



# Immersion

<b>Work 1</b> <u>From class</u> Artist: Olafur Aliasson Title: The weather project Year: 2003 Link: <a href="https://publicdelivery.org/olafur-eliasson-the-weather-project/">https://publicdelivery.org/olafur-eliasson-the-weather-project/</a>	
<b>Work 2</b> <u>Chosen work</u> Artist: Tehuelche people (Presumably) Title: Cueva de las Manos Year: 7300 BC Link: <a href="https://en.wikipedia.org/wiki/Cueva_de_las_Manos">https://en.wikipedia.org/wiki/Cueva_de_las_Manos</a>	

First of all, why would I choose a cave painting somewhere in Argentina and see it as the discipline immersion? Well, it is because I've seen this cave painting now called 'Cueva de las Manos' during my voyage through South America. The paintings were probably made by the Tehuelche People around 7300 BC.[1] When you see those hands on the walls you feel something immense, something bigger than yourself. As if you stood right there thousands of years ago and saw them making it in front of you. This effect feels as true immersion, the feeling of completely being involved in something. An immersion that will take you in such that you wouldn't want to leave. All of this is probably how you would feel around the work of Olafur Eliasson as well. I believe that a well-designed immersive work would be one that had a personal effect on you. As Scott Lucas would say, 'Meaning that it produced something vivid, memorable, and profound. When we have very vivid memories of being in a place, we have them because something about the place stays with us and because we were once, in whatever way, immersed in that world.' [2] Even so, I never saw the weather project in real life, I've heard and read a lot about it, and have seen his newer work at Tate Modern in London.

The key to cave art is that both the thematic artistic representation and the fact that humans interpreted the images, one could relate to them, and likely others through them, are what made cave art significant for people. We don't know exactly why cave art was made, but what we do know is that it was very important for the people who made it and that it was part of something bigger than themselves.

Yet for Eliasson we could know the meaning of the weather project. Like the reality, the elements, the weather project and the space, created a collective experience. [3] People were co-producing the space together and sharing it. The collectivity amplifies a certain quality of the work, but you could still be respectful for the high degree of diversity in the interpretation of the experience of the work. Not taking for granted that other people were seeing the same thing. The idea of both being a part of something collective, a system and being unique. To be both singular and plural at the same time. Each of the guests comes for a potentially different reason, but each person is there to be again 'part of something bigger than him or herself'.

All and all I want to say is that I believe getting immersed in these two ‘works’ is what makes it beautiful. We do not know the intention of the Tehuelche People, but the gesture of creating the silhouettes of their hands creates something profound and mythical. The same perception can be found back in the work of Olafur, but this is stronger when you would be together and not alone. [4] I can’t describe more about the weather project because I didn’t see it in real life. (I would have loved too) But when I read the people's reactions, I imagined that I would have felt the same as when I stood before those hands in Argentina. That’s why I wanted to compare it to find differences and similarities.

## Reference

1. “Cueva De Las Manos.” *Wikipedia*, Wikimedia Foundation, 22 Sept. 2020.
2. Lukas, Scott a. *The Immersive Worlds Handbook*. Focal Press, 2013. p. 7
3. Eliasson, Olafur. “The Weather Project” *Studio Olafur Eliasson*, 2003.
4. “Olafur Eliasson's Weather Project - Why Did He Try to Recreate the Sun?” *Public Delivery*, 4 June 2020.