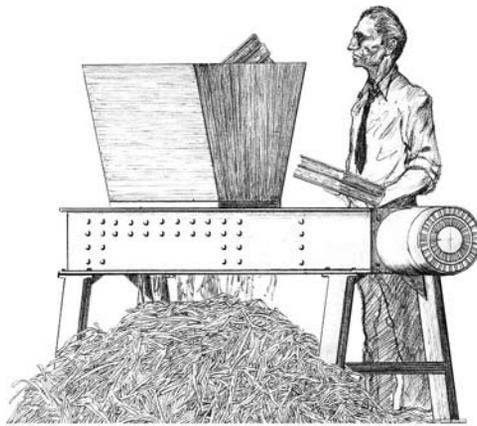


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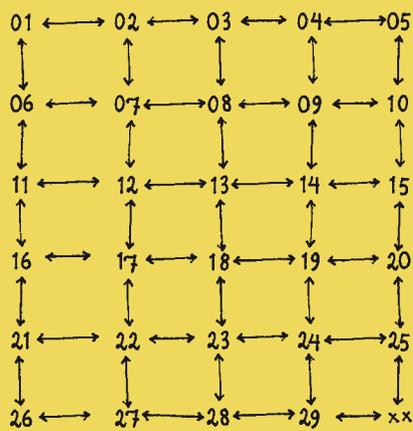
Theses on the Body Politic
(In the Labyrinth)

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IC-98

Theses on the Body Politic (In the Labyrinth)



*A Set of Twenty-Nine Cards Constituting
an Ever-Changing Labyrinth of Rooms*

*With a Proposal for the
»Adding Machine» Sliding Puzzle Table*



Iconoclast Publications

Mazed, or Beyond Words

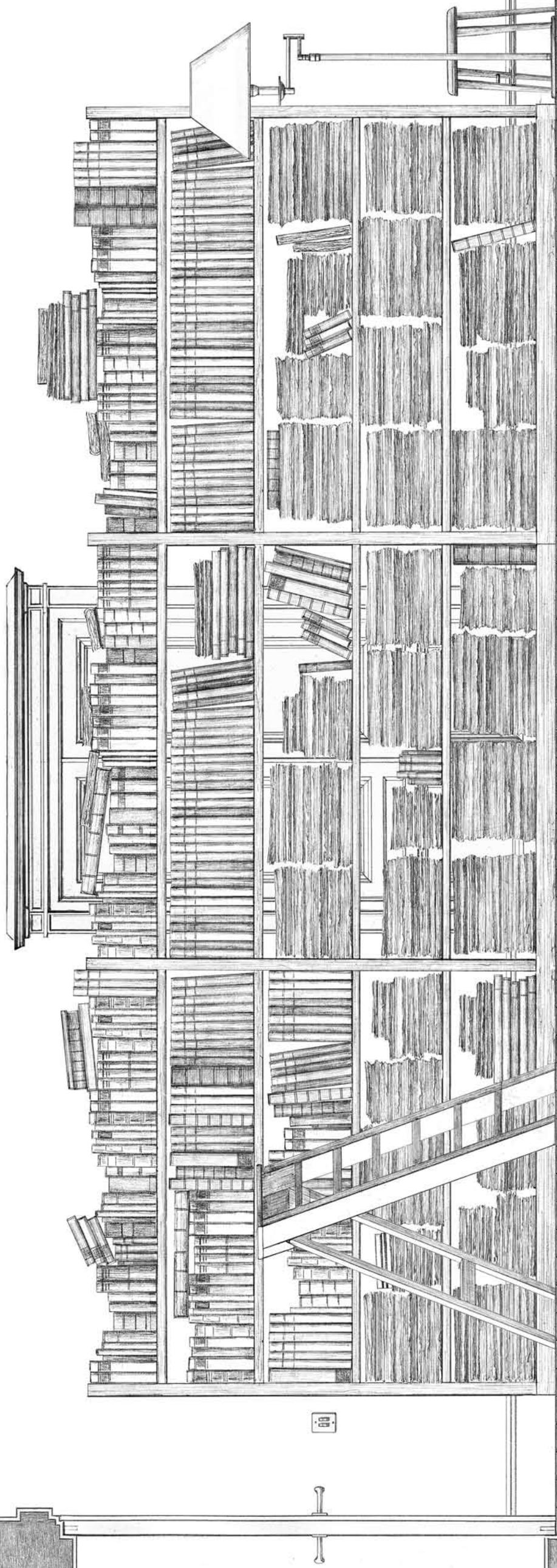
In the tangled paths of the labyrinth, it is – in the end – impossible to stray from the line. The blind alleys and dead ends are part of the maze, not of the labyrinth. In the labyrinth, without these restrictive elements, you find yourself in-between. This raises a simple preliminary question: where else would your free participation be truer or totally allowed? The formidable challenge presented by the labyrinth to the wanderer is to undermine the foundations of any given or mapped path.

It is easy to wander in the Labyrinth: only a firm confidence in perceived details is needed. Here the psychologically layered insight fails – it is useless and blind. The rooms in the Labyrinth give a sense of the multiple. At the same time, all rooms are clearly visible. Moving in circles, or on a straight path, making a survey requires just a sharp close-up touch. To perform this task, you need all your senses. Close examination, measuring, mapping, documentation and itemized inventories of the rooms serve as tools. All the necessary details are already on display. The Labyrinth is worth exploring.

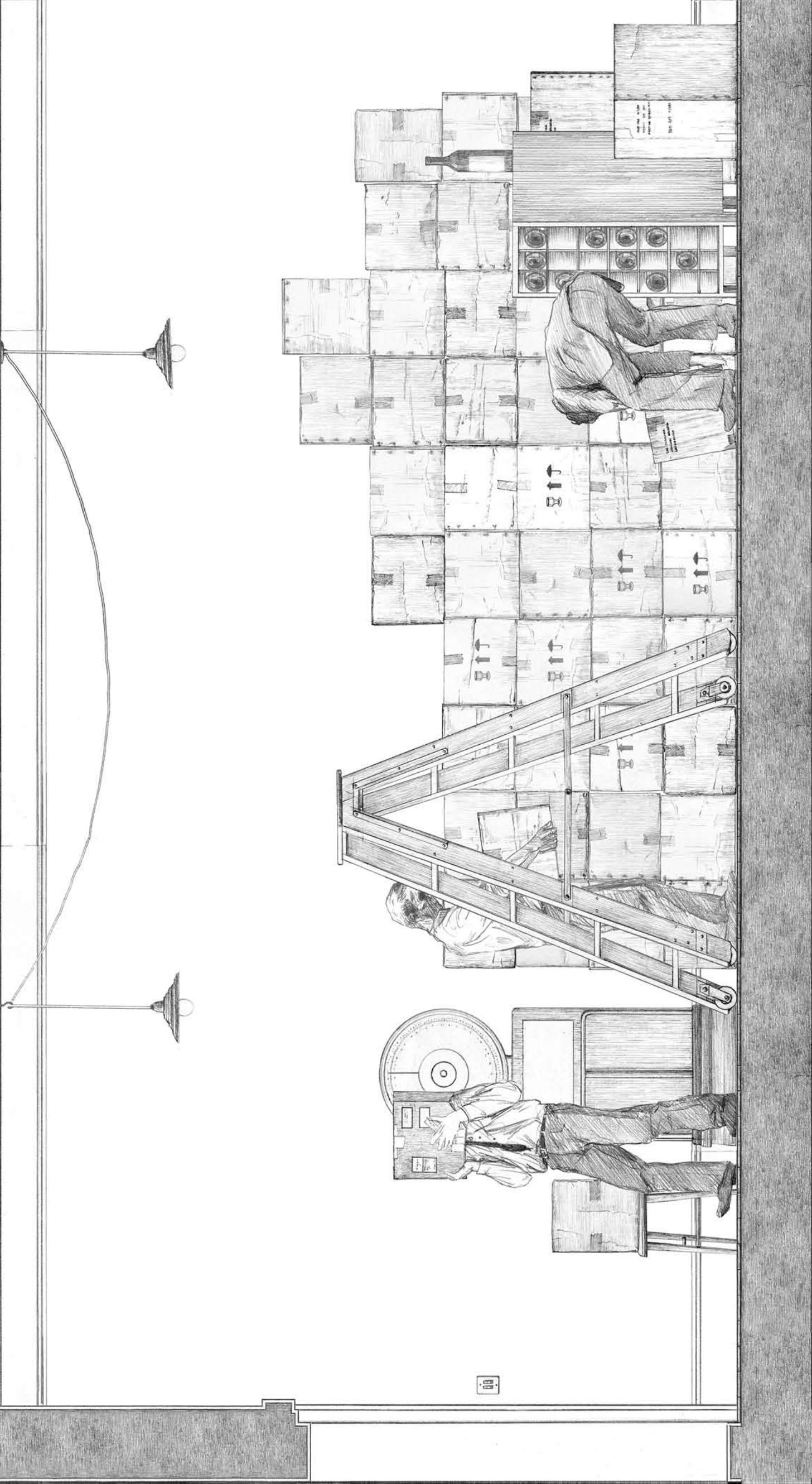
*Juha Vitikainen, Curator, Hämeenlinna Historical Museum
Founding member of IC-98 (1998-2001)*

The first notes and sketches for *In the Labyrinth* were made in June 2007. Originally the project was to be exhibited in December of the same year. Due to unfortunate circumstances, the work was never realised as intended. A preview of the drawings was published in *Framework: The Finnish Art Review*, Issue 8, April '08 (www.framework.fi). This publication is supported by Arts Council of Finland and Raimo Utriainen Art Foundation.

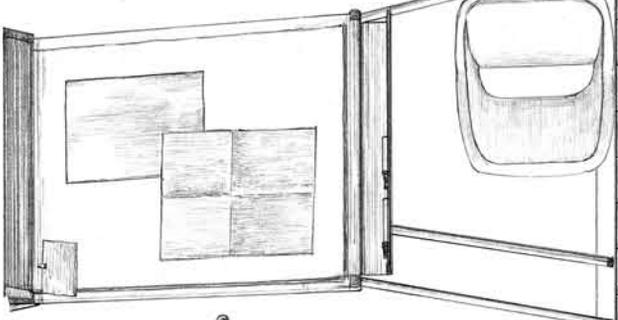
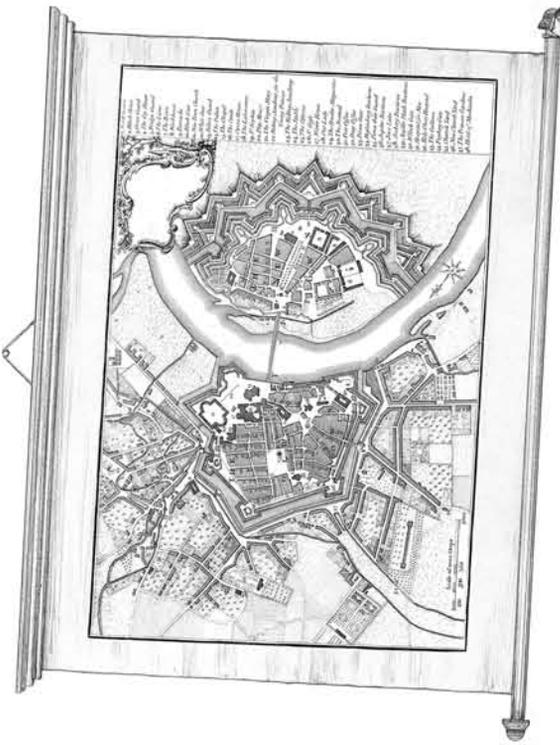
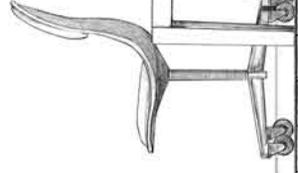
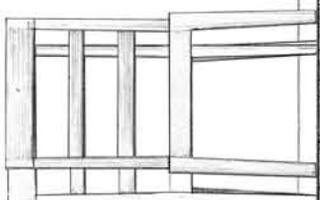
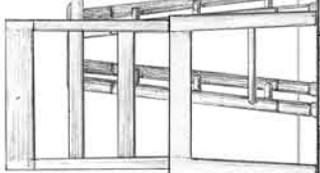
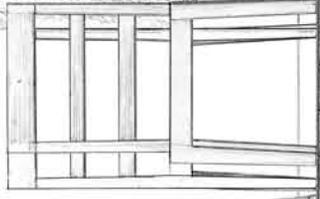
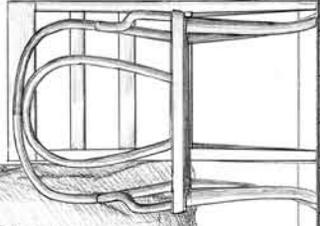
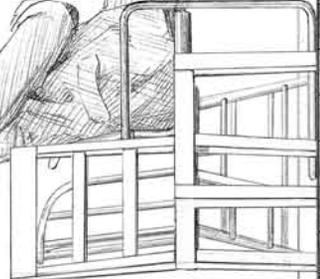
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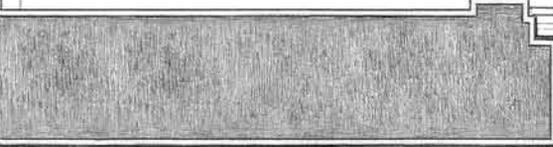
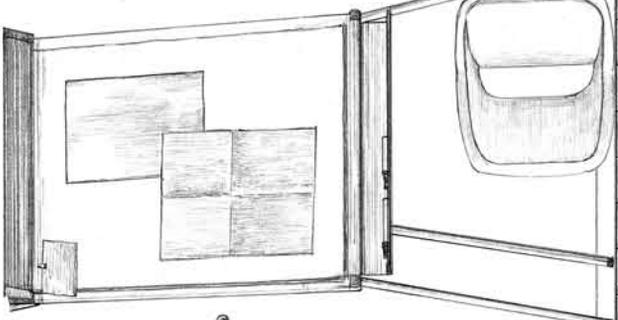
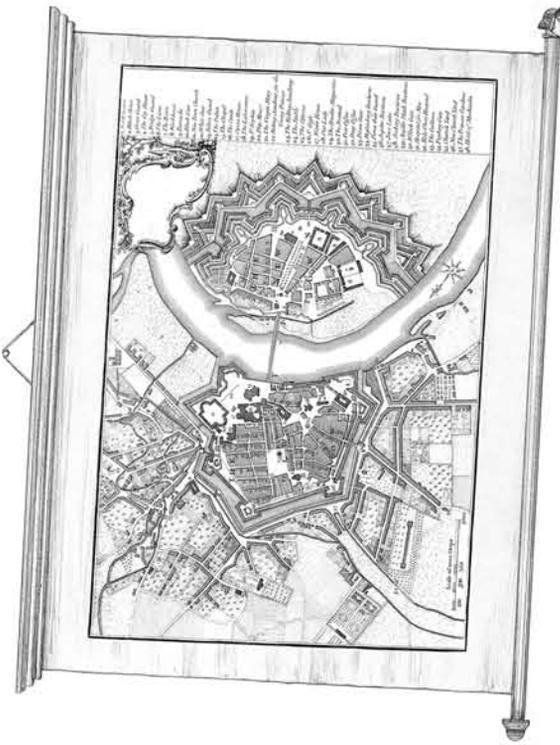
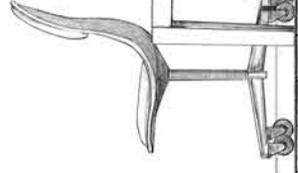
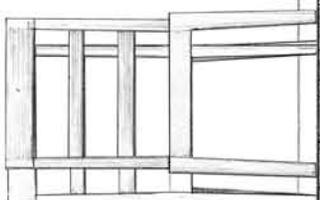
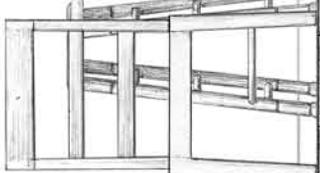
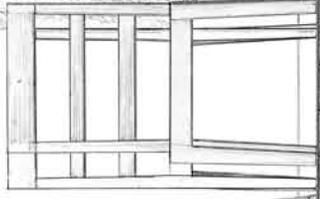
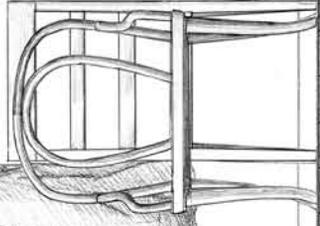
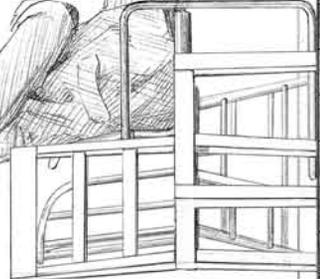




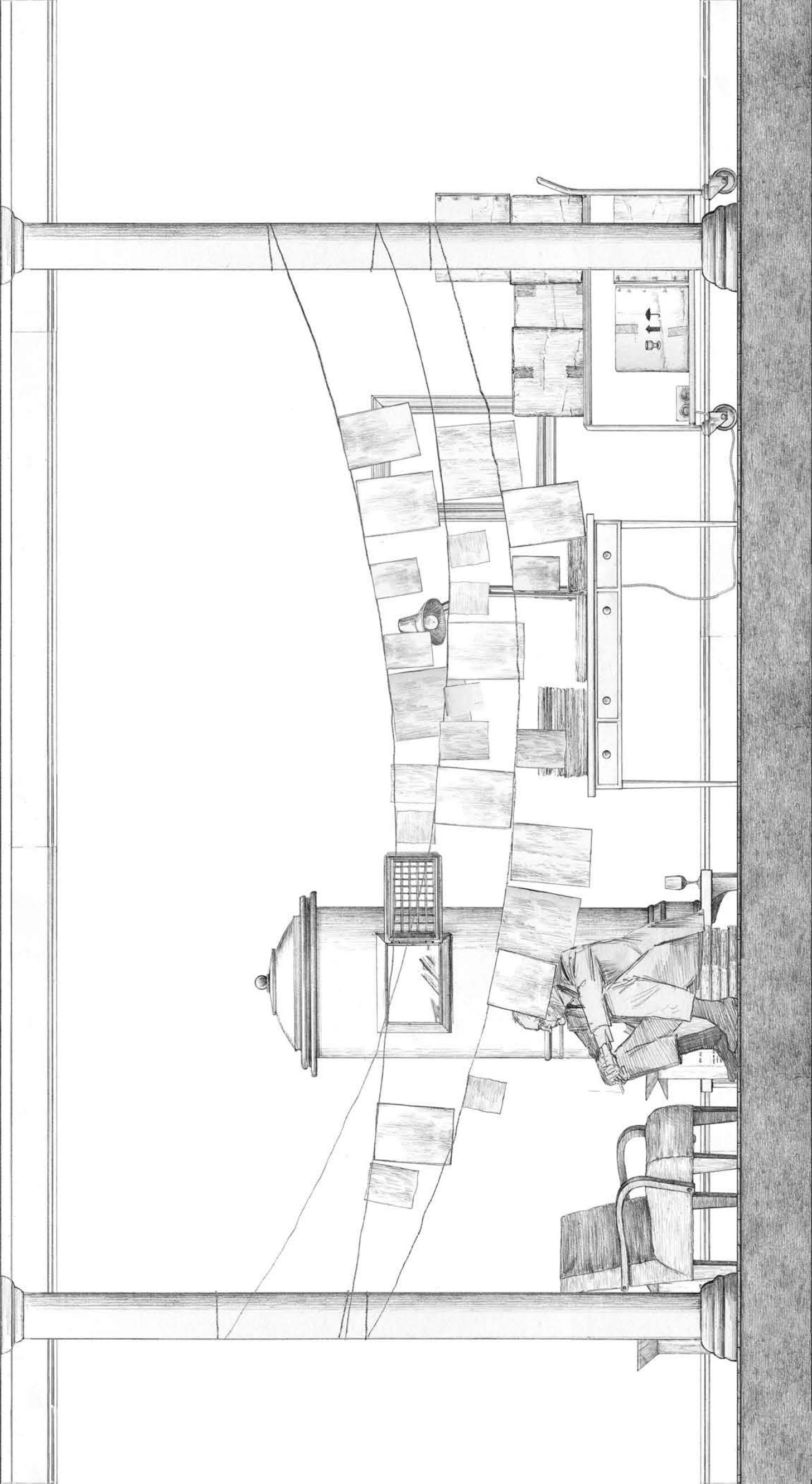




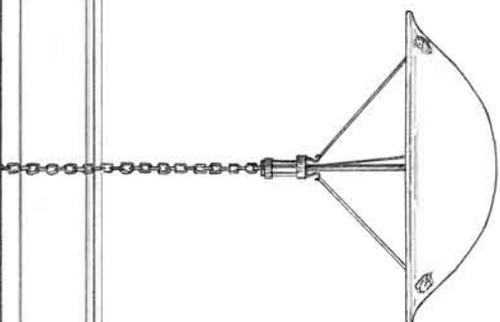
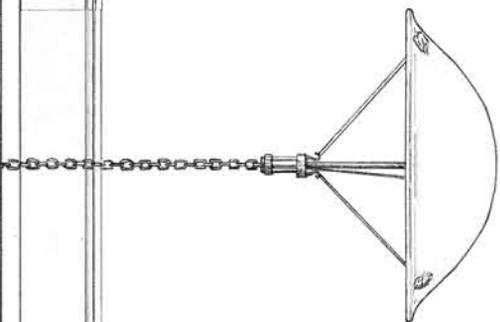
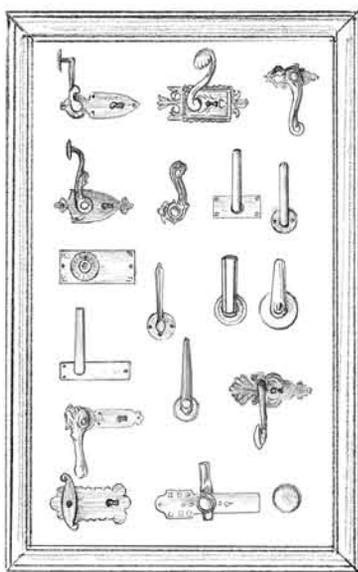
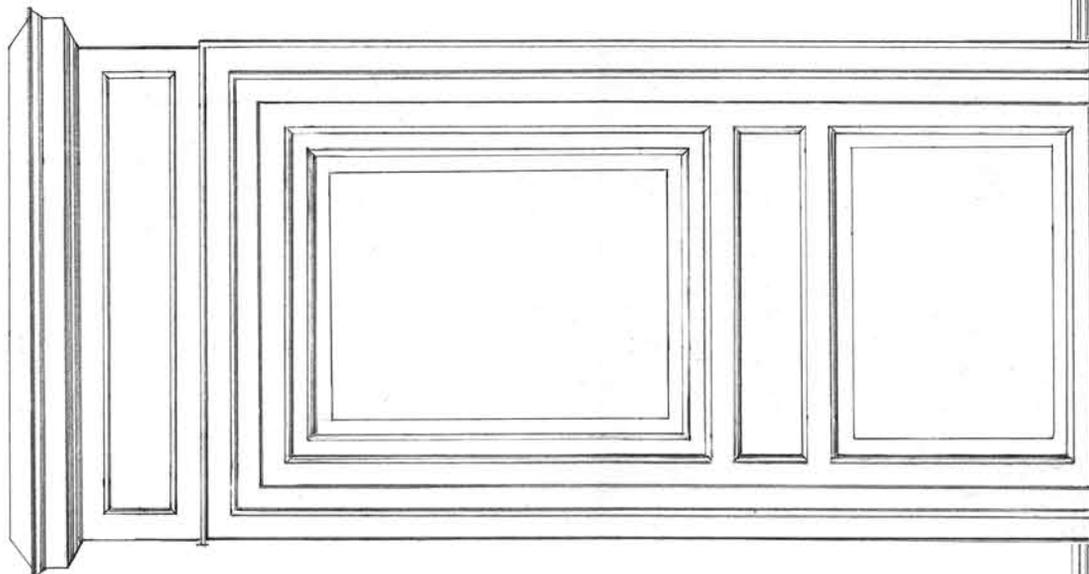
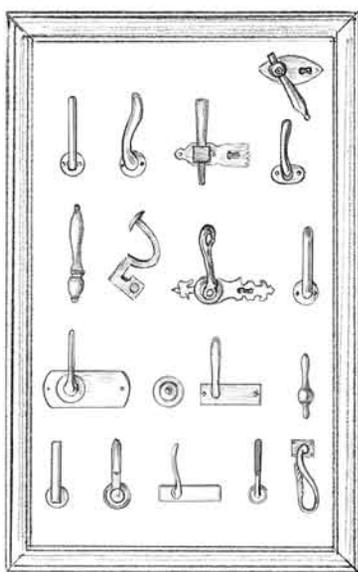
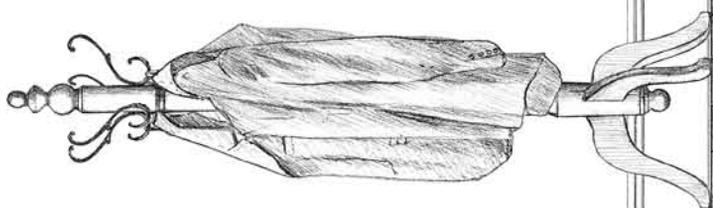




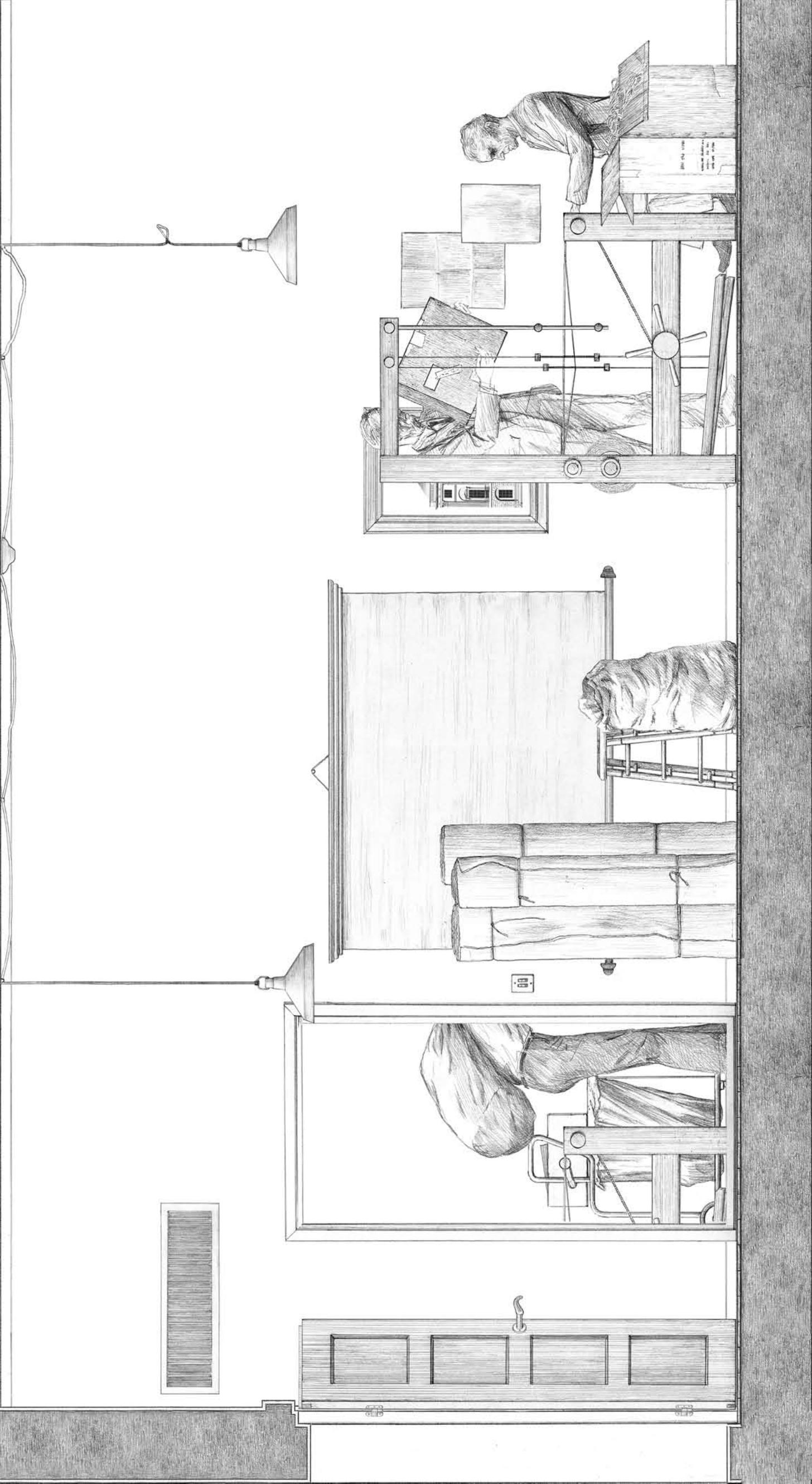




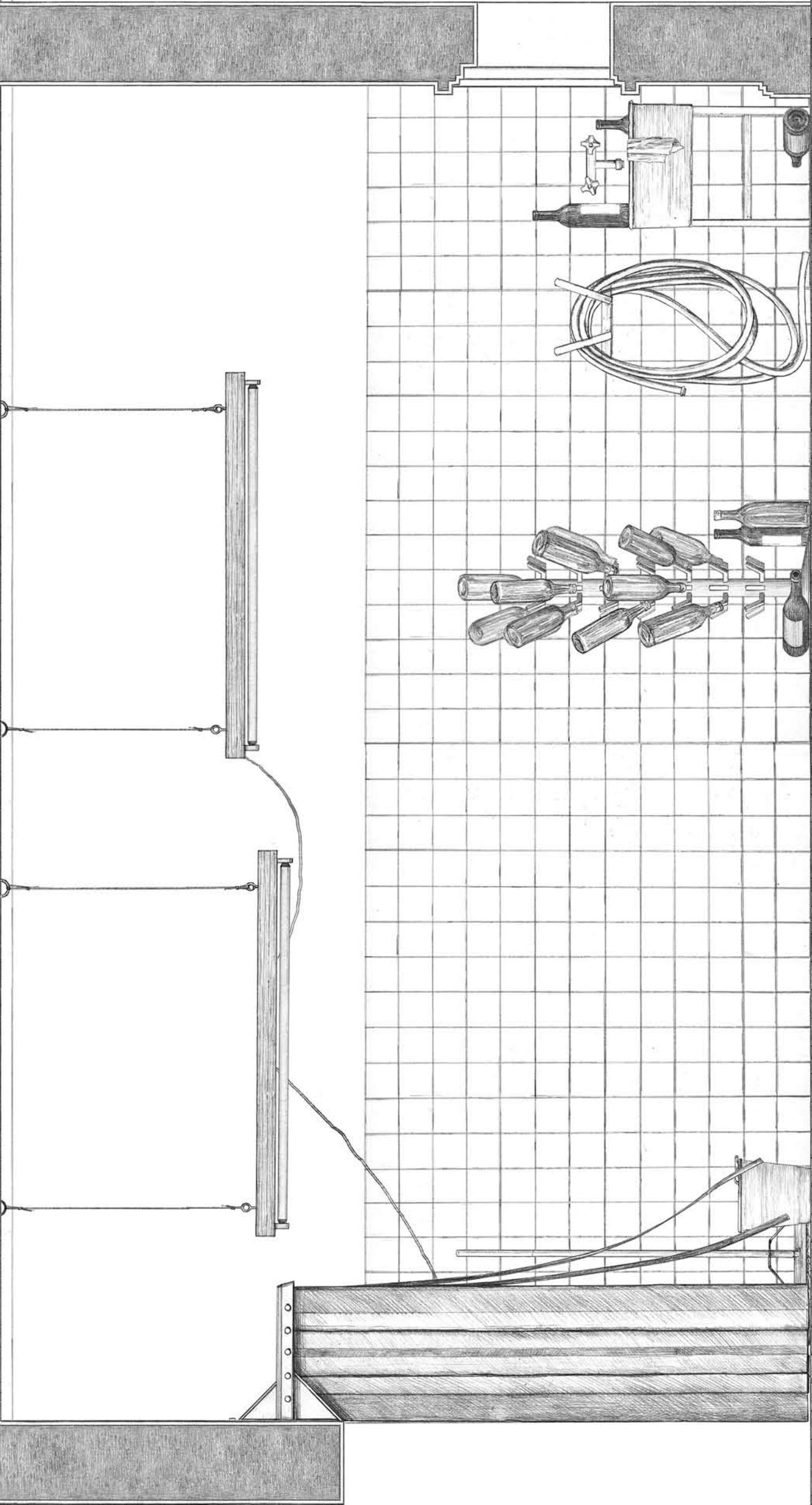




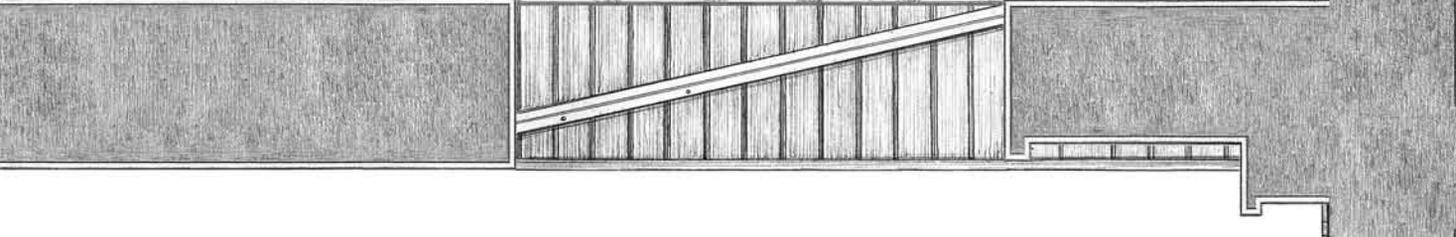
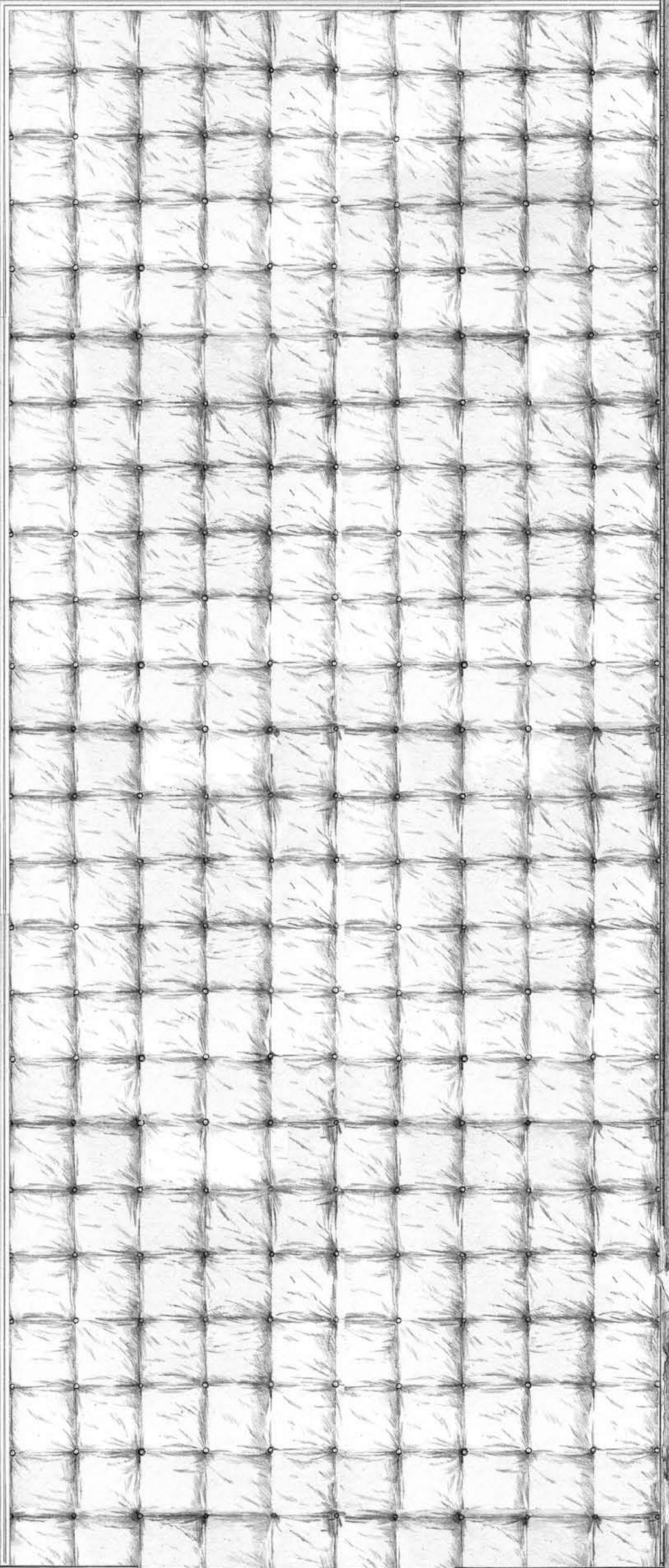
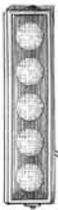
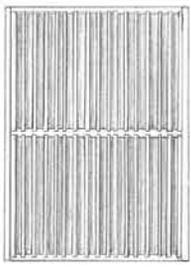




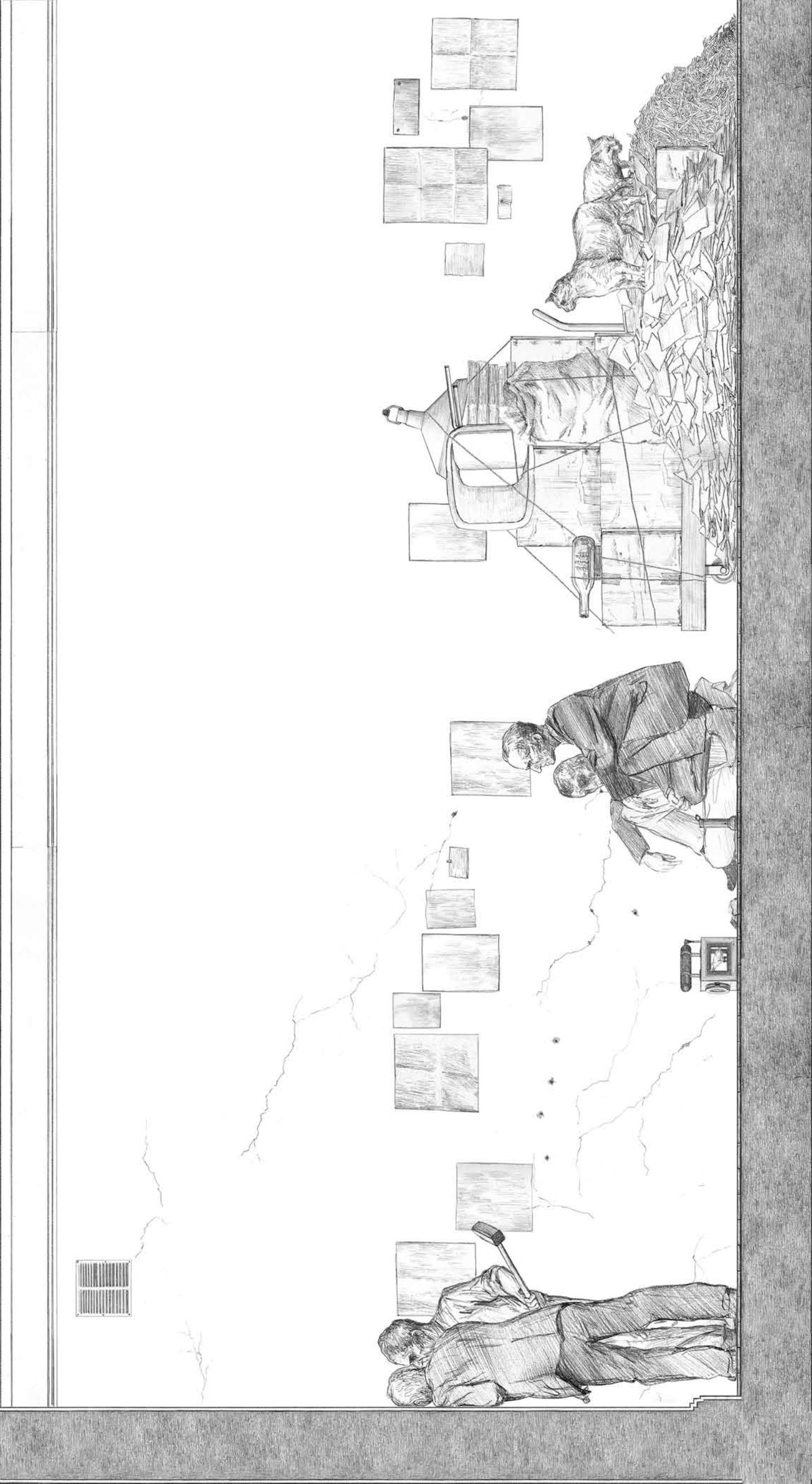




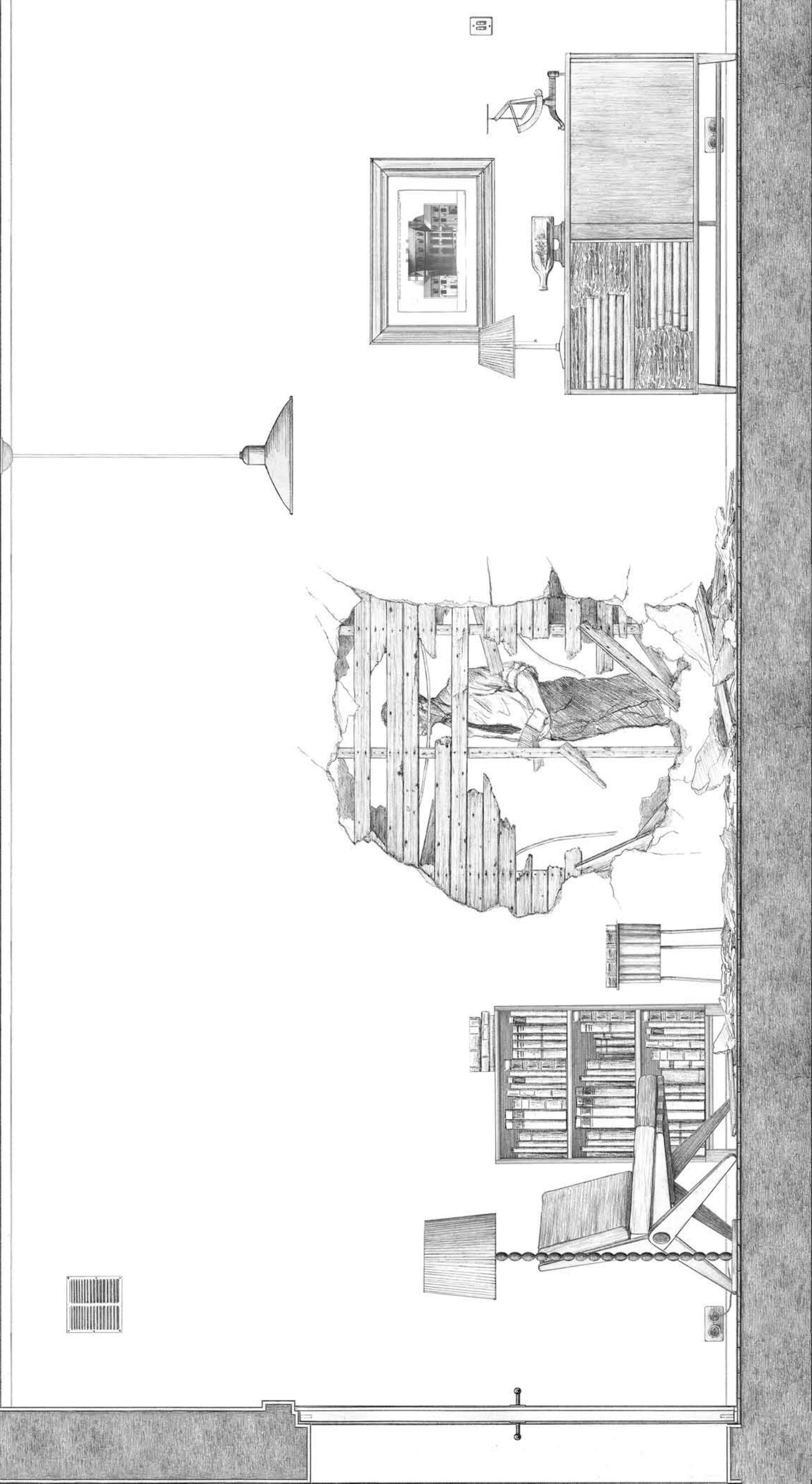




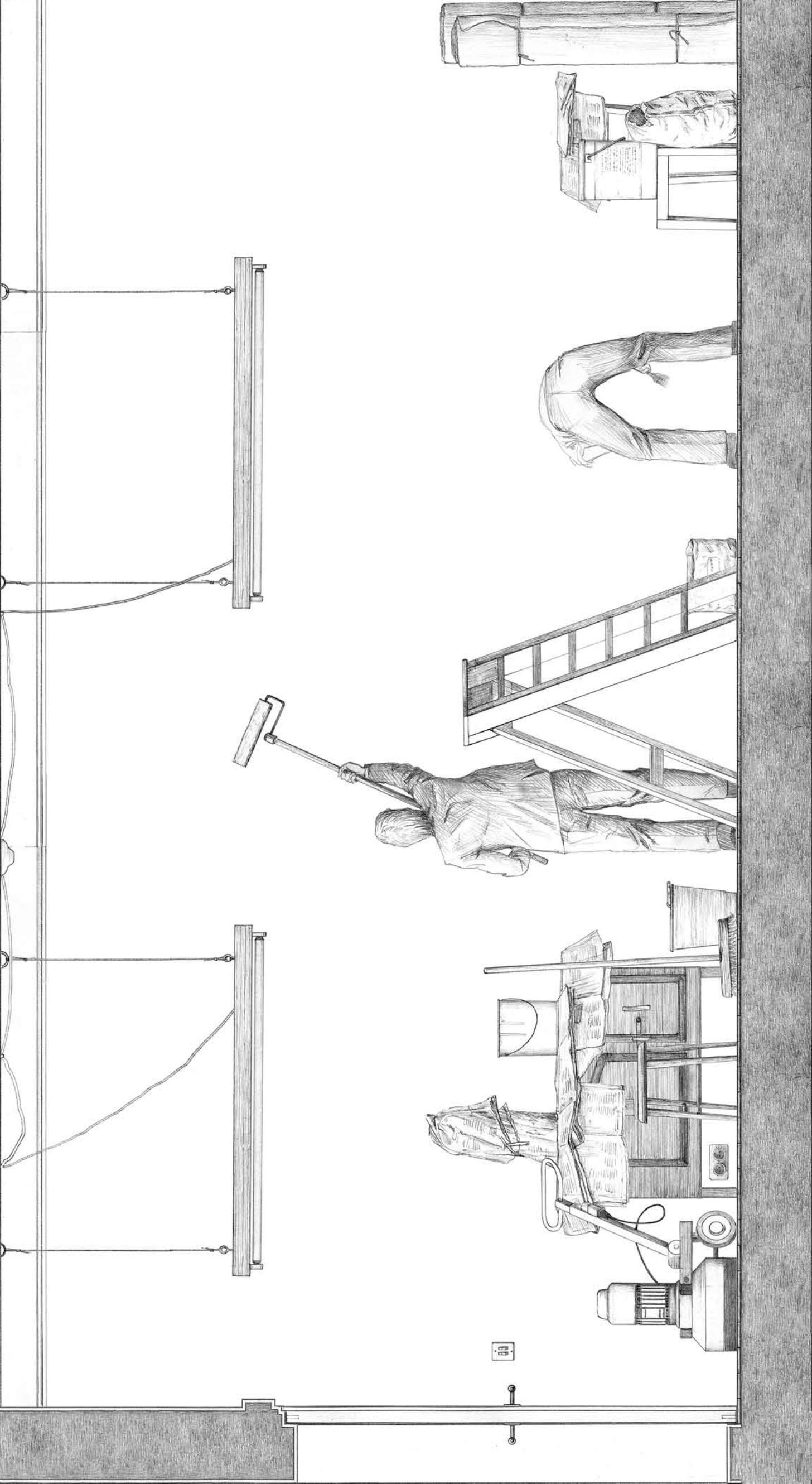




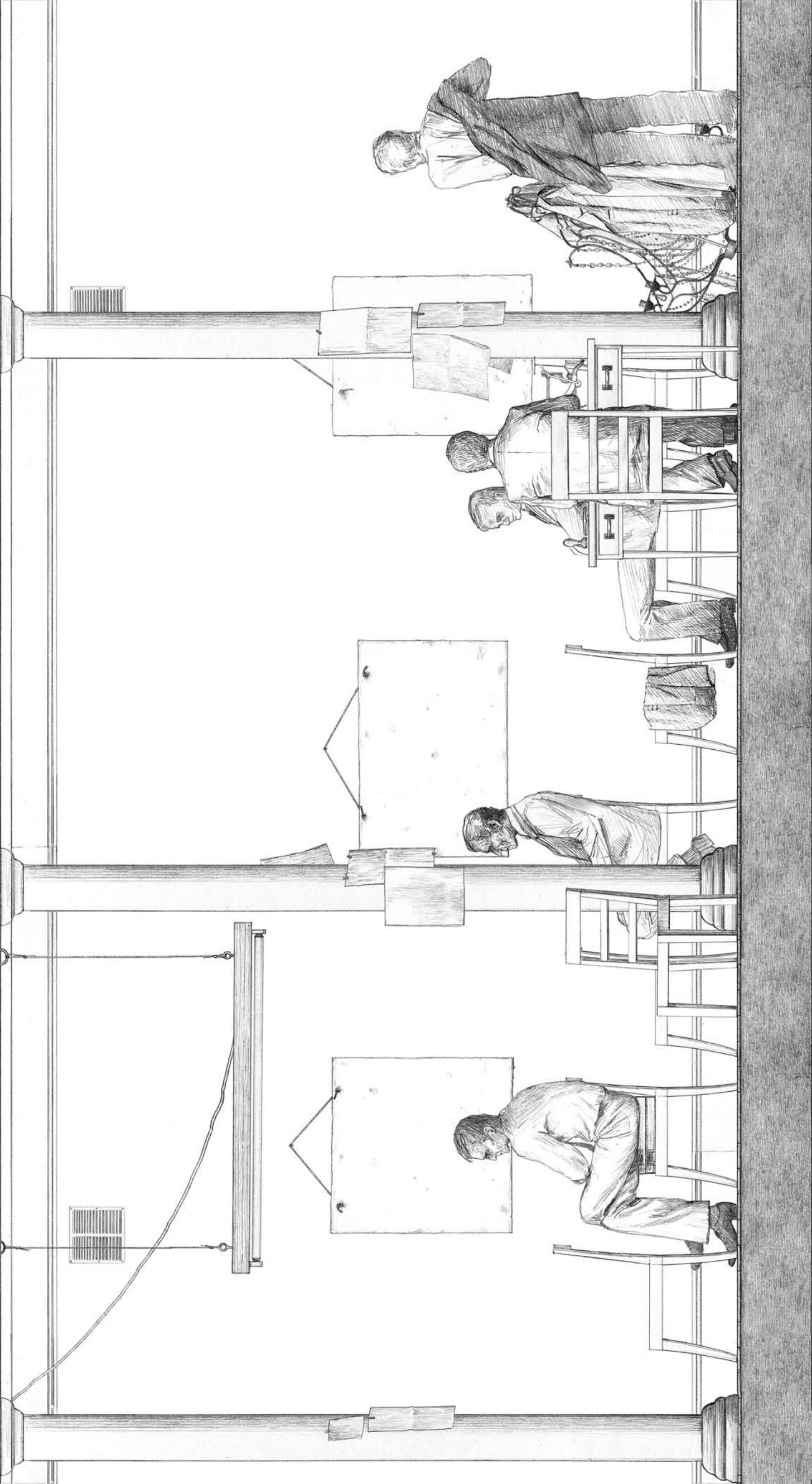




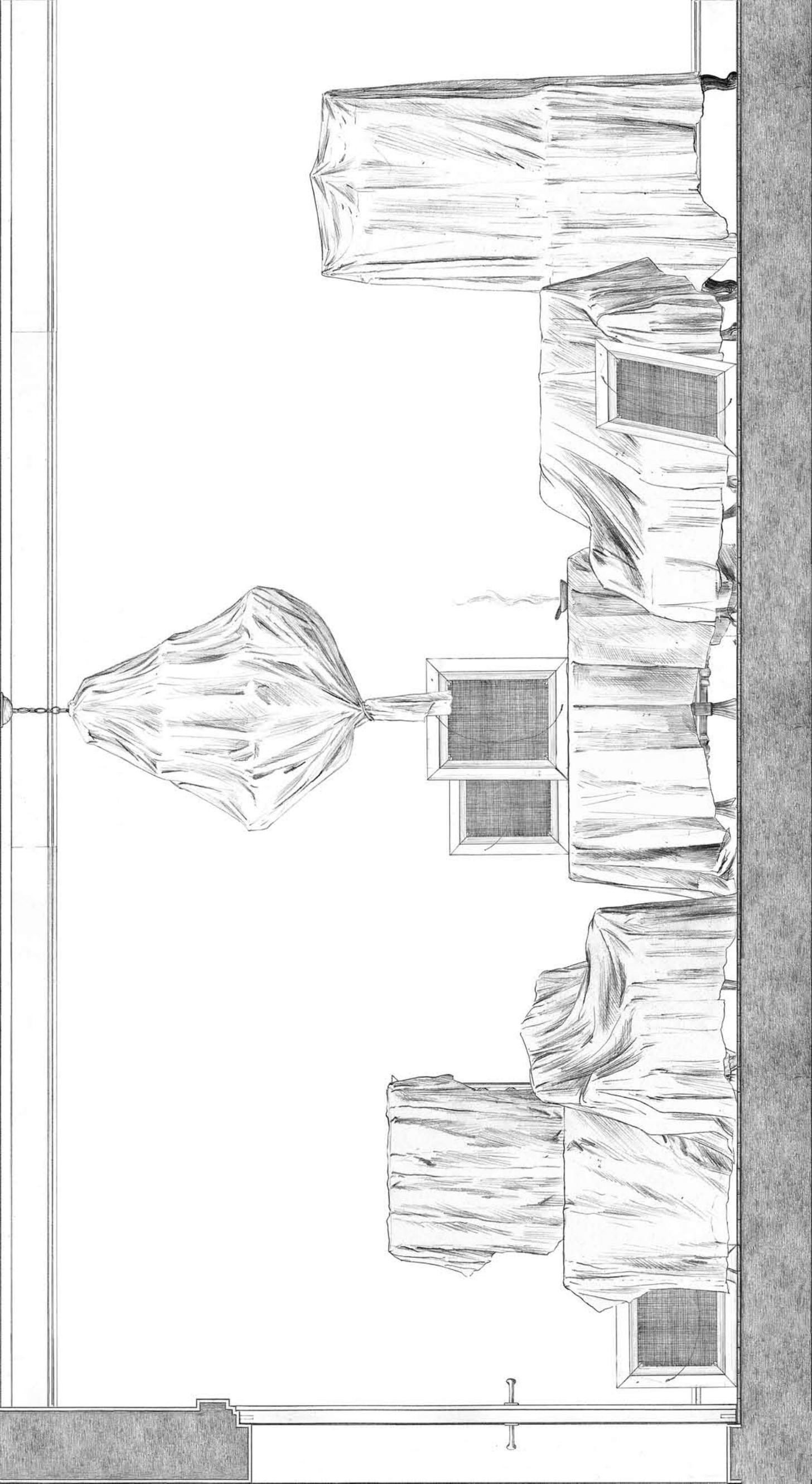




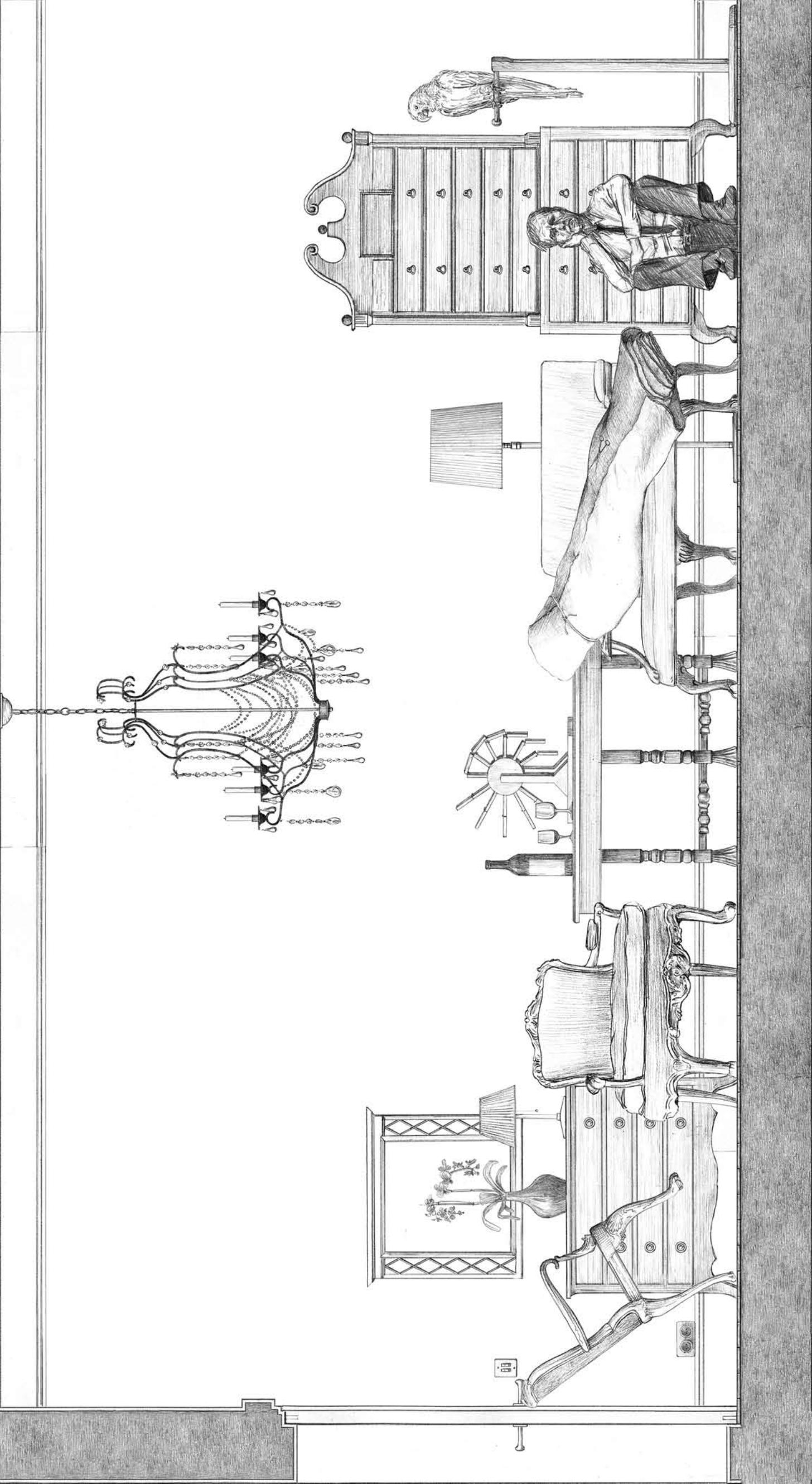




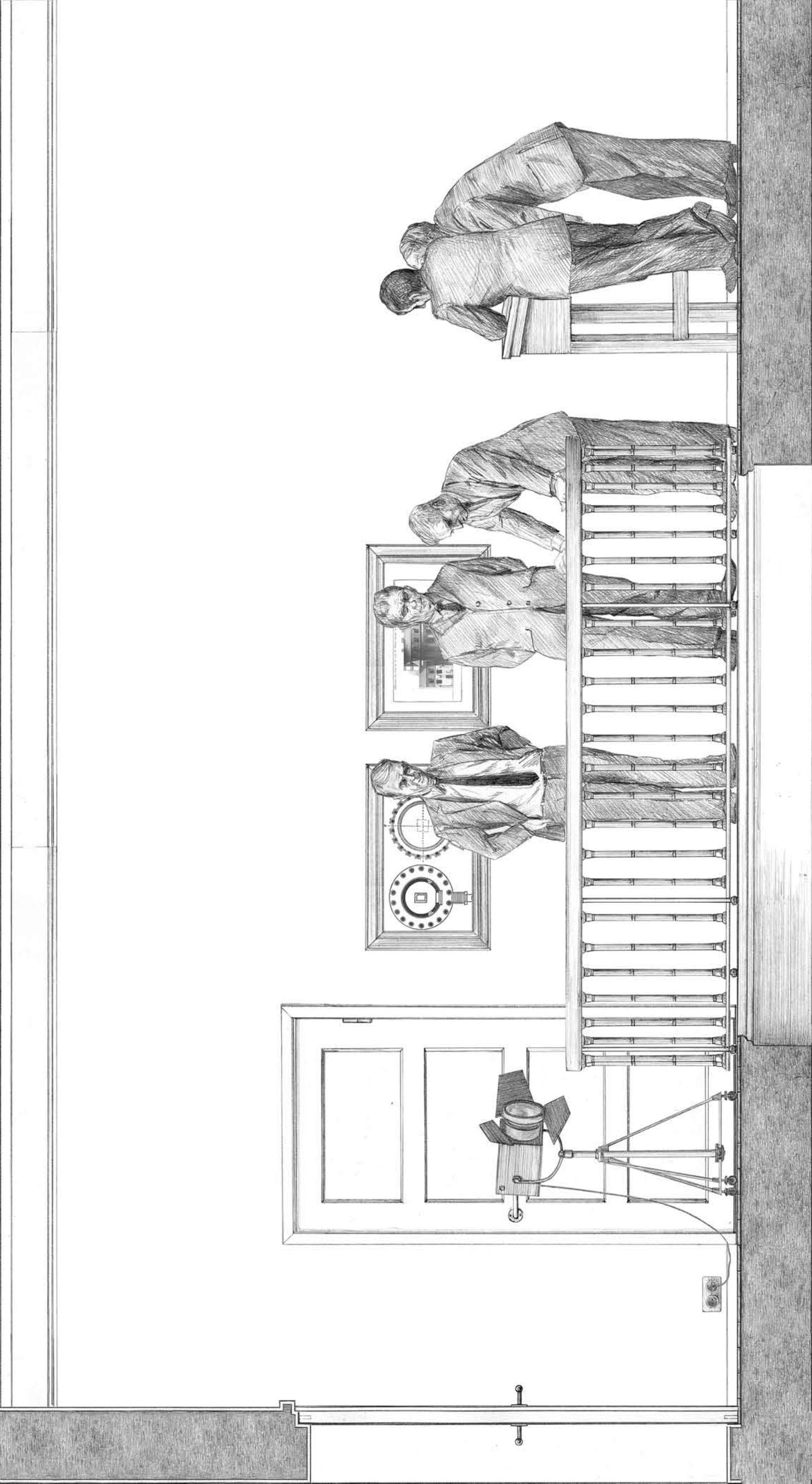








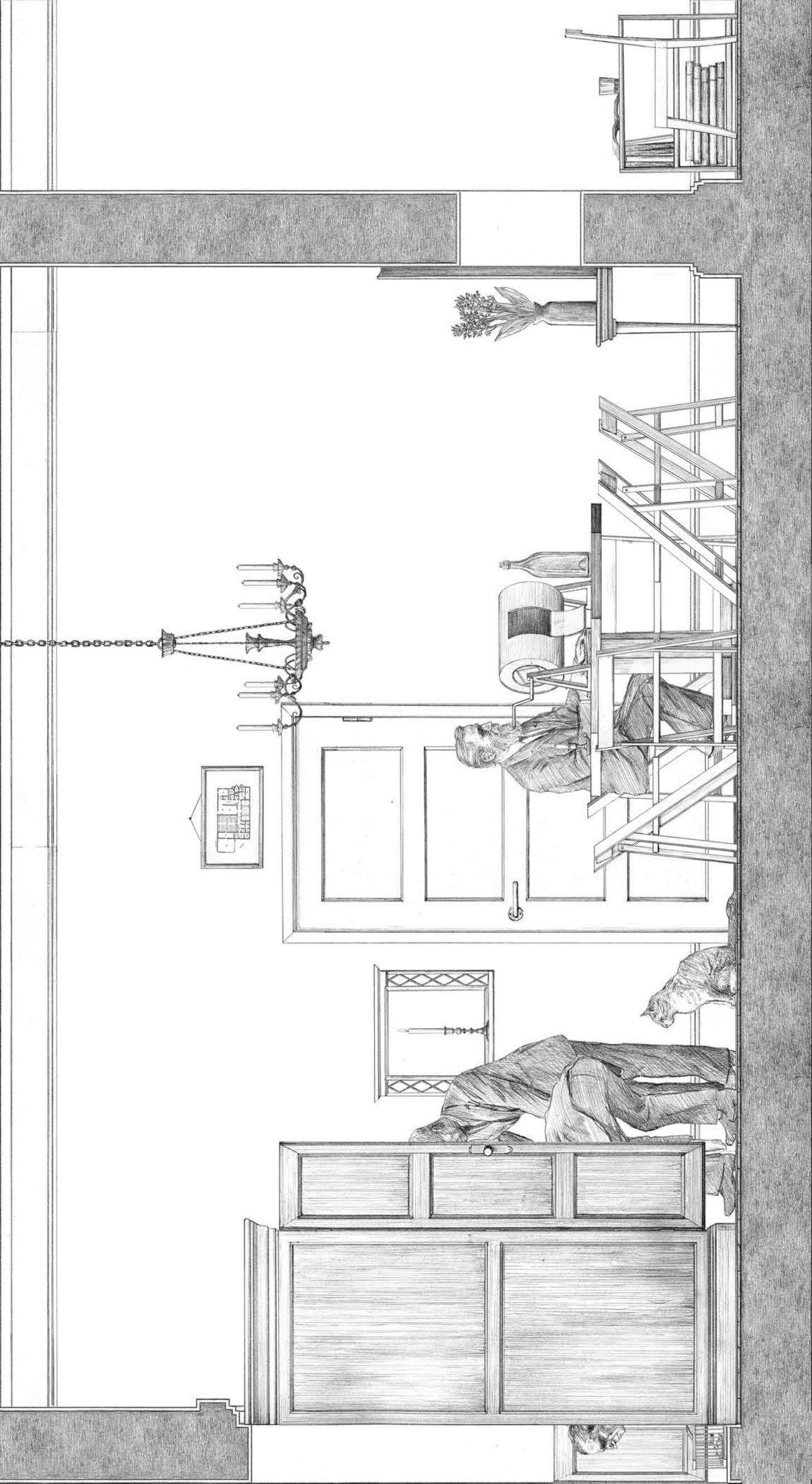




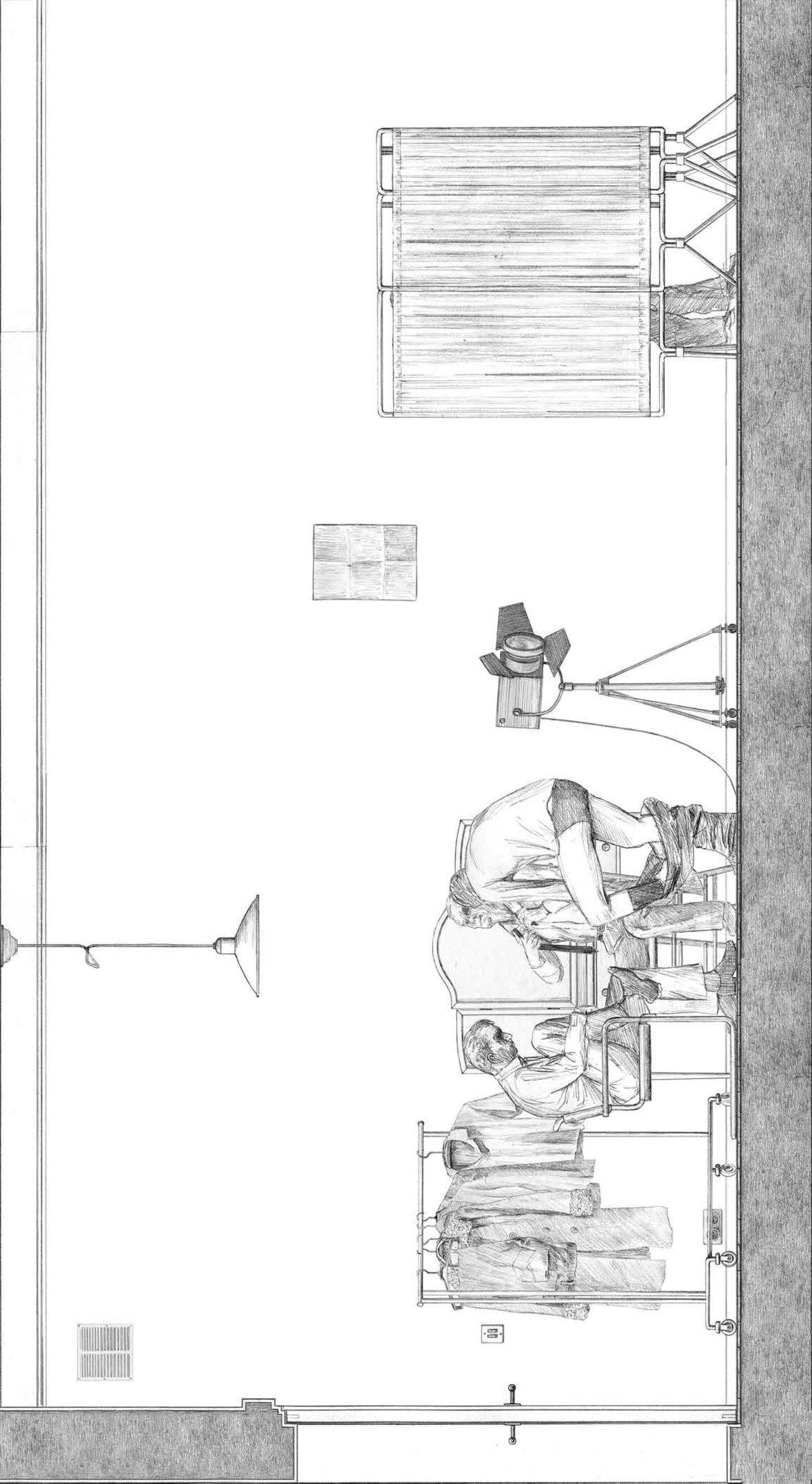




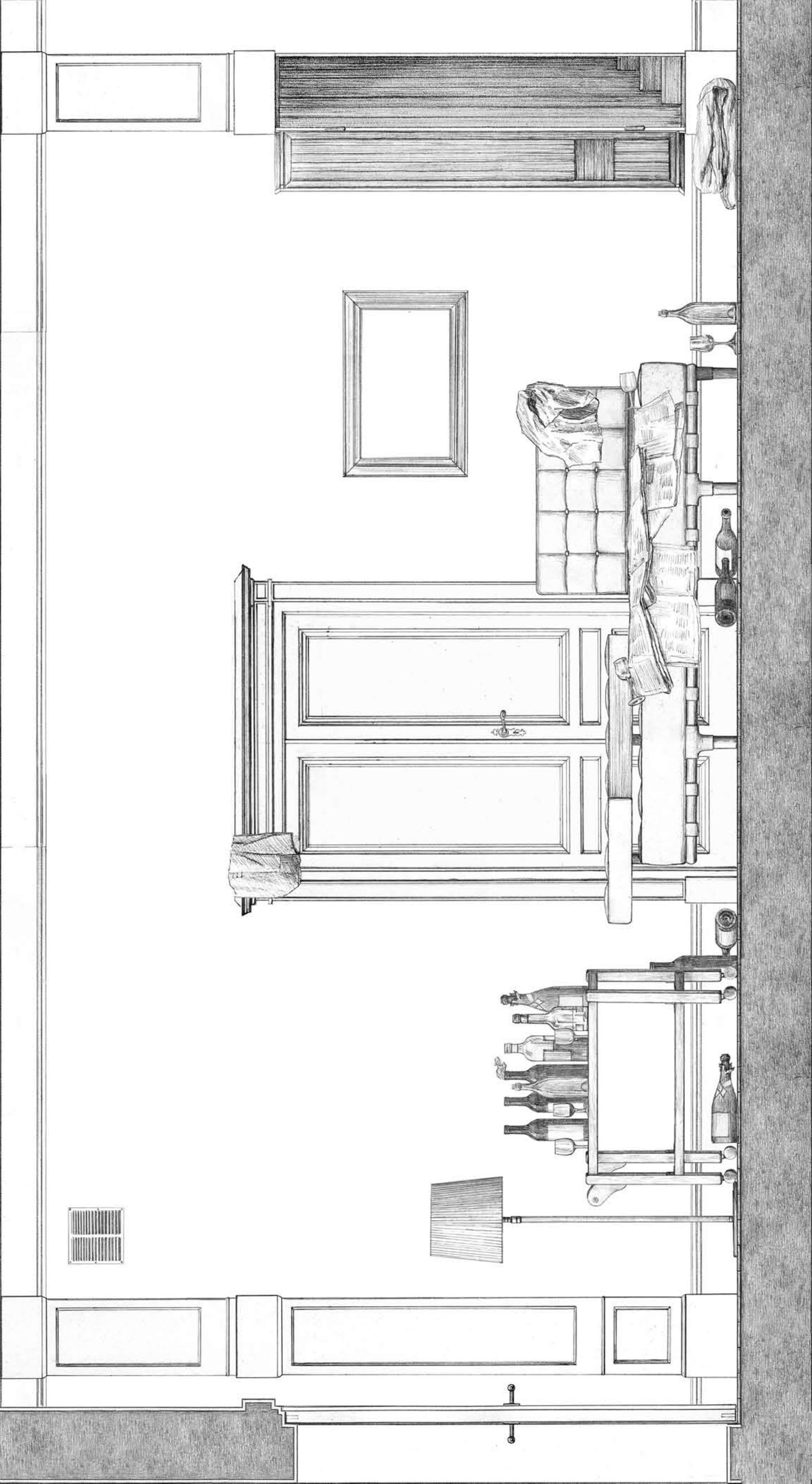




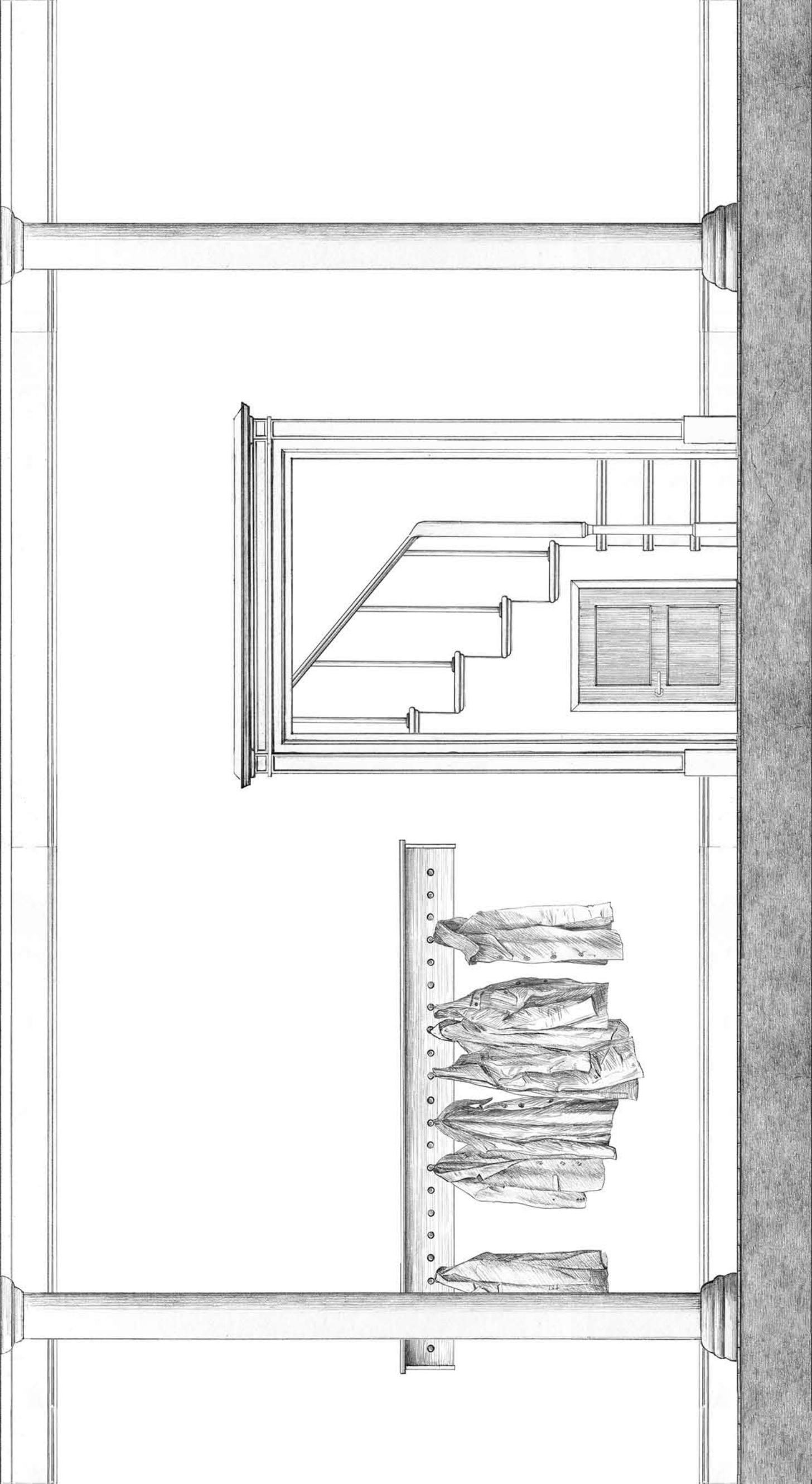




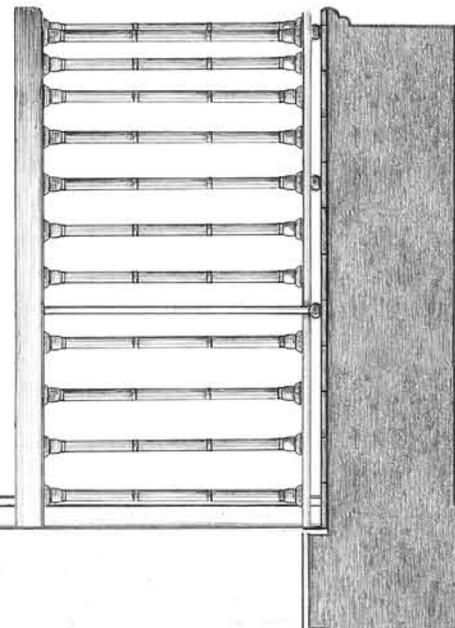
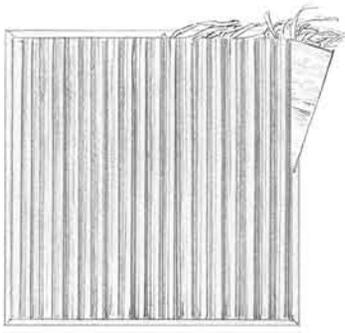




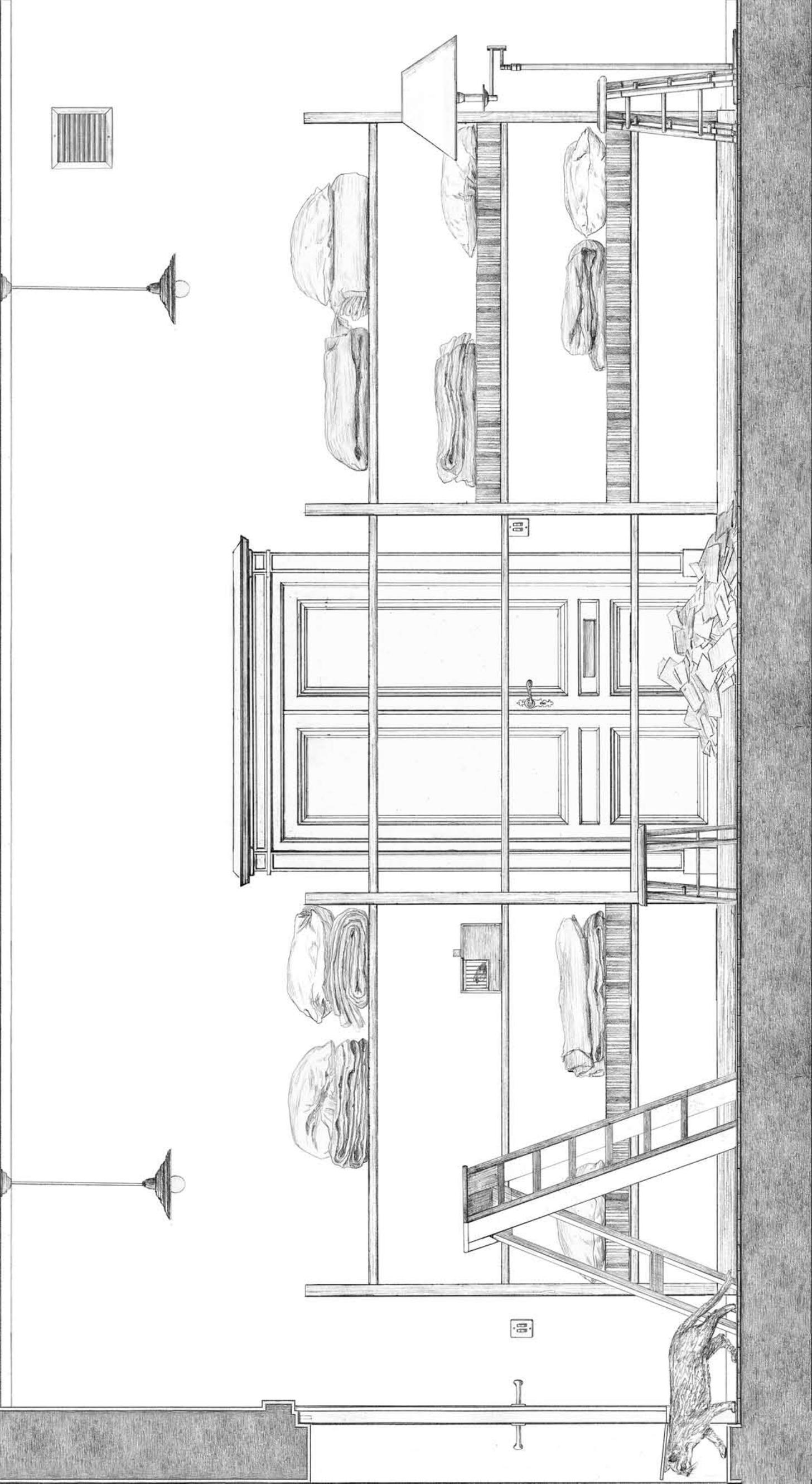




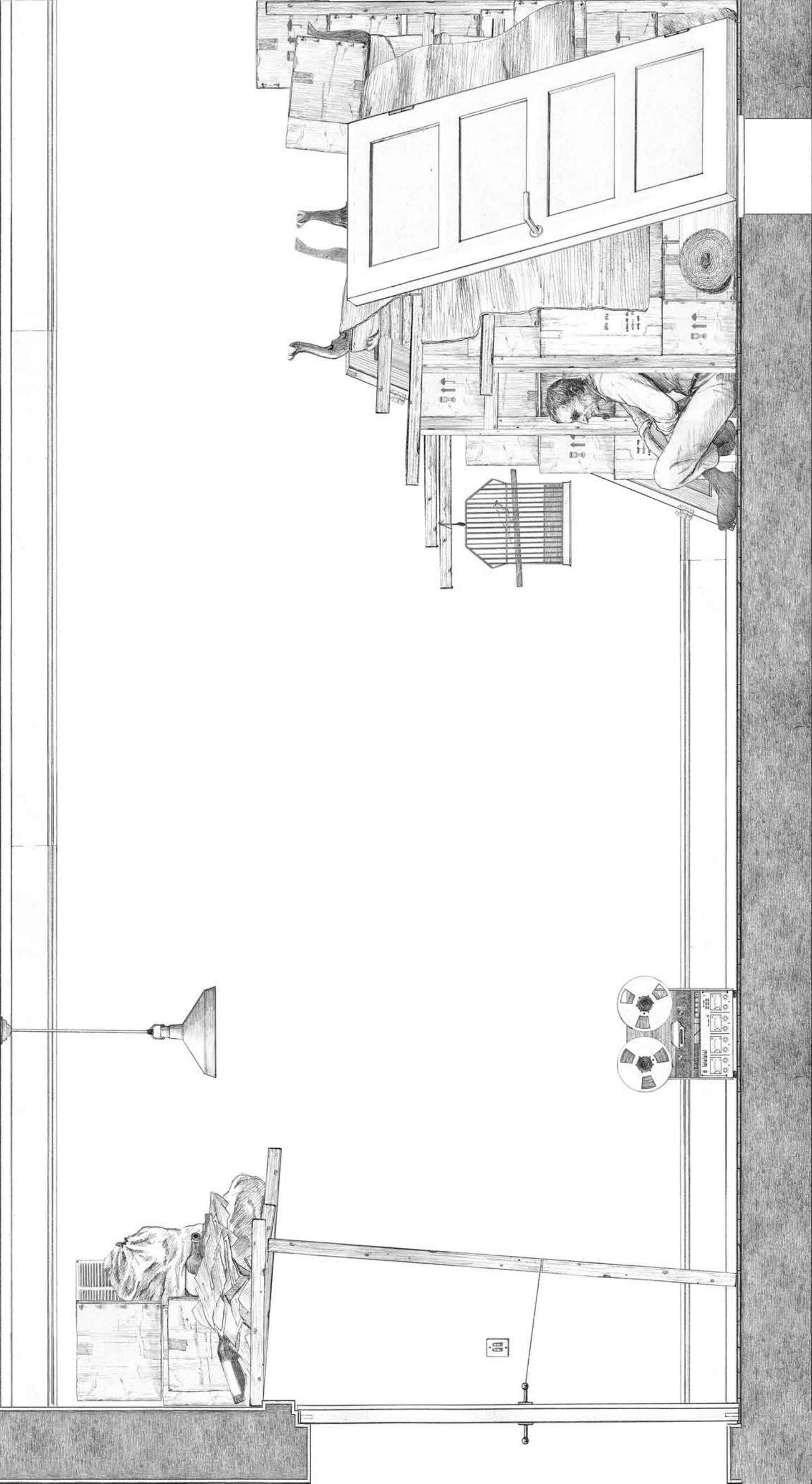




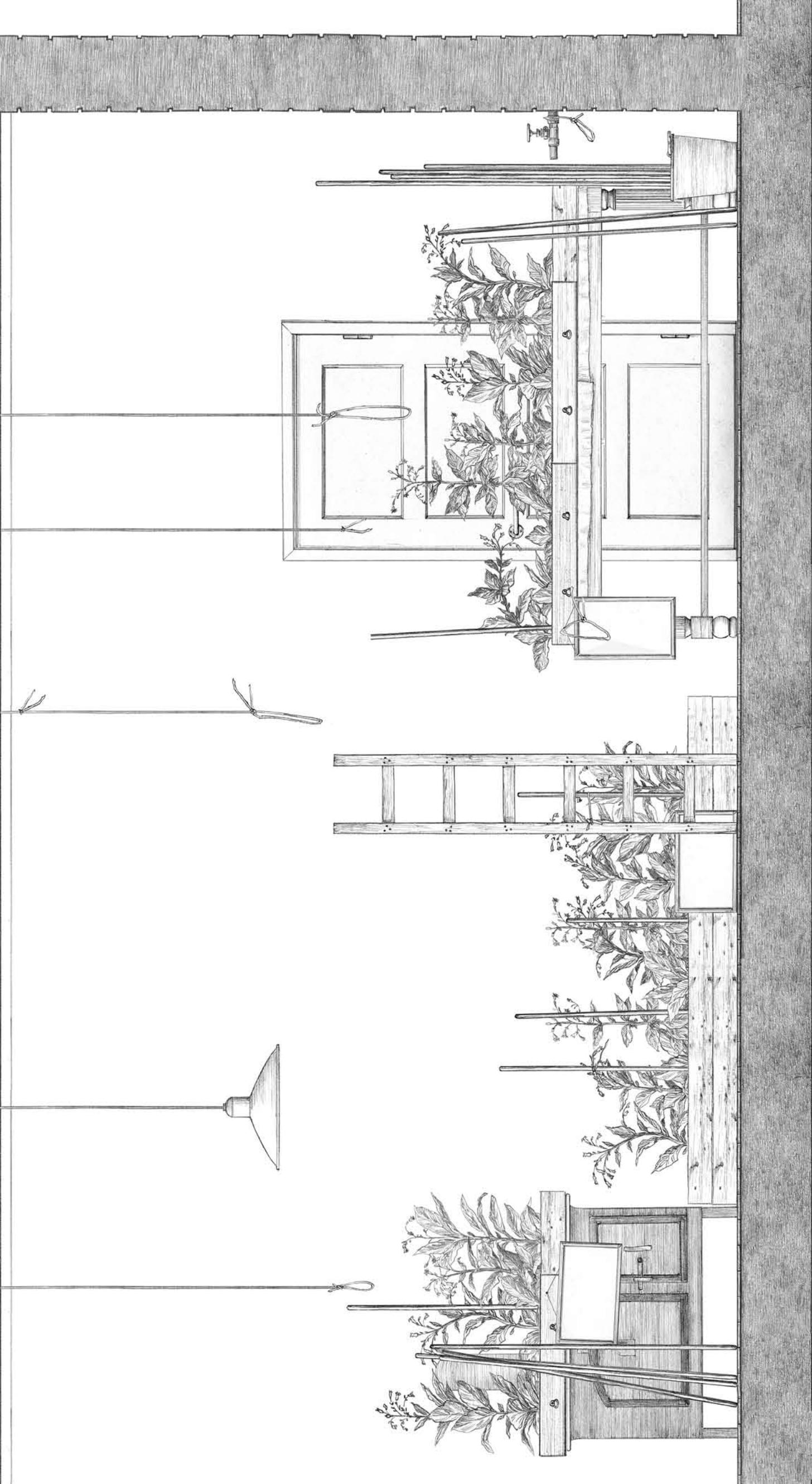




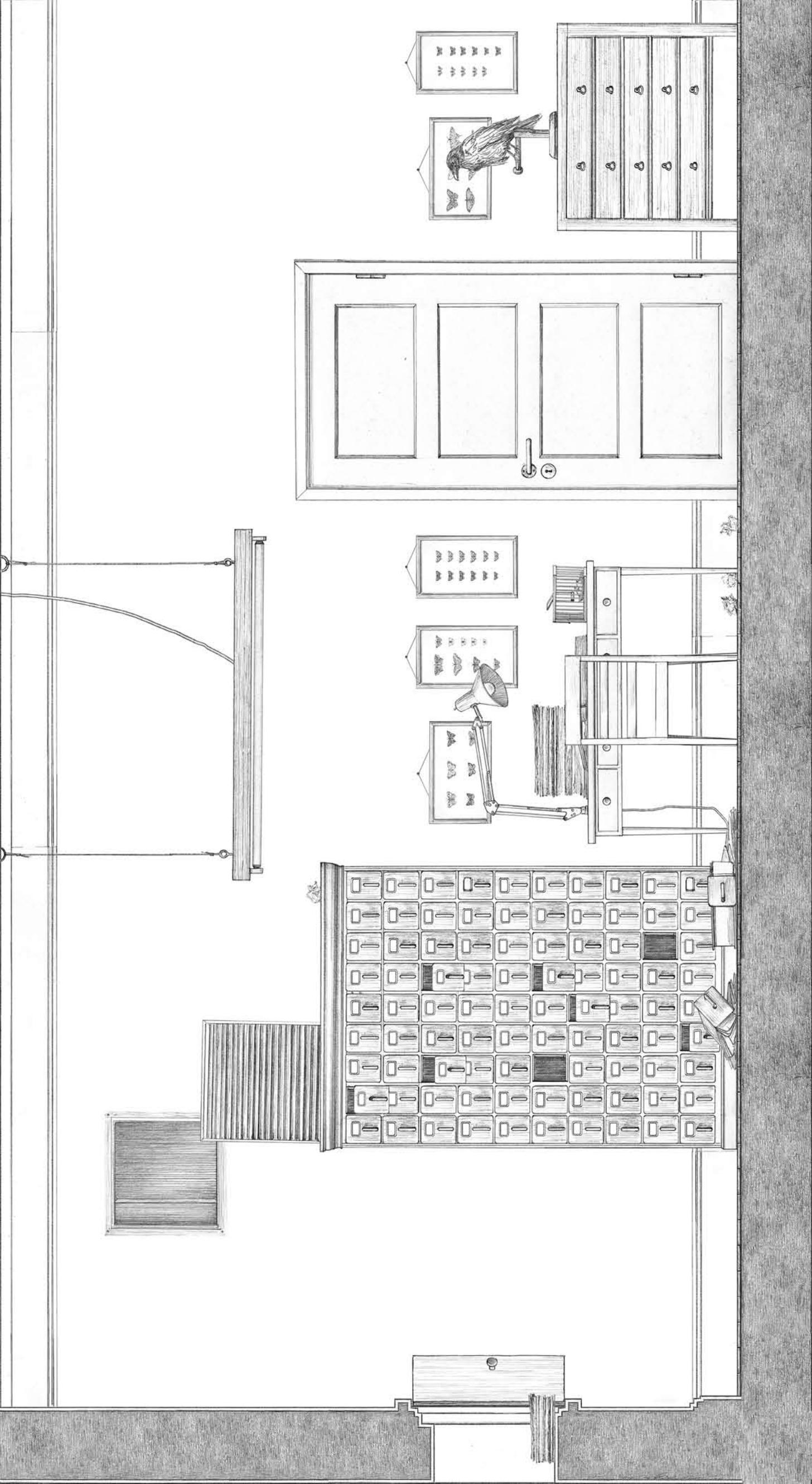




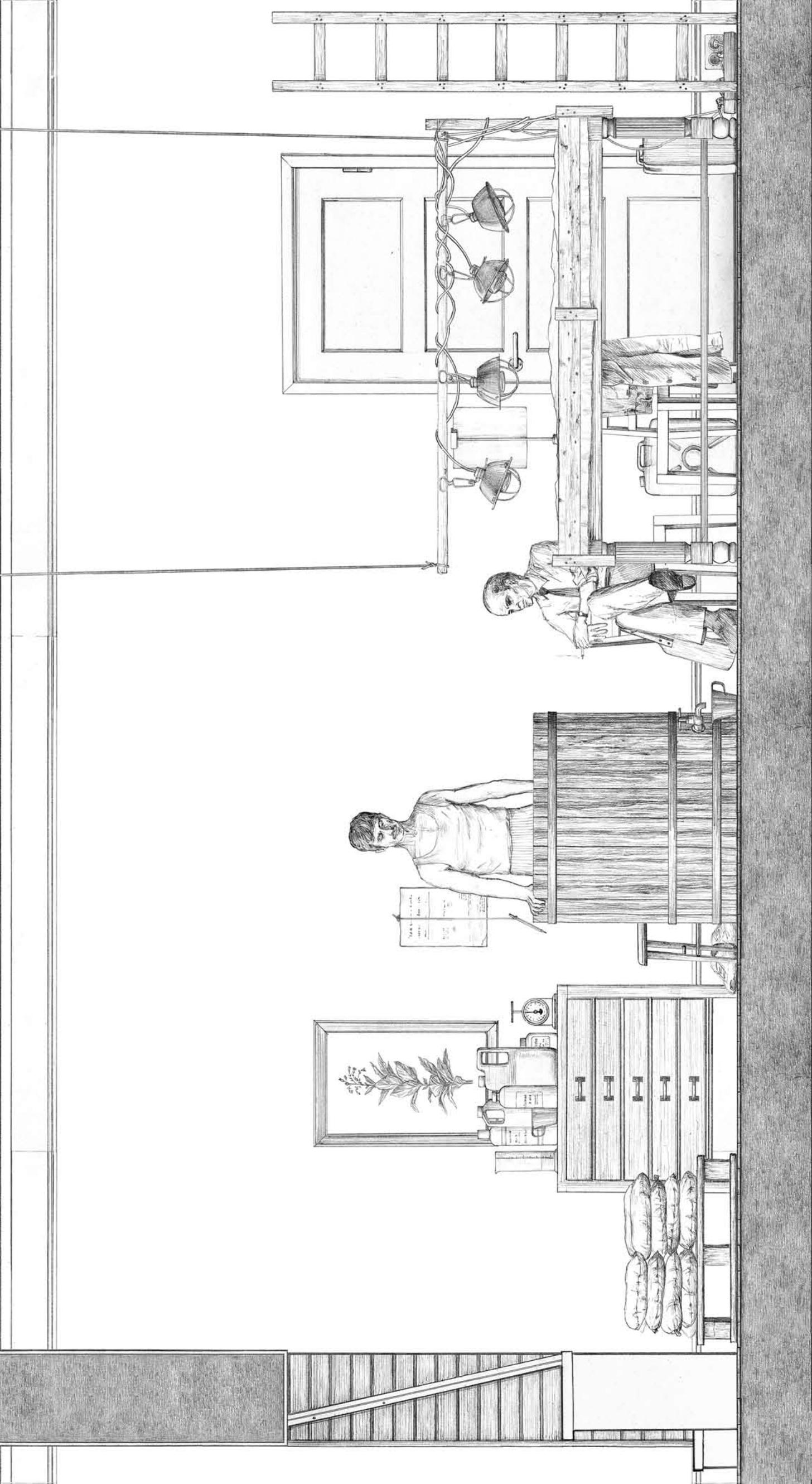




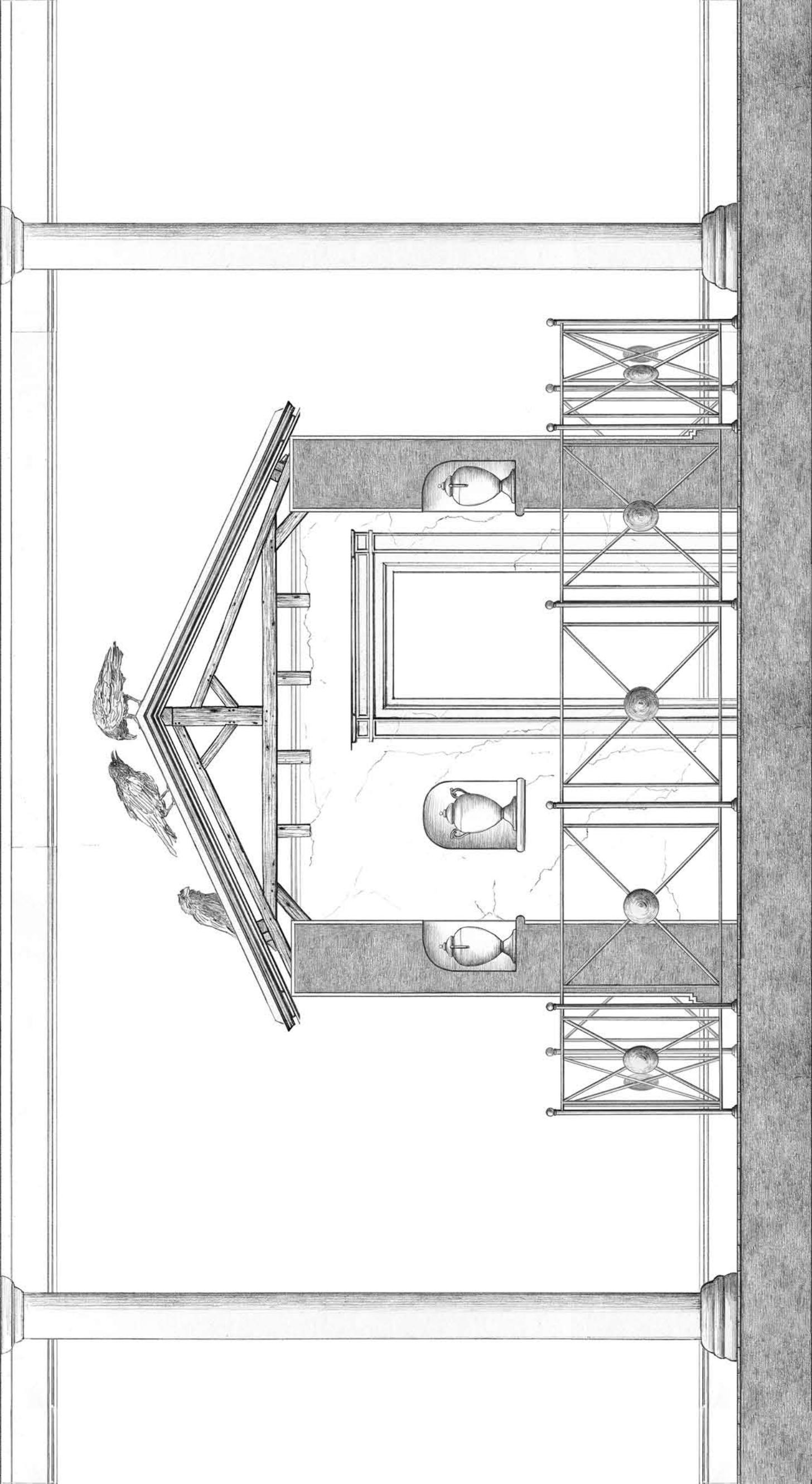




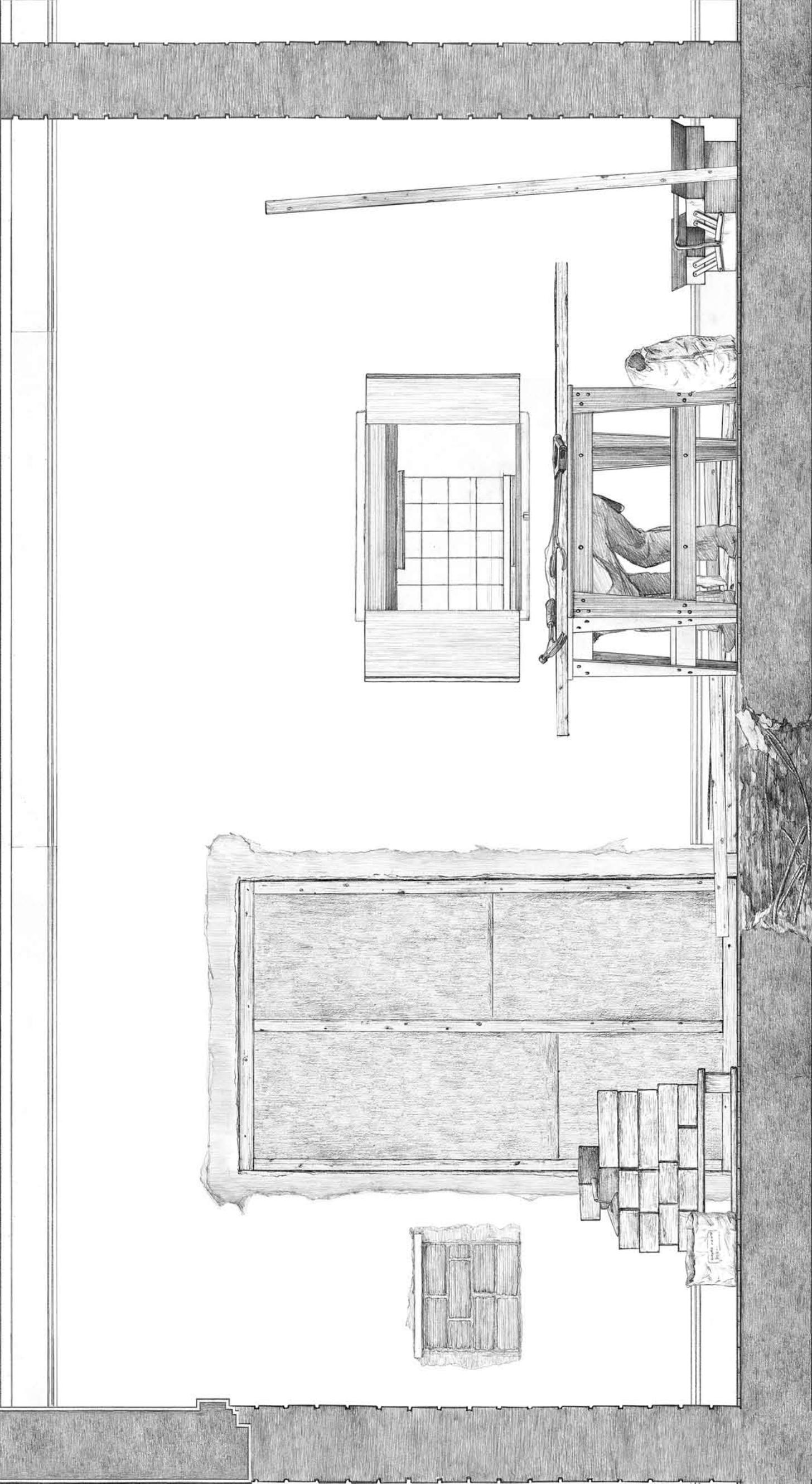


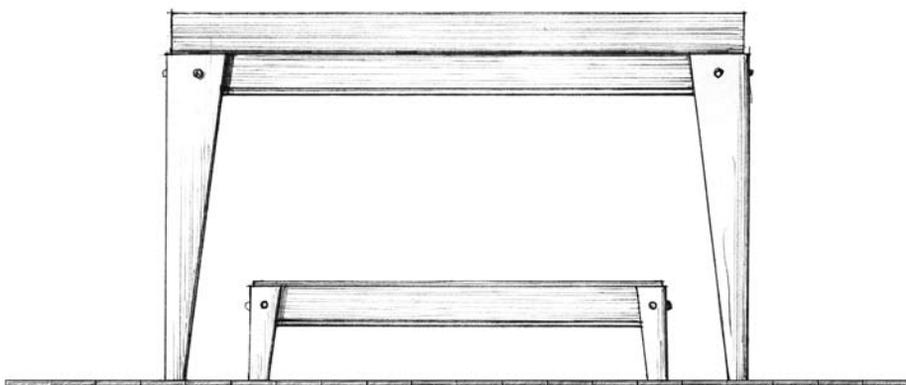
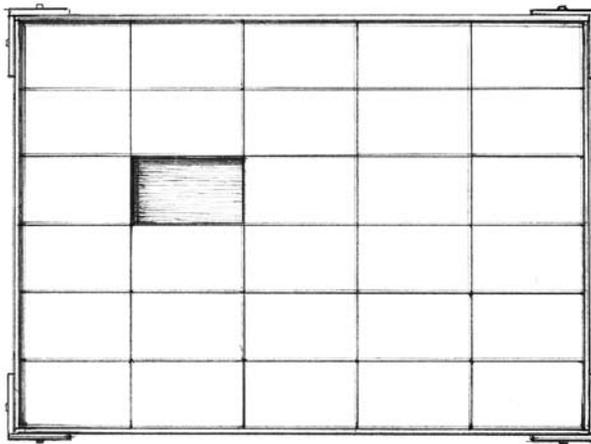
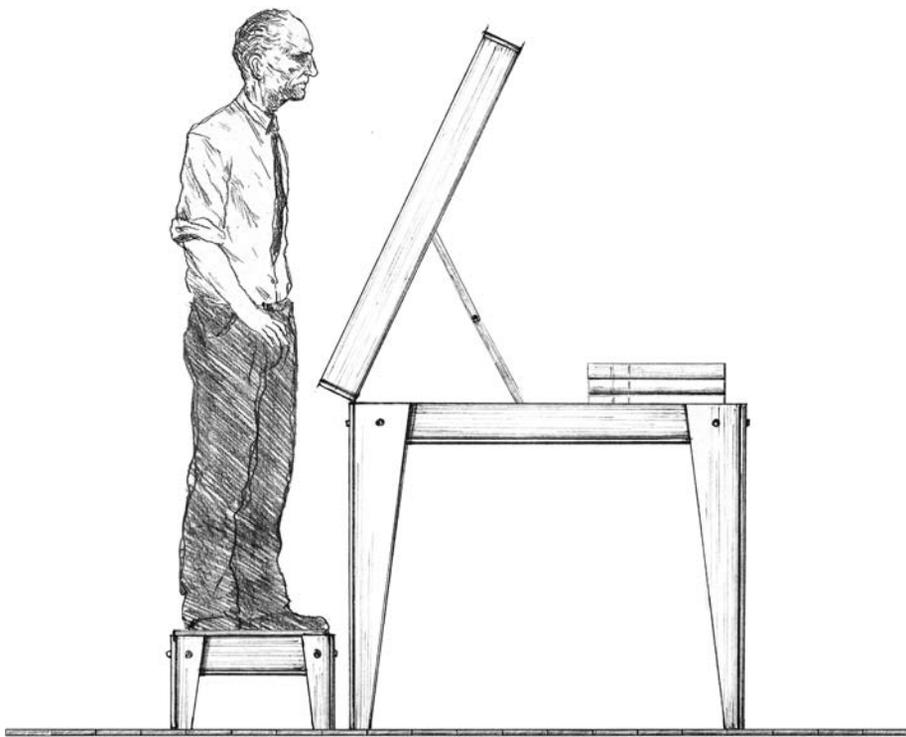












Painted plywood table with baize-covered sheet metal top. Twenty-nine cards (35 × 19,4 cm), each sandwiched between glass and a magnetic block, laid out on the table in a 5×6 grid formation with an empty slot to enable movement. The tabletop can be lifted up to allow better view and reach. The uplifted tabletop reveals a display and storage unit. The dimensions of the table derive from the card size used in this publication. Unlike a normal two-dimensional sliding puzzle, this labyrinth is not designed to be solved. The sole purpose of the puzzle is to create new combinations of rooms. In fact, the formal elegance of the table restricts the amount of possible combinations. The design is presented here only as a material example of the possible uses of this set of cards.

