

***Image-Bodies in a Holding Pattern:
Kadet Kuhne's Synaptic, Causal, Infinite Delay and Fight or Flight***

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The images in Kadet Kuhne's *Holding Pattern* series reverberate directly with our nervous system and become another electro-chemical element modulating synaptic activity relating the brain, senses and perception. Such pre-verbal mode of address intensifies and expands our sensorium, highlighting its proprioceptive intelligence. It is this reflexive cellular intelligence that the artist activates from within the tissues of the images in *Synaptic, Causal, Infinite Delay* and *Fight or Flight*, eliciting the audience's visceral response. Kuhne achieves this deep interactivity with the frequencies of her electronic soundscapes enfolding our senses into the intimate realm of the pieces. The synthetic electronic compositions sensitize us to the visceral layers of our embodiment as it unfolds its internal rawness to encounter its "outside" – the quivering flesh of images. Each piece from the *Holding Pattern* series thus reveals an aspect of a powerful process that interrelates the organic embodiment and synthetic mediation into an interactive whole of *image-bodies* (i.e. bodies of images, bodies of audience, bodies in images) that fuel the atmosphere of the installation space.

Kuhne's work performs this interrelatedness of the synthetic and organic with discontinuous electronic audio textures that punctuate the images, thus signaling sublime moments of the encounter of image-bodies and the embodiment's struggling with the contrived patterns of the mind. These sublime encounters are not peak moments that conventional narratives are made of. Instead, these are the intervals figuring disjunctions, dislocations and suspensions of space-time. In fleshing out such intervals the artist chooses to capture, play and delay an elemental instant of the uncontrollable tension of anxiety, whose intense hold tends to remain repressed and unexamined. This intervallic tension is difficult to narrativize because it is a state that doesn't

resolve into action, but morphs into another state imbued with (organically embodied and synthetically mediated) textures of both self-imposed and societal boundaries and bondages.

The artist dramatizes these textures by imaging bodies whose form and movement are restricted in some fashion and further overlaid with another medium of imposed structures. In *Synaptic* this medium of imposed structure is the visitor's body in space that interacts with the frenetically pulsating images reflective of our body's internal and reactionary neuronal activity. When the spectator's body comes to a standstill in relation to the body on the screen, its movement slows down as well. Similarly interactive, *Causal* images a body tightly wrapped in plastic, its form and movement further restricted by another layer of transparent plastic web. As the body in the image squirms in the grip of its materially binding textures, the visitor's physical presence is, again, affecting the body in the image. Moreover, the visitor becomes emotionally implicated as the image's sensors track his/her movements in space and s/he thus viscerally engages with its image-bodies. *Infinite Delay*'s body is enclosed in a straight jacket with coiled tubes and webbing, floating endlessly in electric blue water, while *Fight or Flight* displays the body wrapped in textile, brimming in light with horizontally extended arms while suspended in mid-air.

As these bodies take in the impulses from their environment, these sticky, electric and liquid textures are layered so as to materially perform those intervallic, pre-formative instants of human existence, where feelings, thoughts and images are still undefined. As audience we interrelate with this slippery, jittery state that underlies our existence, yet is hard to identify or capture because it doesn't translate into a peak or a low, but remains somewhere in between the organic mystery of our embodiment and synthetic mediating processes, between pain and pleasure, between erotics and politics.