

## **Daniel M. Feige - Reflexive spatial views**

The photographic, cinematic works and installations of Taiwanese artist Kuo Hsin-Hui consistently show the irritated or impossible, alienated or sometimes even paradoxical spatial views - spaces seemingly unable to be located from their own perspective. These specific and unusual spatial views come about not least as his works deal with the examination of constitutive mediality of the space.

Whereas his installation work "DIM" evokes the topos of voyeurism — we step close to the window blind and look through an unexpected square opening which seemingly leads us to a space behind — here it refers to a video installation which uses the mediality of a window blind in such a unusual way, setting it at the centre (with corresponding topoi of voyeurism, but also of the private sphere, the surveillance camera etc.) In contrast to "DIM", the work "Fluid Car Scene" offers such alienated views from inside of a car, last but not least pushing the formal aspects of the space itself to the fore.

If all of Kuo Hsin-Hui's work has been the handling of space and spatiality in particular, which one can understand as he works on the mediality of the media being used, it evokes further topos, discourses and practices of perception, so are the two central aspects for his work. On the one hand, in his dealing with the mediality of spatiality and the spatiality of medialities, his works also bear a handwriting from architecture's context. On the other hand, all of his works are dealing with the relationship between the so-called arts in the classical way by addressing their own mediality. Kuo Hsin-Hui's work express thus an artistic practice which one can understand as a renegotiation and border-negotiation of individual arts in a striking way.

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