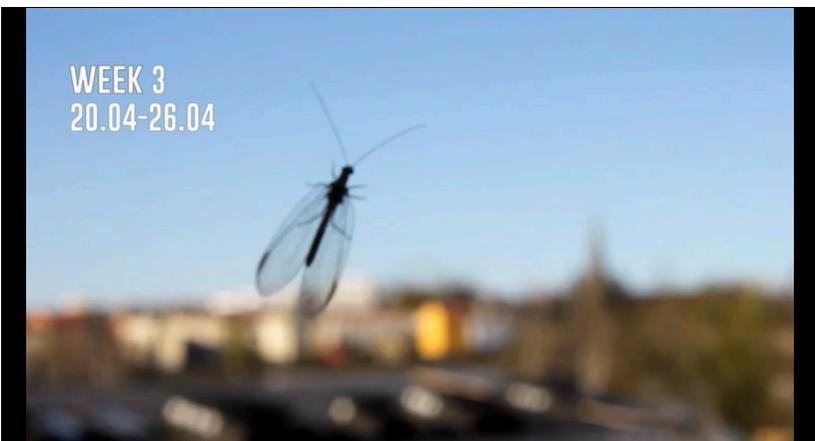




Katarina Caspersen has experimented with modes of *display* that go beyond *sighting* (#01) and *portraiture* (#03), to combine her work at the *boundary* between private space (her apartment) and public space (YouTube) with *dis/appearance-acts* (#02) in a practical study of *horizons*.

Her basis in drawing has expanded to video—drawing with and on video—and performance: with/out video and [drawing](#). Her work is directly relevant to acquire a practical and *analytical* understanding of *horizons*, for people who are interested in phenomenology, as dynamic *backdrops* of events.

To understand the potential of horizons: consider a conventional perspective drawing—how would you know that the ‘vanishing point’, defining the perspective-illusion, is not the projection of the back of your eye (and that you would have to invent a special body to read the drawing in space)?



From [11.04](#) to [21.09](#) Katarina Caspersen made 23 videos (~1 video weekly) in which she documented her building a copy of her own apartment, in reduced scale, as her contribution to a Corona-diary project. The work mostly took place in her flat—during the first lockdown—partly at a [seaside cabin](#).

She twice exceeded the confinement of her apartment. Once when the health restrictions were eased a bit, and Norwegians were allowed travelling to and from their cabins. A second time as she participated in a streetwise parade with self-made costumes emulating fantastic [Paradise-birds](#).

The latter exit was inspired by Pride-parades. The costumes were made from found materials—whatever was at hand—and included structures that created mechanical boundaries against being less than 1m away from other people. *Crinolines* were a preferred design among some of the performers.

The two elopements, fugues or disappearance-acts have something in common. Namely, that the horizon of the routine activity of building the model of the apartment inside the apartment, was broken. They involved moving the model to the cabin, and moving from the model to the streets.

Hence the horizon of [work](#)—tedious and fun—of building the model, was in some way “sandwiched” between the two instances where it had been exceeded. The regular condition was that beyond the confines of the model, there was the same flat as we behind modelled. Then something changed.

Something happened at the horizon when it was broken. Katarina C exploited this when she created fictional scenes. As when the sound of a [helicopter](#) was added to a video-take, in which a “heavy” furniture-piece was lowered with string and pulleys; guided to the model with torch-lights.

In this case, the model was surrounded by darkness. And Katarina C montaged her own hands—clad with long dark gloves—waving to direct and secure a *risky* and *perilous* operation. This, and similar takes in the 22 video series, features video as a third exit/escape horizon (added to the 2).

The first occurrence at the horizon was external, the second was internal, while the third was medial. Contrary to the apartment and the model—both are spatial—video is itself a *flat* (screen-) medium. It operates as a *veil* that moves and changes the *boundary* between the real and the imaginary.

Though flat, the video-media holds the potential of ‘bagging’ experience into a *pouch-like* entity, that could be conceived as a body-without-organs. This organicity is somehow “confirmed” in other parts of Katarina C’s work, in which she combines projected digital drawings on performing bodies.

Her work is complex but analytical. And with her extant repertoire as a maker, she manages to tease out some elementary paradoxes in perspective drawings. For instance, how can we know that the vanishing point in perspective drawing is removed from us, or a projection from our “eye-back”?