

Syracuse University

## SURFACE

---

Syracuse University Honors Program Capstone Projects    Syracuse University Honors Program Capstone Projects

---

Spring 5-1-2008

# Between the Sheets An Exploration of Video Art as a Medium for Intimacy and Private Reflection

Tina Tesno

Follow this and additional works at: [https://surface.syr.edu/honors\\_capstone](https://surface.syr.edu/honors_capstone)



Part of the [Art and Design Commons](#), and the [Art Practice Commons](#)

---

### Recommended Citation

Tesno, Tina, "Between the Sheets An Exploration of Video Art as a Medium for Intimacy and Private Reflection" (2008). *Syracuse University Honors Program Capstone Projects*. 507.

[https://surface.syr.edu/honors\\_capstone/507](https://surface.syr.edu/honors_capstone/507)

This Honors Capstone Project is brought to you for free and open access by the Syracuse University Honors Program Capstone Projects at SURFACE. It has been accepted for inclusion in Syracuse University Honors Program Capstone Projects by an authorized administrator of SURFACE. For more information, please contact [surface@syr.edu](mailto:surface@syr.edu).

*Artistic Choices, Methods of Creation, and Artistic Significance:*

*A Reflective Essay*

### *The experience*

-Project description from the viewer's point of reference

Among the plain classrooms and offices, exposed pipes and bare concrete floors of Shaffer Art Building there is an entryway, quiet and inviting. Illuminated white sheets hang, free flowing on either side of the doorway, leading inward. With the first step inside, an image materializes and a young woman stands at the end of this first segment of passage. She stands without speaking. A coy smile implying a secret passes across her face, and she runs away playfully, deeper into the corridor. Then, with a resonant whisper, she beckons, calling "Follow me."

Turning the corner, the viewer sees that the corridor continues, though the girl has seemingly disappeared. A faint humming can be heard, indicating she is still present. Beyond the next turn, she is again standing in waiting for the viewer. She continues her soft melody, singing, "I know a place..."

She walks away with slow, soft footsteps, her image fading, and continues her thought in spoken word.

"Where it's quiet, and there is no one there."

The girl continues her hum as the viewer wanders through the corridor in the direction she has shown. At the last turn, she completes her song.

"Where you can be with your thoughts, and away from the world."

With a ghostly reappearance, she runs through the passage around a bend. Behind her, the faint image of a forest glows. Upon following her, the viewer enters a curve in the passage that leads into a large area enclosed by a

curved wall of cloth. This wall is transformed by the video projection upon it, and as the viewer enters the space, he is surrounded by trees and the sound of wildlife. The image wraps around him, embracing him and inviting him to become part of its atmosphere. There is a bench for sitting, suggesting that he stay. Remaining there, he is relaxed and calm, in quiet meditation or contemplation. The experience is self directed and undisturbed. His thoughts may wander and the pace of happening is his alone.

When he is ready, the viewer departs, walking back through the white corridor in the way that he came. This slow transition completes the experience and the viewer reenters daily routine with freshness as one finds in a slow waking.

### *Artist's Path*

-An overview of artistic choices and project development

My intent for the project began with the interest in transforming spaces. The initial design consisted of a large curved screen and a frontal video projection of a calming landscape, or set of landscapes from which one could choose. With this idea, I sought to expand the possibilities for interior spaces and comment on the dilemmas surrounding our living and workspaces.

Too often we build for efficiency, placing a greater significance on the finances or time saved than on the emotional functionality of the space being constructed. We struggle with dingy lighting, confining cubicles, and a

multiplicity of aesthetic nightmares that affect our production levels, creativity, and general wellbeing. Recognizing that the appearance and structure of a space has the capacity to affect us emotionally, and often physically, as our bodies respond to stress, I became interested in video's potential for correcting the issues.

The curved screen would act much as a window does, providing a greater context for the room, "opening" it up, increasing its perceived size and increasing a sense of freedom and interest. The height of the screen—floor to ceiling, would give it the power needed to completely transform the room and the curve would allow a greater realism, separating this projection from a typical flat image.

While I was interested in experimenting with different types of imagery with which to transform spaces, I had a specific agenda in choosing natural landscapes. In addition to a concern about the quality of the spaces in which we spend most of our time, I questioned our disconnection with nature. Most jobs require workers to stay indoors for eight hours and at the completion of the workday, employees shop, cook and rest indoors. There is little opportunity to take advantage of nature's atmosphere and many people may find themselves compensating by adding a small potted flower to their cubical or by sitting under the fake palm trees in the shopping mall. I take these efforts as a sign of our need for the natural world. Unfortunately, natural space is rapidly decreasing as the population expands and industrialization continues. Although we may not be able to control this

diminution of natural space nor the need for confinement to the indoors during daily activities, we can still glean the benefits the natural world has to offer by capturing it and transporting it to our offices and homes. This concept was the foundation of my original project proposal and served as a starting point for a much more complex installation.

The focus on using video art to improve emotional wellbeing deeply interested me and drove the production of an installation called *Speakeasy*, developed during my study at the *University of New South Wales* in Sydney, Australia. This installation focused on intimacy between the viewer and a fictional video character projected on the wall of a corridor. She would beckon in passersby and walk with them through the corridor, telling them she was taking them to a special place. At the end of the corridor, around a corner, a large projection of a forest would be waiting. After the viewer had a moment to sit down, the video character would also turn the corner and appear in the forest. She would talk to the viewer intimately and coax the viewer to speak to her, telling her stories or secrets, thoughts or feelings.

*Speakeasy* was foremost about intimacy, though it shared many similar concepts with my Capstone Project proposal. The emphasis on the release of stress as well as the utilization of nature's ability to calm linked the two ideas. Although all the parts necessary to *Speakeasy's* creation had been recorded, I was unable to exhibit the work as an installation due to conflicts involving the site. Instead of letting the ideas of *Speakeasy* fade away unsung, I allowed them to influence my Capstone Project.

The project became larger, and developed into an independent experience, rather than an addition to an existing context—a backdrop for everyday spaces. By incorporating the aspect of intimacy that was the basis of *Speakeasy*, the project became more about a private experience. The undertones of the project remained the same, however—to improve emotional wellbeing through stress reduction and connection with nature. The difference between the previous concept and the revised can be thought of as that between a satisfying change to a current environment and, in contrast, creating an escape or sanctuary that heals damage caused by that environment.

By bringing the video projection to the foreground, I changed its impact on the viewer. I believe the result is much more interesting. Whereas the original concept offered a calming retreat amongst business, the second allows a retreat away from business. The first is an interesting solution and perhaps a noble cause, but the second holds greater potential as a work of art. It allows the viewer to confront his thoughts, needs, and emotions more directly. Beauty lies in the freedom from distraction that constantly haunts us, and which is an equal or greater harm to us than aesthetic malnutrition.

While we could try to visit the few remaining natural areas near our homes in order to relax and experience a retreat, we are likely to find nearly every other retreating individual crowding the parks. We can be away from our work but hardly away from worries and needless behavioral monitoring. The project, originally focusing on correcting the problems of being indoors, now embraces the advantage of the indoors—its possibility for seclusion and

quiet that public parks and wildlife reserves often lack. With a continual increase in population, installations such as this could become emotional necessities. The installation also carries great potential for addressing needs that arise during the winter months, when connection to natural spaces is at the expense of one's health and comfort.

Another change to the project was the addition of a video character, similar to that of *Speakeasy*, to serve as a guide to the space. She adds to the work an element of mystery, while letting viewers understand something about the purpose of the woods projection space. Viewers can relax knowing that they have been invited here. Her introduction to the space also encourages viewers to spend more time in the space rather than dismissing it quickly as a video in which "nothing happens." Requiring the viewers to walk through the corridor has a similar effect, convincing them that they have already invested in the experience and should consider investing more. It takes effort to end the experience; viewers cannot simply walk out the door, but must walk back through the lengthy corridor. In consideration of that, viewers may make the decision to give more time to the projection, looking to compensate their efforts, and while doing so, find their minds wandering or perhaps letting go.

For the video girl's attire, I chose a fluffy-skirted sundress, and I constructed her mannerisms in such a way as to make her seem youthful and lighthearted. Similarly, I decided to project her image slightly smaller than life sized so as to lessen her perceived age. Her childlike qualities help to put

the viewer at ease; children generally are less threatening and less expectant of confining social behaviors, and her youth suggests imagination, encouraging viewers to fall into the fantasy the video installation provides.

While the video character in *Speakeasy* worked to form a close personal connection with the viewer, emphasizing her role as a friend and counselor, this new video character is less encroaching. The focus of my Capstone Project is less about the intimacy between the character and the viewer and more intent on the intimacy a viewer can share with himself by providing an environment encouraging peaceful reflection.

Complete seclusion is an essential aspect to the work, without which, distraction and behaviors influenced by social pressuring would disrupt the viewer's ability to relax, reflect, and be completely genuine. Only one viewer is allowed to enter the installation at a time to ensure this experience. In addition to a sense of seclusion, a feeling of security also encourages sincerity in the viewer's thoughts and actions. The video character offers security as a friendly guide to an unfamiliar place. Structural choices made for the installation also contribute to an atmosphere of security.

During my time in Australia, I often found myself yearning for things of home and paging through childhood memories, grasping at anything that could serve as an anchor and provide me with a sense of security. While working on a video short discussing these tendencies, I noted the feeling brought on by clean sheets hanging in the sunlight. Their presence immediately reminds me of my mother hanging the laundry on a warm day

while I would play between the sheets as a child. In my mind, those sheets were a house, a castle, or a sanctuary.

Recognizing this memory's ability to incite the feeling of warmth, comfort and security, I chose to capture it in my project, hoping it would inspire similar feelings in the viewer. The corridor, I decided, would be made of sheets. I felt white sheets offered a feeling of cleanliness which we also associate with security. In addition, white sheets are the most receptive to a quality projection. The corridor is tight, reminiscent of sheets on a clothesline and allowing the viewer to feel encircled by the sheets. Using sheets also serves to reference privacy and intimacy, through their associated position in the bedroom. I entitled the installation *Between the Sheets* in order to call to mind these traits—privacy, intimacy, and security, which are such an essential part to the viewer's experience of the work.

Also essential to the work, is the sense of immersion the installation provides. The viewer must feel he is a part of the space, almost as if he were in real woods, so that he may develop a calm attitude, and an intimacy with the space itself that encourages free flowing thought. The magnificent size of the projection and the curved shape of the projection wall ensure the entirety of his vision is filled with the image. The curve also allows a sense of realism that a flat image lacks.

Whereas I originally planned for frontal projection, I changed my design, following a suggestion from professor Ron Derutte, to one that uses rear projection. I was concerned initially about the shadows viewers would

create on the screen, recognizing this as a breach of the illusion, though early site-related restrictions kept me from considering rear projection as a possibility. Once I was settled on Gallery 120 as the installation site, rear projection became an option as the shape and size of the room allows for this. This suggestion was necessary to remind me to take advantage of rear projection in order to increase immersion.

The long and winding corridor that acts as both entrance and exit to the installation serves as a transitional element. It offers the viewer emotional preparation for stepping into and out of such an intimate space. The character, who is both mysterious and childlike, encourages acceptance of the illusion. By the time the viewer reaches the projection of the woods, he gains the sense that he is deep inside, protected by the encircling walls, and can allow his inhibitions to dissolve. Taking the same path out of the space grants time for rebuilding the kind of shielded focus required for routine tasks. *Between the Sheets* offers the experience of reflection and intimacy as a circular path of retreat. Viewers return to the same place from which they began with the knowledge and emotional realization of the journey completed.

### *Construction*

-An account of the physical aspects of creation

In consideration of the curved projection screen I would need, I first tried to obtain permission for the use of Shaffer's rotunda. I reasoned that I

could use the circular ledge in the ceiling to hang the cloth, utilizing the preexisting curve to create a cylindrical screen. When denied, I reluctantly resorted to building a frame.

With little personal experience in that sort of construction, I turned to the advice of my father, a friend, and a sculpture professor. I was flooded by an assortment of solutions to the task. This presented more of a challenge than I had expected, as I spent considerable time comparing the options in effort to choose the best one. The final decision was to bend 1/2 inch steel conduit into a semicircle using a pressure bender.

The curve's diameter was planned to be 14 1/2 feet. Giving the Honors Van its most unusual run, I purchased several ten-foot segments of conduit, which would be bent individually and then connected into one large curve. Under the supervision of Syracuse University sculpture professor Ron Derutte, and with assistance from close friend George Brauneck, I formed the curve by setting each piece of conduit into the bender one at a time and rolling it through several times, adapting the pressure each time until the proper shape was achieved. Using an outline of the curve drawn on the floor, I tested the shape of each segment again and again between bending in careful effort to match the curve. After each piece was bent, about eight inches on either end was cut off to avoid straight segments in the overall curve. Small screw-on connectors hold the individual sections of conduit together. The resulting curve, affected probably by some extent of resilience in the conduit, has a diameter of just over fifteen feet.

For the construction of the screen itself, I purchased two king sized white sheets and one queen sized sheet. I cut off the seams of the sheets very carefully and attached the sheets together using iron-on adhesive. Initially I thought I would sew the sheets together, but two factors directed my decision. The first was a question of access to a sewing machine. I nervously awaited a reply to an email to the fashion department that never came. The second was my concern that the seams would create dark areas on the screen, where light from the projector would have difficulty shining through the sections of overlap. Immersion is such an essential aspect to the experience of *Between the Sheets*. Dark areas caused by seams are distracting to the viewer and would break the illusion. Using the clear iron-on adhesive, I could connect the sheets without overlapping them or keeping excess material jutting out in the back, providing a continuous image.

Using the fold sewn at the top of the sheets as a pocket, the sheets hang from the steel rod suspended from the walls and ceiling of the gallery. A second rod at the bottom ensures the fabric maintains the proper curved shape and keeps the material from moving because of airflow. I planned to split the forest projection on this surface between two projectors, aligned to display the image as one. This would allow an image large enough to span the entire curve. Time and equipment restraints required my limiting it to one projector during the actual setup of the installation, and the projection wrapped around most, though not all, of the curve.

Other compromises had to be made toward the end of production as well. At the midpoint of my project's development, I planned to manipulate the video of the woods landscape in such a way as to correct for both the distortion due to projecting on a curved surface and the viewer's perception. Understanding that the light from the projector would land on the screen from different distances, as the screen curved away from the projector, I realized that the image would be larger in scale both horizontally and vertically increasingly toward the edges of the projection (see *Appendix*, Figure 1). To compensate for this, I would proportionally shrink the video digitally before projecting it, using a program called Max/MSP/Jitter.

Similarly, an image appears distorted when it is viewed at an angle and a visual compression occurs when an image is wrapped into a curve. This compression can be understood by imagining a very long poster that has been shaped into a semi-circle. Looking at the poster from the front, the image seems squashed increasingly as it curves toward the viewer. I developed a patch to stretch the video to the same proportion of this compression, planning to counteract the compression by manipulating the video in this way (see *Appendix*, Figure 2,3).

I planned to use motion tracking with a headband the viewer would wear in order to allow this manipulation to vary in accordance with the viewer's change in position and angle of vision, as both affect his visual perception of an image. I felt this manipulation was important to the sense of immersion. I did not want the image to appear flat or distorted. It took

several months to write a patch to stretch the video properly, and although this section of the manipulation seemed successful, there was still the matter of the changing the video to account for the projection on a curved surface. In consideration of time constraints, I decided to let go of this part of the project. The viewer would have to allow himself to get caught up in the fantasy of being in the woods, rather than being coaxed into the illusion.

This part of the project still interests me greatly and if ever I have the ability to work with this installation in a gallery space again, I would like to finish developing this manipulation and incorporate this aspect into the second showing.

For recording the video of the female character, I created a set using a very large black backdrop. I lit my body with two lamps from either side, careful not to allow too much light to fall on the backdrop. In post-production, video filters extract much of the black backdrop. These filters target the darkest pixels, so it was essential to keep the background as dark as possible. Because projectors display images by projecting colored light, complete blackness does not appear, generally, in projected images. In this way, I was able to create the realism of the video character, who seemingly stands in the same corridor, rather than appearing as part of an image taken from another space.

The three projectors in the corridor that project the character sit up on shelves above the corridor, projecting downward at a steep angle. The projected image is distorted as a result of this indirect setup. To avoid a

distorted appearance of the girl, I altered the image in Final Cut Pro before projecting it, stretching, shrinking, and rotating the footage as needed. Her image is aligned so that her feet meet the floor as if she were really standing.

Using digital cross fades to and from black, I was able to make the girl gradually appear and disappear, giving her a spirit-like quality. In order to make sure that the character would appear around each turn a few seconds after she disappears from her previous location, I timed the videos for each projector so that they play only blackness until it is time to show her image in its respective location. In setting the timing, I simply approximated how slowly a viewer might walk through the corridor.

The projectors in the corridor are given the signal to start their video through a patch in Max/MSP/Jitter. A blue LED light on the back of the door is tracked using three small cameras. When the door is open, the cameras do not detect the light, and by default, the motion tracking patch outputs a value of -1. When the door is closed, the patch outputs numbers corresponding to the position of the light, which are always positive numbers. The patch is written so that if the output values are greater than -1, the video will play, and if less than -1, will reset and pause. Viewers are instructed to close the door behind them when they enter so that they may have a more private experience and to leave the door propped open upon leaving, so as to indicate to the next viewer that the room is empty and a new viewer is welcome in.

### *Context and Significance*

-An analysis on the project's relation to video art history and its position in my personal artistic focus

While it would be incorrect to argue that a specific artist or artwork has influenced my installation, there are connections between this artwork and video art history. Acknowledgement of the viewer is not uncommon in video art. Many artists speak directly to the viewer in narratives. In *Between the Sheets*, I similarly acknowledge the viewer, though my relationship with the audience goes beyond that. I not only speak directly to the viewer, but also encourage specific behaviors and actions. The performance verges on interaction.

Analyzing my installation after the fact, I am reminded of Vito Acconci's *Theme Song*, in which he "seduces" the viewer. His work is an example of addressing the viewer in a very direct manner and he requests certain actions to the viewer. While the intent of our works is vastly different, there is a strong similarity in this outreach to the viewer.

And yet, because of the nature of *Between the Sheets* as an installation, this outreach is increased in comparison. Viewers, firstly, are confronted with a life-sized character, which removes the mental barrier that a framed image, smaller or larger, sets up. It is closer to reality. In addition, viewers are able to participate by following the directions they are given. When the video character says, "Follow me," viewers are expected to follow. This interactive

possibility does not exist in *Theme Song*, and while viewers are told to “Come here with me,” the screen prevents the possibility of actually joining Acconci.

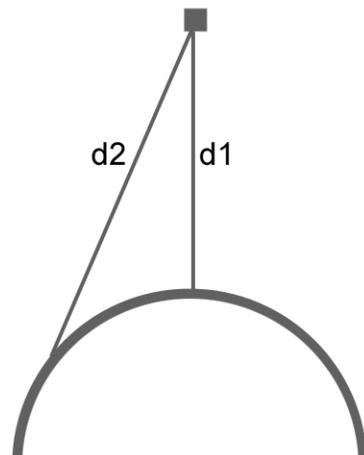
The use of a large projection format in order to create an immersive experience is another practice that has been employed often in video and computer art. Bill Viola’s *The Crossing* is a good example. Viewers are captivated by the size and magnificent presence of the projections in *The Crossing*. In *Between the Sheets*, I utilize this strategy for immersion and take it one step further by choosing to project on a curve, physically surrounding the viewer with the image.

It is a relatively recent practice in my own video artwork to use large projection and *Between the Sheets* is one of only five site-related works I have created by this point in my artistic career. By far it is the largest and most involved. The use of a projected “video character” has occurred in the development of two installations besides *Between the Sheets*, one of which was *Speakeasy*. The other, *Peaceful Reflections*, involved the projection of clouds upon a ceiling under which a video character laid singing. *Peaceful Reflections* captured a meditative tone similar to *Between the Sheets*. These two installations mark the beginning of a new focus in my work. Before conceptualizing these artworks, the majority of my video artwork utilized some type of narrative format by which I attempted to guide viewers through a specific line of thought. These newer works, however, allow the viewer to have a self-directed contemplation and are highly experiential.

I mention Bill Viola despite the abundance of other artists who could serve as an example regarding immersion via large projections because I also feel there is another connection to be drawn between his work and my most recent art. There is a meditative quality in much of his art. By allowing very little action to happen or producing occurrences that play very slowly, he provides the viewer with the time for thought and reflection. As there is very little being forced upon the viewer, the viewer's experience of the work is highly personalized. I recognize that some viewers may find the forest projection in *Between the Sheets* frustrating as they wait for "something to happen." This is a criticism from some viewers of Bill Viola's work as well. My hope is that the introduction to the space by the video character will notify attentive viewers that the purpose of the space is simply a meditative sanctuary and that they will realize how to take advantage of that, rather than waiting for structured entertainment.

This fascination with experiential, viewer-directed work may be new for me, but I do not expect it to be short lived. I expect to continue producing such works, while continuing my exploration of narrative as well. I believe that creating these experiential installations has already influenced to some extent the atmosphere of the small screen narrative works I have been developing and I am excited to see how these concepts affect future single screen works as I grow with them.

## Appendix



$$d2 > d1$$

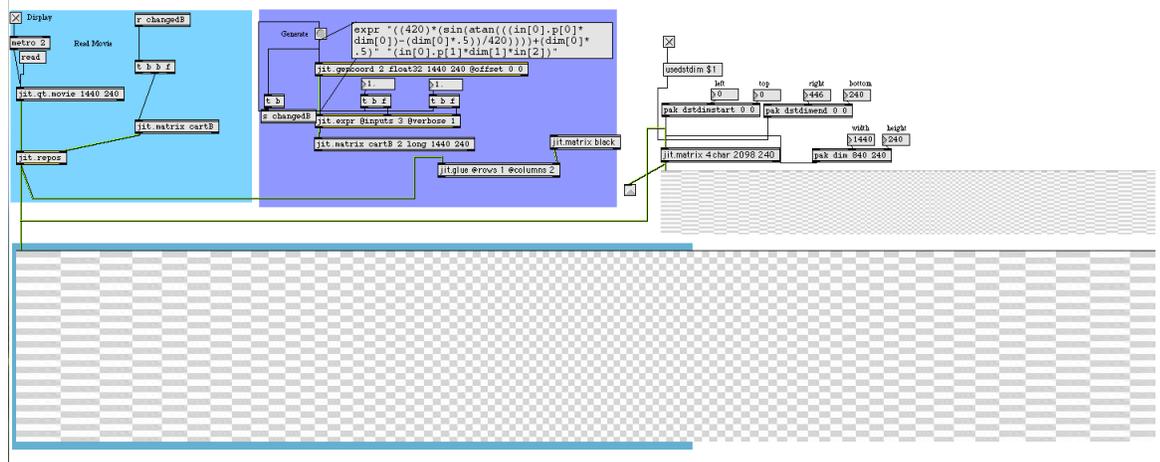
Where  $d1$  and  $d2$  are the distance  
from the projector to a point on the screen



resulting image, distorted

Approximated for  
demonstrative purposes

**Figure 1.** Distortion due to projection on a curved surface.



**Figure 2.** Max/MSP/Jitter patch stretching the video in order to compensate for visual compression that occurs when one looks at a curved image.

```
expr "((420)*(sin(atan(((in[0].p[0]*
dim[0])-(dim[0]*.5))/420))))+(dim[0]*
.5)" "(in[0].p[1]*dim[1]*in[2])"
```

**Figure 3.** Close-up of equation determining the way in which the program stretches the image. Equation is equivalent to  $R * (\sin(\text{atan}((x-R)/R)) + R)$ , where  $R$  is the radius.

## *Project Summary*

## *Summary*

Near the entrance of a maze of white, the image of a young woman appears. She smiles playfully, and then skips away, deeper into the maze, her image fading as she leaves. Her voice is close, however, beckoning, "Follow me." Throughout the corridor, her presence drifts in and out like a spirit's. She serves as a guide to the audience of *Between the Sheets*, bringing only one viewer through the corridor at a time. She walks with the viewer, telling him she is bringing him to a quiet place of solitude.

After a ways, the corridor opens up to a large curved space, where trees and plant life surround viewer when he steps in. The space is enclosed, defined by walls of cloth that disappear under the projection of woods. A bench in the center of the semi-circle invites the viewer to stay. Although all of the forestry is merely an image, it envelops the viewer as if he were in real woods. The projection, due to its size and cylindrical shape, is encompassing. The sounds of birds fill the space and the viewer can stay for as long as he likes in quiet reflection.

When the viewer is finished with his experience in the woods space, he leaves the same way in which he entered, allowing a meditative transition to the outside where normal routine dominates. This unhurried exit completes the experience of *Between the Sheets*.

The *Between the Sheets: An Exploration of Video Art as a Medium for Intimacy and Private Reflection* installation is a multi-projection artwork.

Three projectors located throughout a winding cloth corridor display video of

myself playing the character of the young woman. Using audio filters to create echo, her words are given an element of mystery and ambience. She seems almost real as she walks through the space, her life-sized projection giving her believable presence. Her brightly colored sundress suggests a childlike nature and her youthful mannerisms encourage the viewer to play along, dissolving inhibitions and allowing the viewer to comfortably accept the fantasy presented by this unusual space.

There are three separate videos of the character that play on three computers linked individually to three corresponding projectors. The videos are timed so that, when initiated at the same moment, they play only blackness until the character's image should show in the area of the projection corresponding to that video. Since black does not appear, generally, in projections, it seems as if the character is drifting in and out of the space, showing up in one area just seconds after fading from another.

The videos are initiated through a color tracking program that detects the colored light from a tiny LED bulb attached to the back of the door to the room. When the door is open, the light does not show and the videos are paused. When the viewer closes the door after entering, small cameras above the corridor detect the light and send a signal to the computers to start the videos. The girl appears in front of the viewer almost immediately after the door is shut.

The curve at the end of the corridor is about fifteen foot in diameter and eight and a half foot tall. The woods image at the end of the corridor is

projected from behind the curved cloth wall, or “screen,” with the light emanating through the fabric. Viewers can walk up close to the projection without creating shadows. A significant part of *Between the Sheets* is the aspect of immersion. In order to feel relaxed and be free from distraction, the viewer must feel he is a part of the space.

Artists like Bill Viola and Jennifer Steinkamp, who use a large projection format for their artwork, realize the impact size has on the viewer’s experience. Size not only holds power because its presence is significant, but because large projection artwork consumes the entirety of its audience’s vision, it clutches the viewer and holds him in the space it creates. In *Between the Sheets*, I sought to increase this immersion by literally surrounding the viewer.

*Between the Sheets* is about transforming spaces. While the indoors setting is often sterile or uninspiring, *Between the Sheets* changes the indoor space to one for tranquility and enjoyment. With our society’s strong focus on efficiency, industrialization, and productiveness, we have so little opportunity to engage with a beautiful, peaceful space in our daily living. A decrease in natural, untouched landscape contributes to this inhibition. Even in those spaces reserved for allowing city and suburban residents to enjoy nature, such as parks and wildlife reserves, there is often no sense of privacy because everyone who wishes to partake of the engagement with natural beauty is limited to only these few spaces. In the *Between the Sheets* installation, viewers can enjoy a complete seclusion, with walls to secure them from

distraction. In addition, the viewer has the opportunity for a satisfying experience despite the weather conditions. The installation provides the possibility for escape, seclusion, and quiet beauty at any time the viewer chooses.

*Between the Sheets* is created to foster intimacy—intimacy with the space, a possibility for intimacy with the video character, and most of all, intimacy with the self. By providing a space for meditative reflection and relaxation, free from interruption, the installation offers viewers who spend a significant amount of time in the woods space the opportunity for self-discovery. While all viewers may find a release from stress, each will have a unique experience, dependent on the path of his thoughts while in the space. Multiple viewings, similarly, could produce different results. The free-form structure of the artwork allows the viewer responsibility in dictating the outcome, and in that respect the art is both interactive and private.