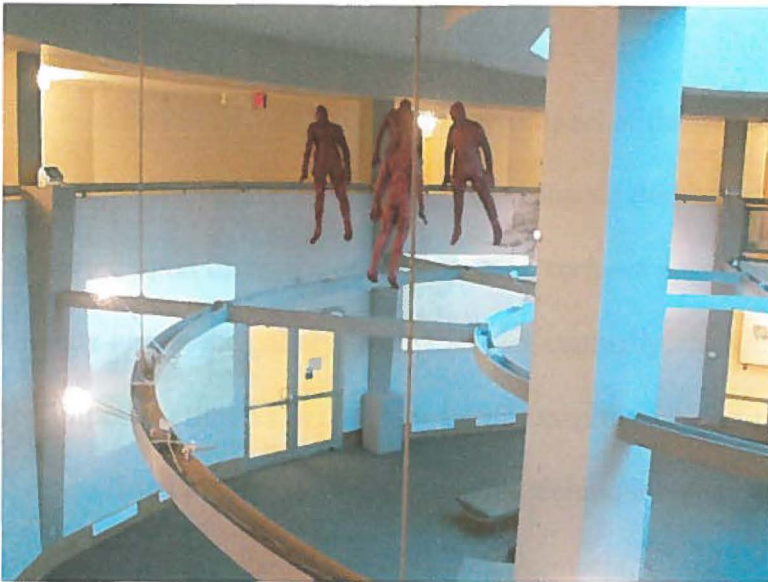


Figure 15 Sculptures viewed from the second floor balcony

utilized effectively; the sculptures enliven the upper level of the gallery, transforming the space and making it new and unfamiliar to the viewers, thereby transporting them to the virtual destination designed by the artist.

In order to cast a human figure as quickly and as

economically as possible, Tilahun implements a technique widely introduced by Mark Jenkins. This technique utilizes packing tape to make a mold of a person's body. There are several methods of achieving the desired result, one of the most common ways being to wrap the subject with clear wrapping plastic and then use the clear tape to secure the shape by continuously layering and wrapping it until the form becomes sturdy. Next a careful incision will be made through the plastic and tape to remove the mold from the body. This mold could serve as a freestanding sculpture; for Tilahun, this form becomes the armature of a sculpture. Once the tape is removed from the body, the artist arranges the limbs to depict a desired human movement and secures the form using more tape. Cheesecloth dipped in a plaster mix will then be draped onto the form. The draping process is one that demands speed and a good sense of design. This component of the procedure can affect the shape of the sculpture in a positive or negative manner, which makes this step the

most aesthetically critical step in the process. Once the plaster is dry, acrylic wall paint is applied to the sculpture.

Video

The videos will occupy the lower level of the gallery, grabbing the audience's attention and pulling them into virtual, projected spaces. Because of the nonstop motion and visuals projected upon them, the solid projection surfaces appear fluid and constantly transforming, thereby giving the gallery space life. Conceptually, the video works are able to address many of the important themes in the show by virtue of their use of time and rapid juxtaposition of images.

The video process encompasses techniques used in both the drawing and sculpture methods. Tilahun begins a video with a concept, which he outlines as conceptual sketches (see drawing section above), followed by a descriptive storyboard on paper including both images and words describing the camera movements, character action, and other dynamic elements. Appropriate techniques necessary to solve the particular problems of every scene are brainstormed, and then the artist follows the following specific sequential order. The artist uses himself as the actor in the majority of his videos, which he achieves by shooting video and photos of himself in front of a green screen. The green screen allows the artist to separate the foreground image from the green background image later on the computer; this technique is called chroma keying. Rotoscoping, a technique of masking the background digitally frame by frame allows the artist to shoot footage of his own figure in front of a different background when necessary.

At this point the artist designs a matte painting to insert behind the figure to serve as an environment in which the action will take place. The artist typically constructs the matte

painting in Photoshop, and in some cases several photographs are used as references, or small elements from photos are manipulated and used within the matte painting. This is a time-consuming process that can take up to forty hours and one hundred layers in Photoshop to complete. Next, the artist sculpts forms using a virtual 3D software called Blender. The forms are mapped, textured, lit, and painted virtually, and are then animated within Blender. To fit some scenes, the artist takes the movement of the figure, then creates a 2D animation through sequential drawing that interacts with the video footage of the figure and/or with the 3D modeled objects. Compositing is the name of the process that brings these divergent elements together into one platform. Compositing is a process that includes tweaking the different elements (through color, lighting, texture, virtual camera movement, motion blurs, etc.) so that they appear to fit naturally into a single, unified environment. Tilahun uses the software Shake and Photoshop to animate and composite.

Once the composited image is satisfactory, rendering takes place, which pulls all the diverse information into a distinct video file. Each scene will be one rendered file, which will then be imported into editing software that allows the artist to organize the scenes in sequence. Cuts and timing become paramount to managing the flow of images, which also must be synchronized to fit the accompanying sound.

Skylight

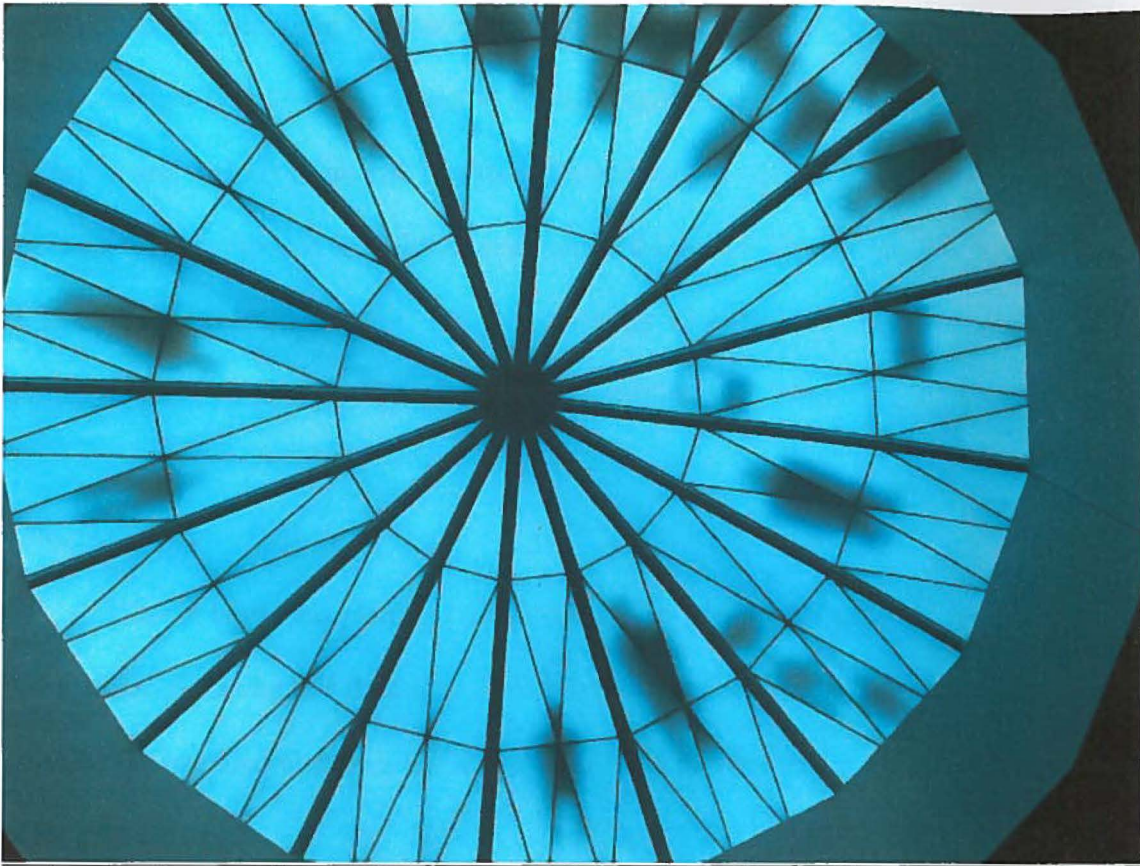


Figure 16 Skylight with figures

The main light source of the gallery, which is a round skylight with a fifty-foot radius, was covered in order to facilitate clear projections by creating a dimly lit setting. The artist designed an aesthetic solution that dimmed and tinted the incoming light with a blue color, and also transformed the skylight into a circular drawing surface. These two objectives were met by covering the top surface of the skylight with a semi-transparent blue tarp and by layering cardboard cutouts of figures and geometric forms on top of the tarp. The cutouts appeared as the faded shadows of people when seen from below (see Figure 16). The piece served as a subordinate design solution by giving the installation harmony. On the other hand, it played a crucial role in the installation by moving the audience's eye outside of the gallery space.

Sound

Tilahun composed the score for the installation, entitled “Tow Maneh.” The Amharic lyrics translate loosely as “don’t wake up my sleeping heart.” The song was composed based on the lyrics and melody of an old, popular Ethiopian song. The guitar composition and the beat of the song were composed by Tilahun and recorded live; Tilahun played the acoustic guitar and his sister Fregenet was the vocalist. Tilahun’s brother Tewodros also collaborated on the project, adding an electronic feel using multiple sound-editing softwares.

Installation

Tilahun began his plan for the installation by photographing and measuring the gallery space, then importing this data into a virtual environment. This allowed him to envision and plan for how the installed elements will interact with the gallery space. The virtual environment gives

the artist the flexibility of moving artworks around until a pleasing composition is achieved.

The installation includes three layers. Four videos will be included, entitled “Assembly Line,”

“Lightbulb,” and the diptych “The U.S. and Us,” which includes two

videos. The videos will be projected

on the walls of the gallery. The videos



Figure 17 *A Generation Projected Installation*

will dominate the lower level of the gallery, while sculptures will dominate the upper level (see

ceiling. They will be painted red in order to energetically activate the upper space of the gallery and emphasize the form of the body and its silhouette as seen in space. A skylight in the center of the gallery ceiling will be covered with a blue transparent tarp, which will filter blue-light throughout the gallery. The combination of red figures against blue-tinted light will harmonize and unify the space. The sculptural figures are meant to echo the figures seen in the video works. The third layer is made up of drawings. The drawings will occupy both the upper and lower levels acting as mediators between the two forms. Some of the drawings will be projected, while others will be physically drawn on the walls. Composed sound will also unite the gallery space into a unified installation.

DESCRIPTION AND ANALYSIS OF THE ARTWORK

“Assembly Line,” (see Figure 18) is a work that explores the theme of global media and the “interpolation” (Cartwright and Sturken) of individuals all over the world into

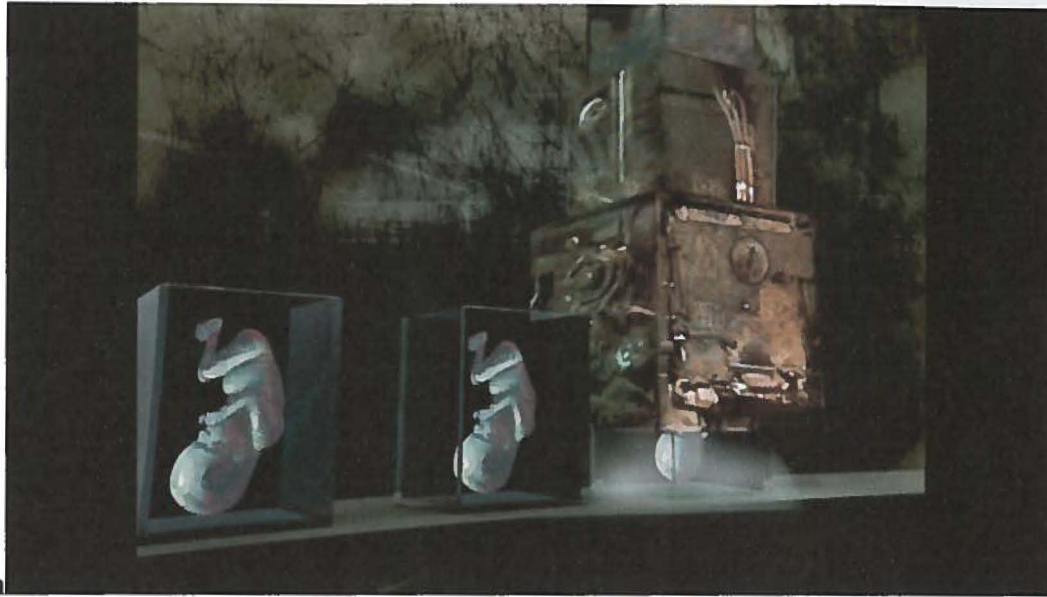


Figure 18 “Assembly Line” video still

audience position for Western consumer culture. The global domination of Western media attempts to superimpose particularly Western values over longstanding cultural values of many diverse societies worldwide. In the video, an old machine is creating shiny new babies with newspaper skins symbolizing the information that is already imprinted on them before they are even conscious of it. The babies themselves appear to be consumer objects as they are put into a glass container. The machine has obviously been working for many years, but the objects it produces have the luster of the new.

“Light bulb” depicts a man trapped inside a light bulb, for which he is the working filament. This piece uses an anthropomorphic approach to turn the light bulb into two opposing characters: the bulb becomes a prison within which the man/filament is trapped. Ethiopian

folktales frequently utilize anthropomorphism and symbols to communicate a message; Tilahun borrows this approach in “Light bulb” (see Figure 19). Although the piece appears to be quite

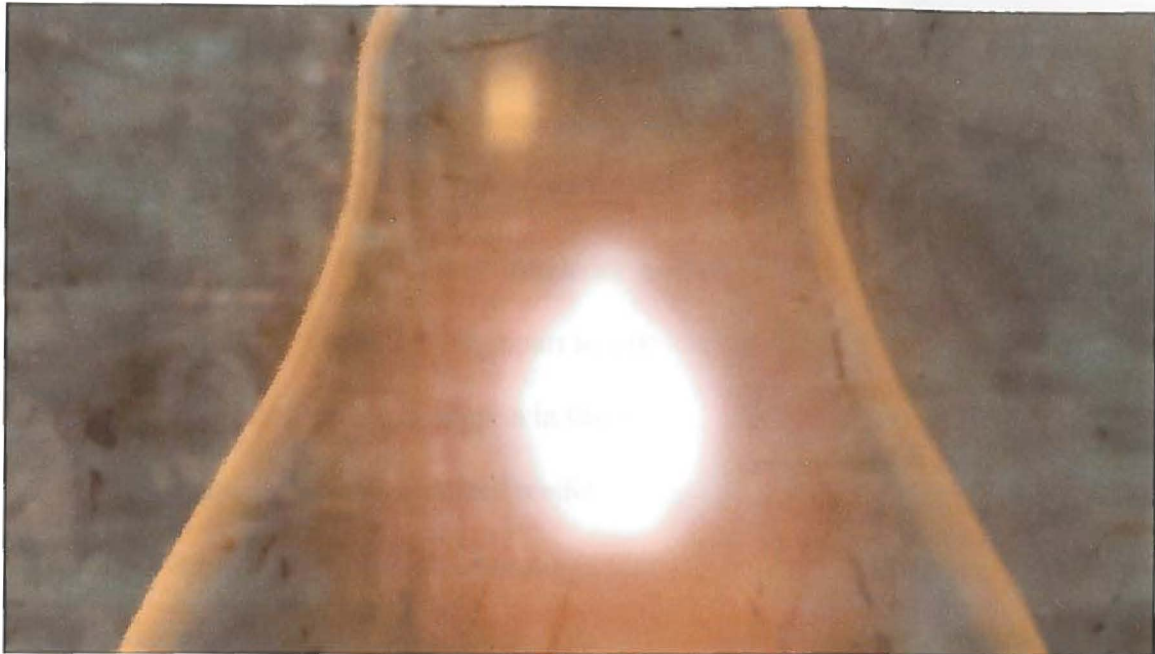


Figure 19 “Light bulb” Video still

simple, it attempts to portray something much deeper than what initially meets the eye. The piece deals with the mixed emotions brought about from encountering and becoming prisoner to a so-called great idea.

The diptych videos entitled “The U.S. and Us” juxtapose flashing images of North America and Ethiopia. The images are altered digital photos that flash rapidly, leaving the audience with only brief impressions of the scenery, colors, and textures within these environments. The first video includes imagery from Ethiopia and is composed of photos taken by friends and family of the artist who visited Ethiopia as foreigners. The second video is composed of images taken by the artist during his travels in the United States and Canada. These videos work together by contrasting the two environments, creating only a brief impression like

to capture the experience of dislocation and disorientation as compared to the feeling of security that comes with being at home. Furthermore, these works examine the filters we use when looking at other people's environments. For example, the visiting foreigners in Ethiopia tended to take photos during travel to rural areas rather than focusing on the urban lifestyle in Addis Ababa, where they spent the majority of their stay. The photos that Tilahun took during his time in North America focus on city life, despite the fact that he himself is living in a remote, rural area in the United States. The outsider's tendency to document the things he or she expects to see in a new environment, thanks in large part to expectations built upon depictions of a place in the mainstream media, is commented upon in this piece. Thematically, this diptych video work points out the absurdity within globalized media culture, and the way that we as individuals participate in the replication of these images.

As a video installation artist, Tilahun has worked with many projection methods, projection sizes, and projection surfaces. In this body of work, the projection technique allows him to bring light physically into the work, thereby giving life to the light that seems to emanate from the drawings themselves. The projection technique strengthens the communication between the drawing and the audience by making it tactile for people as they move through and experience the light.

The drawings in the show are not narrative like the videos, but they do hold a sense of time within them as they have been drawn from video footage, frame by frame. The images contain a large quantity of information that has been combined and flattened into a single two-dimensional drawing. The sense of time-lapse within the drawings unites them with the animated videos, but their focus on the human figure, which is virtually in movement but actually still, unifies their form with the sculptures. The figures in the foreground are discordant

with their background, and therefore conceptually they embody a sense of solitude, displacement, and disconnect.

The sculptures are casts of the artist's body. They have been placed into the installation environment as multiple surrogates for the artist. By literally filling the area with casts of his own body, the artist draws on the theme of attempting to feel at home despite being in a foreign environment. The sculptural forms echo the figures populating the videos and the drawings, but their 3D materiality gives them, and with them all the figures in the installation, a different sense of reality and life. By populating the empty space within the upper level of the gallery, they relate to the theme of dislocation. The roughness of their surface texture is reminiscent of the textures of Addis Ababa and the unsettled feeling of individuals who have changed their environment. The sculptural figures, like their drawn counterparts, personify a paradoxical sense of solitude while standing together in a shared environment.

The sound piece "Tow Maneh" is reminiscent of an old, Ethiopian war song; it combines mournfulness with persistence. The lyrics can be roughly translated as, "don't wake up my sleeping heart." These simple words belie the mixed message of a person who wants to remain comfortably dormant, but is also daring someone to stir up an unforeseen consequence by rousing her. This song captures the mood of tension within *A Generation Projected*; like an egg that contains life and possibility within it, but is not broken yet, the song communicates both possibility and constraint. This same emotional tug is felt in the "Light bulb" video, capturing the desolation of negotiating a foreign context. The sound piece also represents nostalgia, as it is a work that was produced by Tilahun and his brother and sister, from whom he is now separated by great distances. The mix of acoustic guitar, traditional Ethiopian music, and electronic

alterations within a single song represent the mix of experiences and influences that Tilahun has embraced in his life and in his artistic practice.

CONCLUSION

Abel Tilahun is an artist drawing on a rich personal and cultural background. He draws strength and motivation from his identity as a contemporary Ethiopian artist springing from a long and time-honored lineage of Ethiopian artists. He has chosen to work in a variety of media but with a particular focus on digital and time-based techniques, because of the close relationship he and his generation has had with these forms of media throughout their lives. Furthermore, the artist has consciously chosen to work in digital art forms knowing that this choice, made by an African artist, sets him apart from the outdated expectations of what African art should look like. Tilahun sees himself as an artist on the contemporary international stage, competing for an audience hypnotized by modern media. He has chosen the tools of media production as the appropriate and necessary tools with which to engage this audience and comment on the contemporary reality these tools have shaped.

The works encompassing *A Generation Projected* stem from the artist's recent experiences as a new immigrant living in the United States. Tilahun draws on themes of dislocation, nostalgia, cultural disconnect, and the domination of pop media culture through a diverse combination of installation elements. As an artist, Tilahun allows his audience to understand the inner workings of these phenomena through metaphors, juxtaposed images, and simple storytelling that belie the *kine* within, or hidden truth.

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Links to images taken from websites:

Figure 1: img2.photographersdirect.com

Figure 2: www.metmuseum.org/works_of_art/collection_database/greek_and_roman_art

Figure 3: www.europe.org.uk/files/1360_fang_mask_louvre_mh65-104.jpg

Figure 4: www.moma.org/collection/conservation/demoiselles/index.html

Figure 5: press.princeton.edu/images/k7246.gif&imgrefurl

Figure 6: www.tcf.ua.edu/Classes/Jbutler/T340/DuchampFountain.jpg

Figure 7: www.independent.co.uk/arts-entertainment/art/features/picture-post-top-dog--koons-up-on-the-roof-813913.html

Figure 8: www.theartofphotography1.blogspot.com/

Figure 9: www.victorian-cinema.net/cinematographwray.jpg

Figure 10: salestores.com/stores/images/images_747/U7137.jpg

Figure 11: [wpcontent.answers.com/wikipedia/commons/4/44/Fantasmagorie_\(Cohl\).GIF](http://wpcontent.answers.com/wikipedia/commons/4/44/Fantasmagorie_(Cohl).GIF)

Figure 12: latimesblogs.latimes.com/photos/uncategorized/2009/02/03/tron_poster.jpg

Photos taken by Abel Tilahun of his installation, A Generation Projected

Figure 13-Figure 19