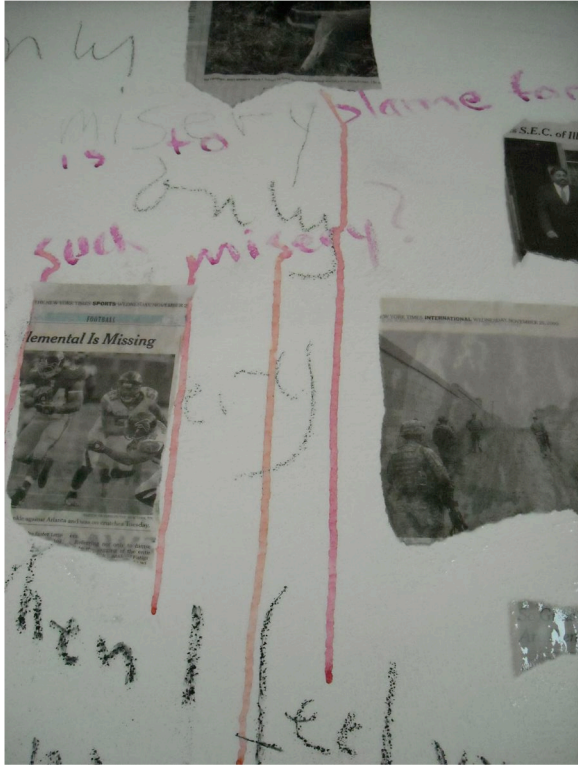
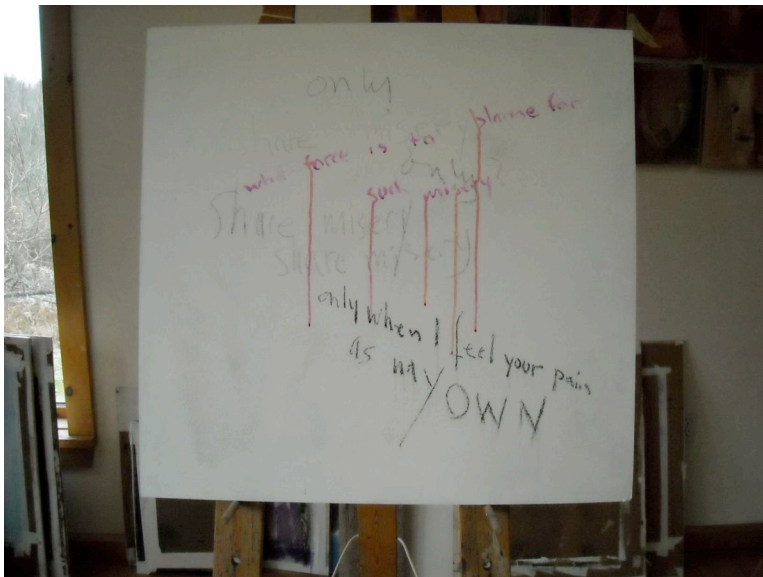


Empathy
Tony Oursler



Is empathy
an elevated point on a
spectrum between sympathy
and antipathy?

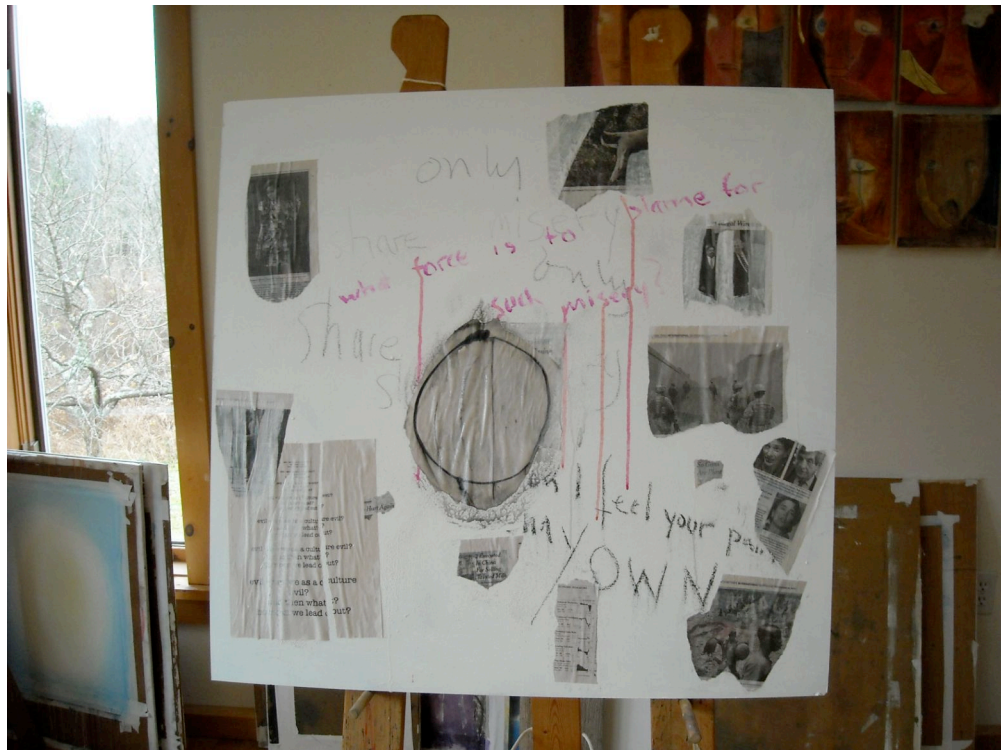
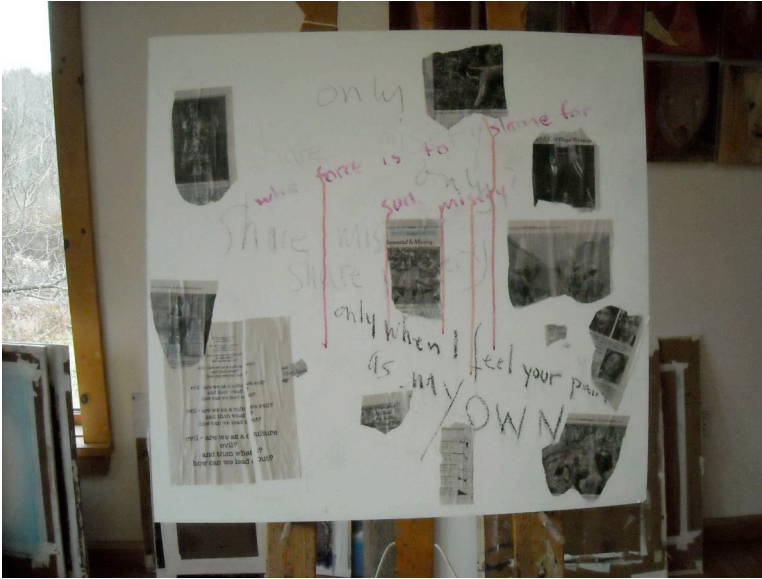


How do you feel when you are empathized with?

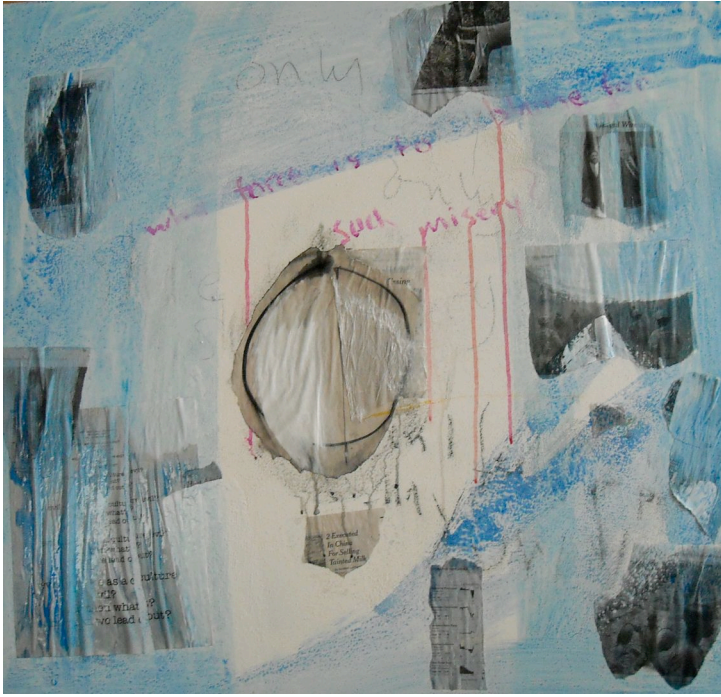
my sorrow is surrounded
held in clarity

I feel your interest
but not your intrusion

I am mirrored



How do you feel when you empathise?



I am quiet within

I observe your pain in me

I make space within me

I must trust that my empathy is enough,
if I don't I move into sympathy

I intrude





This is a blue painting



How did you paint it?
Much time on my knees

Participant Response: 22 responses
#4 Tony Oursler - "Empathy"

What words would you use to describe your experience of this painting?

strong 4	weak
hot 1	cold 7
sad 3	happy 2
tortured 6	ecstatic 1
boring	interesting 6
lovely 3	ugly
wonder 2	obvious
painful 6	pleasant

other words...

enter

floating, sunny, dreamy, free

pain and peace, giving over

how beauty and sadness live side by side

removed, fable like

misery? no - blue is more electric - powerful

interesting expose arresting balance of action and stasis

sunken, heavy, defeated, static, weeping, collected, held, introvert

cold - in spite of coldness(or inner warmth)

uplifting

somewhat tortured, inward, struggles, "the hot air balloon of misery rises through the soul"

skull, bones, tyranny

unpleasant, dying, coldness, succumb/give up/overwhelmed

wounded

abuse

monastic, floating, eternal, meditation?, centered

Tony Oursler

Tony Oursler was born in New York City in 1957. He grew up on the Hudson River and lives in New York City. Oursler is a multimedia and installation artist.

Projection: 1991

Oursler began working with small LCD video projectors in 1991 in his installation "The Watching" presented at Documenta 9, featuring his first video doll and dummy. This work utilizes handmade soft cloth figures combined with expressive faces animated by video projection. Oursler then produced a series of installations that combined found objects and video projections. "Judy", 1993, explored the relationship between multiple personality disorder and mass media. "Get Away II" features a passive/aggressive projected figure wedged under a mattress that confronts the viewer with blunt direct address. Oursler's works seem like animate effigies in their own psychological space, often appearing to interact directly with the viewer's sense of empathy. These installations are consistently disturbing and fascinating and lead to great popular and critical acclaim.

Signature works have been his talking lights, such as Streetlight (1997), his series of video sculptures of eyes with television screens reflected in the pupils, and ominous talking heads such as Composite Still Life (1999). An installation called Optics (1999) examines the polarity between dark and light in the history of the camera obscura. In his text "Time Stream", Oursler proposed that architecture and moving image installation have been forever linked by the camera obscura noting that cave dwellers observed the world as projections via peep holes. Oursler's interest in the ephemeral history of the virtual image lead to large scale public projects and permanent installations by 2000.

From Wikipedia