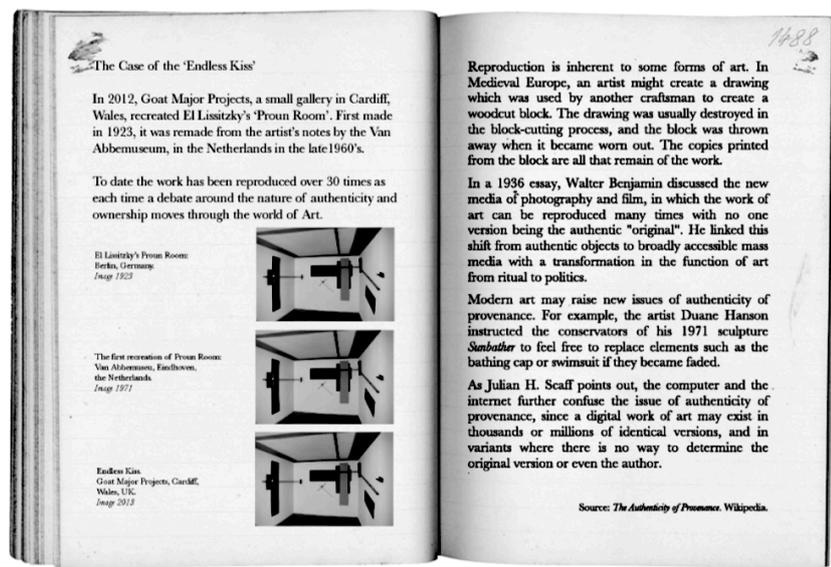


# ENDLESS KISS

(An installation in 2013)



In Michelangelo Antonioni's 1966 film *Blow-up*, the main character is casually taking photographs of a distant couple arguing in a park. Unknowingly he is witnessing a crime taking place and the murder of the male is captured on film. On realising this, he attempts to enlarge a section of one of the photographs: an image of bushes where a gunman appears to be hiding. Despite numerous attempts the greater he enlarges the image the more the resolution breaks down and the use of photography to present visual facts or evidence is called into question.

For *Endless Kiss*, the first presentation the Goat Major Projects space, GMP co-founder and artist Richard Higlett has recreated El Lissitzky's seminal installation piece of 1923 *Proun Room* using an image from the internet with a file size of 70kb. The creation is an exercise in guesswork with dimensions estimated. The piece has been made mostly using scraps of wood from around his studio, while a subsequent photograph of the interpretation suggests the work of a more objective maker. As in *Blow-up*, the source used to make the work is open to interpretation as details cannot be reproduced with a level of certainty. The exercise becomes an echo of the 1923 original while it conceptually exists in its own right, the process of making involving no other research other than viewing the image from the internet.

*Endless Kiss* has been created as a starting point for a number of dialogues about the ways in which we experience life through different medias and use them as false substitutes for evidence of the original. The piece is intentionally theatrical and lacking the creative rigour. An accompanying work *Endless Kiss 2.0*, is a low quality print of the Wikipedia page for El Lissitzky. Wikipedia is considered a contemporary signifier of factual information. While a small black circle on the first wall indicates the point the artist returned to when estimating the position of objects in the space, compensating for the distortion by the camera lens, as he attempted to return the image to existing in three dimensions.

Artist's Talk: Sunday 6th May 11am.

Richard Higlett discussed *Endless Kiss* and the history of *Proun Room* along with other examples of 20th century artworks that have been remade. He will be showing a small film that documents a recreation of a second *Proun Room* made in 1969 from the artist's notes. Until the talk Higlett has deliberately avoided seeing any other documentation of the work, other than the low resolution on-line image.

## Except from transcript

*Endless kiss is not about the nature of authorship but more about the way the power of an artwork has a kind of atomic half time and a charitable rate of decay in terms of its influence. Erosion of an artwork is caused by its adoption and false status facilitated by exposure in the media. The rise of the Internet and digital media simply presents us with echoes of the original and erosion by exposure to the media results in an artwork becoming striped into base elements of which history becomes one meta-material for its composition and is no longer dominant in the reading of the work.*

*The work is a prop, it has 'cocktail party syndrome' where it is able to give the right replies to questions but is unaware of the meaning and value of the words. The metaphor is an 'endless kiss', a moment of spontaneity repeat over and over, just as when a word is repeated over and over soon becomes meaning less and absurd. The power of a kiss is that it lasts an instant in the heart and a lifetime on the memory.*

*The title is ironic.*

*Paradoxically the work was made while listening to slow and relaxing music, one song in particular became the antithesis of ideas behind the work and became symbolic of the true sense of an endless kiss. The song was 'No other Love' by Jo Stafford which provided a haunting soundtrack to an exercise is guesstimating something from the past from limited resources.*

Richard Higlett 06.05.13