

## I Love You – Sun and Water

The sketch for I Love You consists of photographic works that will be produced during workshops with children and other people connected to the site.

I am interested in the time just when photography developed into moving image and want to inspire confidence with the work “I love me” where images of children and others are put together with inspiration from Georges Demeny’s “Je vous aime” – a photographic-educational experiment from 1891. Demeny, with teary eyes, tried to stare straight into the sun so that the camera could expose a photo with every lip movement while he was saying “I love you”. The images were going to be used as a tool for the hearing impaired. The photographic film’s need for light was great at the time, hence the peculiar method. The educational result was not a success, but the experiment became an important step towards moving image, an area I myself study in experiments bordering on pedagogy, photography and sculpture.

The images produced in workshops are printed on rather small plates, a process that I have worked with before (and that is carried out by, for example, Crimson photo lab in Stockholm). Metal holders are glued (professional fixing glue) to the back or sides and inserted into the ground or bent around, for example, stones. These metal strips will be an interesting, unassuming example of public art in contrast to its monumental counterparts mostly in the city centres. Temporary but firmly anchored and durable.

The love message in I Love You is constantly becoming more relevant to accepting and welcoming the other and also oneself with all that it means. Recently, it is discussed if younger generations are losing the ability of empathy. Contemporary society makes for more and more self-assured individuals with less sense of self-worth. The work is pointing to the simple undisputable core of every person’s worth in society, as compared to singular drops in the stream of water. Staring into the sun we are naked and unfeigned.

Every film still represents a part of the moving image sequence, but they come alive together, create an additional meaning of animation between themselves. One drop of water would evaporate on its own; the stream of water is a most vital part of our eco system.

Video flows through our social media life so effortlessly we hardly notice it, even more so, the techniques producing it become increasingly opaque. I Love You takes a few steps back, visualizing the sequential process of image capture while at the same time pointing towards the mystical effect of life between the stills.

In I love You, something with a private feeling is represented by pictures in nature that could almost fit in a wallet. Who dropped them in this place? There one sits in a tree. But it does not flutter, how come?

Small, sometimes slightly bent “film strips” of image sequences are placed in a conscious manner in interaction with nature’s topography adjacent to the water.

Water is the life-giving source without which we could not survive. A darker aspect of water is that the stream of water has taken many lives to drowning, not least of children. The image sequences may also be viewed as small monuments to the lives lost to the waves.

### Workshop

Children and other interested citizens participate in workshops to create the works, behind and in front of the camera. Taking a series of images is highlighting the interest in that person. A workshop where we decide how and where to install the results in relation to local histories and terrain close to the water is an additional pedagogical and participatory possibility of the project.

Draft by Felice Hapetzeder



