

# Jane Mulfinger

# Jane Mulfinger

Selected Works 1988-1994

Dominic Berning Fine Art  
and Nick Silver

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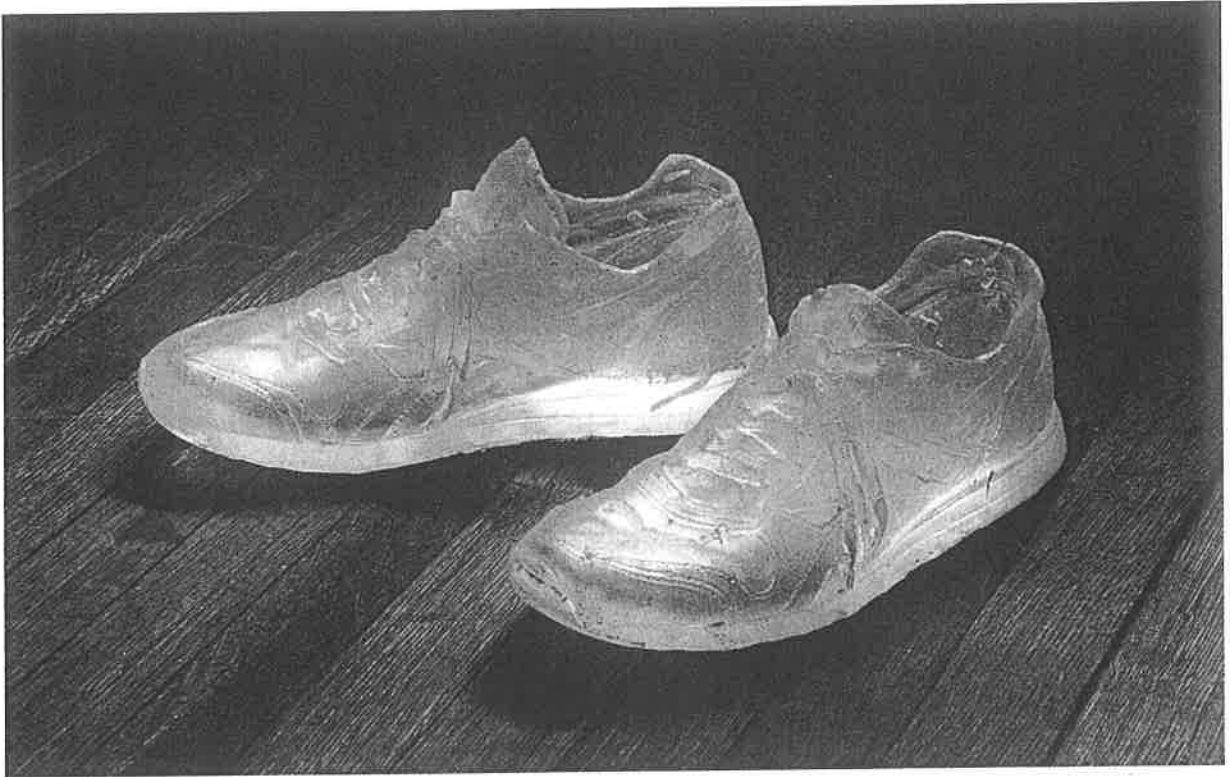
# Foreword

Like an alchemist, Jane Mulfinger turns the mundane and banal into something extraordinary. Old clothes, shoes, snapshots, jokes and clichés are all somehow re-encountered in the light of Mulfinger's imagination and presented as signs of some deeper and perplexing reality. Out of the everyday she brings forth humour and pathos. In the very best sense of the word she is 'deconstructive' in that her aim is to open up fissures in the dull carapace of reality so that we might encounter something more soulful. And yet at every turn she shows how this more profound and meaningful dimension is buried within the ossified and mundane world around us.

Perhaps because Jane Mulfinger is originally from the United States but has lived in Europe for the last nine years, her vision is suffused with the melancholy of one who stands outside the securities of rootedness. She sees all too clearly the way in which reality is always prejudicial – jokes, for example, are always at someone else's expense. And behind all our posturing, of course, the shadow of death is lengthening. Jane Mulfinger delves into the mundane and searches out epiphanies – quiet messages from somewhere beyond ancient and vulnerable prejudices and opinions. She is like the old man in Toni Morrison's story *The Bluest Eyes* who had a great affinity for worn things. Someone who could contemplate, for example ... "a human footstep on the mat – dissolve the spirit of the quilt and wallow in the sweet certainty that many bodies had sweated, slept, dreamed, made love, been ill, and even died under it."

This publication represents the first comprehensive document illustrating Jane Mulfinger's work over the last six years. Particularly because much of her work is site-specific and impermanent, this book offers a unique chance to gain an overview of an impressive and varied career and to identify the artist's continual preoccupations and themes.

Dominic Berning 1994



**Running Shoes, size 10, 1993**  
unique glass crystal cast,  
installation detail

# Sight Unseen

*Countless layers of ideas, images, feelings have fallen successively on your brain as softly as light. It seems that each buries the preceding, but none has really perished.*

BAUDELAIRE

Over two hundred pairs of spectacles are ranged simply on glass shelves, grouped against the wall in four configurations, boldly illuminated by large orbs of light. On the lens of each pair of glasses is delicately etched a series of words, back to front as you view them, but the right way round for the imagined wearer of the frames. In negative, the text unfolds for the viewer with great resistance. Reading right to left are five passages recounting the perception of startling visual phenomena: eyewitness accounts of a nuclear explosion; the moment of a solar eclipse; a sudden apparition beheld by the young visionary Bernadette Soubirous; an awesome view from the top of the Alps. Each event might be categorised as belonging to that genre of aesthetic and psychological experience so compelling to the Romantic imagination: the sublime. Beyond the pleasing conceit of using spectacles (aids to sight) to represent spectacles (events of unusual character), *Lost for Words* highlights moments of acute sensory perception in which an embodied viewer is preeminent. For the Sublime's great expositor, Edmund Burke, the magnitude and unruliness of Nature engendered such feelings of awe and terror, that the spectator could not fail but be impressed by the limits of his or her own physicality. So, too, in Mulfinger's anthology of visual encounters, does

the event perceived literally impinge onto the bodies of its perceivers. For a Hiroshima survivor, a "white light," was "so bright it seemed to burst inside the brain", while for the witnesses of a total eclipse, "the shadow cone, clobbered us, and now it roared away." Their testimonies, inscribed on the lenses, become like a solid, physical record of mental experience: as if each subject's thoughts had been branded onto the glass, to be remembered on each wearing of the spectacles. (And, incidentally, recalling the way that the burnt bodies of the Hiroshima and Nagasaki survivors, in indexically recording the horrific event, turned human beings into photographs.)

As has often been remarked, the classical Western philosophical tradition is predicated on a detached spectatorial subject, a subject safely in command of distance between him/herself and the object of sight or contemplation – as allegorized in the single viewpoint of perspectival vision within the humanist tradition. *Lost For Words* undermines this tradition, in suggesting a seepage between the boundaries of viewer and viewed. Similarly, light, and its sensory partner, sight, have long been privileged as analogues for knowledge in our culture. Early human faith that bright light holds the key to all the mysteries

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of life (hence the importance of the sun in most cosmogonies) leaves its legacy in a continuing linguistic association of light/sight with knowledge (as inscribed in terms such as illumination, insight, overview, synopsis, far-sighted, and so on). *Lost for Words*, though, is less convinced of the efficacy of vision and its role in revealing objective, transparent and unequivocal truths about the world to us. For in this work, just as the viewer and the viewed are not so easily conceived as separate, so the visible and the invisible are entwined rather than contradictory states. It is, after all, also a truism that bright light blinds. As Burke comprehended, and Mulfinger quotes: "Extreme light, by overcoming the organs of sight, obliterates all objects, so as in its effect exactly to resemble darkness". In these collected narratives of extreme and often violent illumination, the line between revelation and concealment, between understanding and darkness, clarity and obfuscation, becomes blurred. This theme is reinforced not just in the structure of the piece – as the viewer is asked, paradoxically, to read statements about heightened visual perception in reverse, and hence with difficulty – but in the strangely similar opacity of the texts themselves. The viewer's physical effort to read is mirrored in the way each textual voice struggles to find words to convey the sheer extraordinariness of the event witnessed.

*Lost for Words* was followed in 1991 by a second work in which the relationship between viewer and viewed is rendered subtly problematic. Mulfinger created *Untitled* in a real-life Parisian peepshow, where it was on view to an unsuspecting audience for three days. This piece explored another fundamental aspect of ocular experience: the relationship between vision and desire – and specifically sexual desire in an unfulfilled form.

*Untitled* worked to both highlight and subvert the relations of power inherent in the visual structure of the peepshow: the time-honoured scenario, that is, of the male viewer exacting scopophilic pleasure from intense viewing of the female body. Constructed as an exaggerated variant of the Foucaultian panopticon, the peep show consists of glazed booths completely enclosing a central space: the stripper performs her routine in that space, knowing she is watched from every conceivable viewpoint, but without herself being able to see her viewers. Mulfinger's intervention into the peepshow was slight, but powerful. Pairs of men's shoes, worn and discarded, were placed in the central space, in front of each booth, toes pointing inwards as if the punter had stepped through the glass barrier of his cubicle. The shoes were filled with crystalline white sand, the same kind of fine grains that slip through the stems of hourglasses. This substance, suggestive perhaps of the archaic nature of this sexual drama, also referred to the symbolic passing of time to the three, real, minutes of autoeroticism bought for ten francs by the voyeur in his solitary cell. In addition, on each window at groin-height, were placed faint stencils of two words, each denoting a different article of male clothing – *ton pantalons, ta chemise, ta veste*. The literal stripping of the female object as she circled the room, was thus mirrored in a metaphorically gradual undressing of the male subject. The revealing of male flesh was here more, though, than a simple reversal, a symbolic correction of iniquitous gender relations. Mulfinger, by emphasising the possessive pronoun – *ton, ta* – attempted to interrupt the cycle of voyeurism in which the male is anonymous, detached, in control and the female is known, possessed and vulnerable. *Ton pantalon* belong to a real man (as well as standing, metonymically, for his gender's

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hegemony, as in 'he who wears them'). As words, they interpellate the viewing subject in the booth who might otherwise be secure in the detachment of his sexual gaze.

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The role of language – like the senses – in confounding, rather than ameliorating our knowledge of the world, is a recurring refrain in Mulfinger's work. It runs through a series of smaller, wall-based works which use differing forms of written notation: morse code, musical scoring and braille. Just as *Lost for Words* pointed to the potentially obfuscatory nature of vision, so these works using more or less conventionalised sign systems, point to a visually opaque dimension within language itself. In one particular series, the surfaces of found photographs are delicately embossed with lines of braille script and then framed behind glass. In refusing to reveal the connection between image and text, between sign and meaning, these works emphasise their 'visible invisibility'. They are perceptible and evocative – of sound, of touch – but remain wilfully indecipherable. The irony is that photography, like braille, and like the spectacles used in other pieces, are all human inventions to improve vision, to help make the unseen visible – yet here they are tantalisingly opaque. The braille overlay, for example, is rendered doubly obscure: not just as an unintelligible code for the sighted viewer, but, covered by glass, as beyond the tactile understanding of a blind person. This structural paradox points to the perpetually rebus-like character of written language. The various signs and symbols become so many mute marks on the surface of paper or glass, tactile and sensual, containing their own formal, introverted beauty, and liberated from reference to the external world.

Even in *Common Knowledge*, 1992, a site specific work for St Pancras railway station, language is rendered ambiguous. Here, Mulfinger collected a series of jokes made by one European culture of another, and sandblasted them preserved in their original languages onto glass windows in the ticket office. We learn that Germans laugh at Austrian stupidity, Poles at Russian parochialism, Belgians at Sicilian laziness. Jokes, Freud told us, work primarily by *concealing* what they have to say. Humour often works to mask our otherwise unacceptable aggression or hostility towards others. Yet in preserving their original languages, the piece seems to emphasise how mystifying is the deepseated xenophobia of individual cultures, and how even the joke, normally admired for the succinctness of its delivery, is impervious to universal understanding.

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In tandem with these works which pose a set of questions about the relationship between the senses, representation and knowledge, Mulfinger has been developing a sequence of large scale installations which emphasise more directly human and affective themes. An early work, *Norris, RE*, 1989 has spawned a series of variations, such as *Roberts, I*, 1989, *The Other Day Upon the Stair*, 1989 and *Out of the Element, Not the Depth*, 1992. Commonly, these works use discarded clothing and photographic projections, to create compelling and poetic environments. Cast-off garments are painstakingly assembled, sewn together to form a vast tarpaulin, and laid over the glazed roof of the space in which the artist is working. Illuminated from above by natural light, these cloth screens recreate the luminous effect of stained glass in ecclesiastical architectures. The majestic ceiling of *Norris, RE*, deliberately distracted the viewer from a second



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element – the intermittent appearance of anonymous viewers similarly seated on a bench built around the room. These seated personages, photographic projections, faded randomly in and out of view, with the delicacy of ghostly apparitions.

Clothing and found photographs become, in these works, related representational devices. Mulfinger's concern is with recuperating narratives of human presence, incarnate in the objects and images that are left behind, like "shed skins", during the passage of an individual's life.

Clothing and photographs both bear, in semiological terms, an indexical relationship to the subject they represent. They both act as a physical trace of a previously present body. In the genealogy of imagery, it could be argued that the very first figurative representations were indexical and were grounded on woven fabric. In biblical narrative, Veronica wiped Christ's brow on the way to Calvary, his sweat acting as the medium which miraculously fixed his image onto her famous Cloth. Countless 'vera icons', or 'true likenesses', have been venerated in the course of history (the most famous and the most perplexing being of course the Turin Shroud). On a symbolic level, clothing and cloth are a sign for humanity itself, an association derived from the Edenic dressing of Adam and Eve. In terms of artistic tradition, the importance attached to the mastery of the painting of drapery, integral to the artistic canon from the Renaissance onwards, might be understood in terms of the close alliance between cloth and skin: both bound, contain and define the human form.

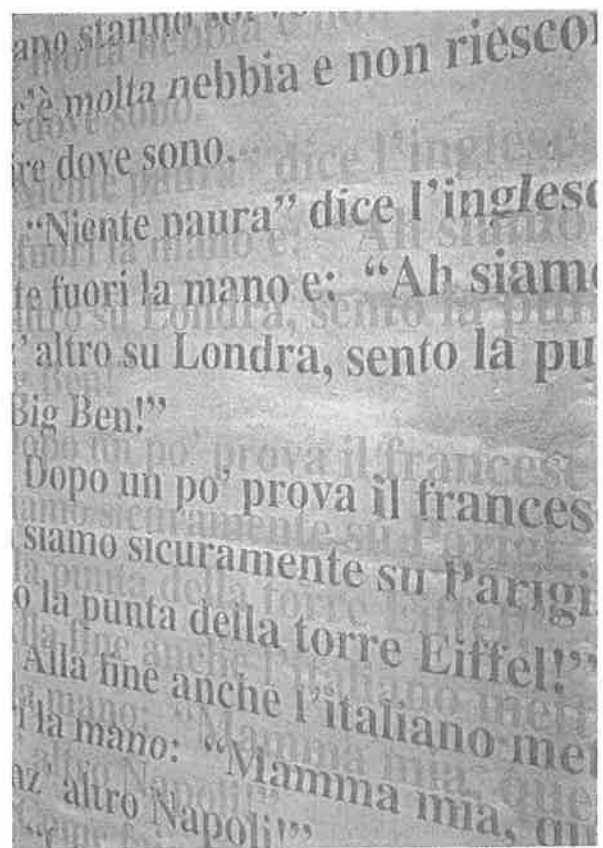
It is these kinds of artistic precedents which spring to mind in a work such as *I Battuti Bianchi*.

Another site specific installation, made for a small village church in Carignano, Italy, it draws on a cluster of associations that have surrounded clothing as symbolic of both divine and human attributes. In Renaissance iconography, for example, the Virgin's diaphanous gowns often transmute into billowing clouds on her ascent to heaven, symbolic of her purity and virtue. In the central dome of the baroque church, Mulfinger suspended a great, barely inflated, balloon, formed from a ragged array of used white clothing. Blouses, underpants, vests and T-shirts: the profanity of these discarded garments contrasted sharply with their hallowed setting. In making reference to the white gowns historically worn by a local, penitent, religious sect, the Battuti Bianchi, the work fuses both ancient and contemporary lives into a lumbering volume which speaks of the archaic human struggle for spiritual ascension.

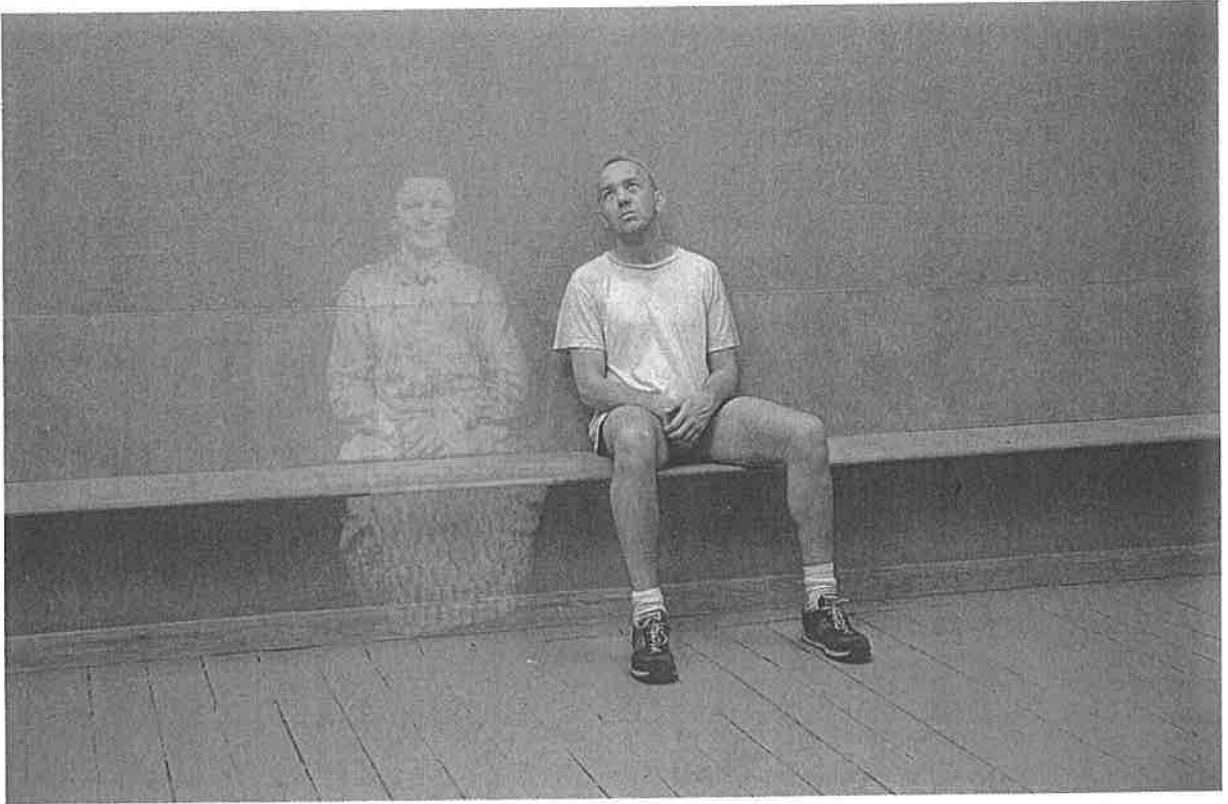
In contemporary culture, clothes and photographs are still the most potent and affective objects in the event of death. The desire for a true duplicate or surrogate, be it a snapshot or an overworn garment that survives the beloved and helps us to overcome the grief of their departure, remains compelling. And so the bereaved either preserve and venerate the clothes of the departed, like contemporary 'vernicles', or, as if too terrible a reminder of that person, they are actively destroyed or discarded. Shoes, Mulfinger has remarked, are in many communities the first possession to be disposed of after death, as if their intimate involvement with the secretions of the flesh make them unbearably contaminated by a now-extinct life. In a recent work, twenty pairs of found shoes are perfectly replicated in glass, in a touching homage to unknown lives, lived and spent. Like Cinderella's mythical glass slipper, these perfectly wrought objects both confirm

identity and existence, and elevate the everyday into a state of beauty and grace. Death and disappearance are inscribed in this series of works which use other people's photographs and possessions. And yet their mood is affirmatory rather than morbid. Mulfinger is concerned with preserving a sense of individual life and identity, unfolding through the passage of time, recuperable through memory, and incarnate in the objects we leave behind.

Kate Bush



**Milan** page 20  
Detail from the series  
*Common Knowledge*,  
etched glass, 1992



**Norris, R.E.** *page 28*  
detail, 1989

# In the Light of the Anonymous

Discarded garments still hold their owner's story, the ghosts of unremembered lives inhabit the hollow space of skirts, coats and bridal gowns. When Jane Mulfinger sews these clothes together and stretches them across a skylight or light box, flooding the space with a cathedral light, she fabricates a sartorial stained-glass semaphore, commemorating the presence of lives which were once as actual as our own.

With a combination of gallery based and site-specific installations, utilising clothing, slide-projection and a variety of props from electric fans to photographs, from braille books to second-hand spectacles, Mulfinger transforms the gallery or found site into a subtly articulated meditative space for the contemplation of memory and those attenuated echoes of existence which shape the edges of life: words, images, objects, clothes and half remembered streams of thought.

Mulfinger often uses old, anonymous photographs such as the 1930s school portrait projected onto mirrors in *Cumulus*. The mirrors serve to scatter and separate the faces which are then intercepted by white cloth and plastic-shrouded objects of everyday life – tables, chairs, ironing boards, beds and bicycles – suspended from the roof beams. Objects are not only contained in memory, they contain memory itself, absorbing and enshrining it; it is the most banal of objects which have this power of acting like the blotting-paper of memory, the Rorschach test of reminiscence.

The mirrors also seem to 'steal the souls' of the people in the original group photograph,

reminding us of how members of certain non-technological societies are reluctant to have their photograph taken. On the wall behind the mirrors we see the entire photograph projected, but there is a blank where each face should be, cast by the very mirrors which re-locate the image in the cloud of memory-objects.

The wrapped objects floating near the ceiling drift like memory images, attracting the faces like souls of the departed. This overlay of projected images mimics the mechanism of memory, the way in which certain people and events become associated with particular objects, a sort of Proustian quiddity. The mirrors in their disparate frames, supported on steel rods at different heights, give the impression of a forest of wing-mirrors looking back at a past which has been travelled like a highway. The tension evoked between these mirrors and the shroud-like suspended objects, troping at the same time death, disappearance and the storage of memory, invokes a delicate poetics of space, the territory of the past opened up to excavation.

In *Without Hindsight, Within Earshot*, installed in Belleview Church, Edinburgh in 1993, ten open braille novels placed in a circle, leaning against stacks of yet more braille books, have still images projected onto their fluttering pages. The electric fans which provoke this movement blow the pages first one way then the other, blurring the images without moving them, like a single point in a flowing river which is always the same and yet always different. The images themselves are either of movement – waves crashing onto the shore, a motorcycle ridden at high speed, a

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group of women dancing, a waterfall, a flock of seagulls – or show the effects of various sounds: four men with their hands over their ears looking up at a jet plane, a man in front of his radio with his dog, both apparently singing, a baby howling and three people being buffeted by a violent windstorm, men looking at clocks.

We are presented with a text which cannot be deciphered, overlaid with an image which cannot be heard and whose motion is frozen. The text becomes a palimpsest, a third order of erasure; first narration has been etiolated into the white pages of braille, then the original images of the text replaced by new images. One begins to posit the possibility that the stories told by the books are expressed in the images we see soaking into their turning pages. The photographs from which the slides are made are taken from old books, magazines and photo-albums, and exude that mythopoetic power which is inherent in the anonymous.

The floor of the church is covered in gravel, so as you walk into the circle, the sound of crunching enters into a filmic dialogue with the image of the waves crashing on the shore and the flock of seagulls, which in turn finds a mimetic resonance with the rustling of the heavy braille-embossed pages. Because we cannot read the contents of the books, and because the images of motion are in fact static and the images of sound silent, there is a conflation of two layers of perceptual codification which causes us to switch, as rapidly as the turning pages of the books, from a visual and associative mode to an intellectual inquiry into the significance of, and relationship between, the images and the texts.

The technique of etching words and codes –

musical notation, Morse code, braille – onto the lenses of discarded spectacles forms the basis of several other works. *La Mer* (1992), scrambles the musical notation from the score of Debussy's romantic evocation of the sea and etches the result onto the lenses of pairs of spectacles ranged on glass shelves in front of a sea-blue background. The original transposition of the experience of the sea into music has been removed once more into notation and then by its incorporation into the 'sculpture' of the work the sea is once again evoked.

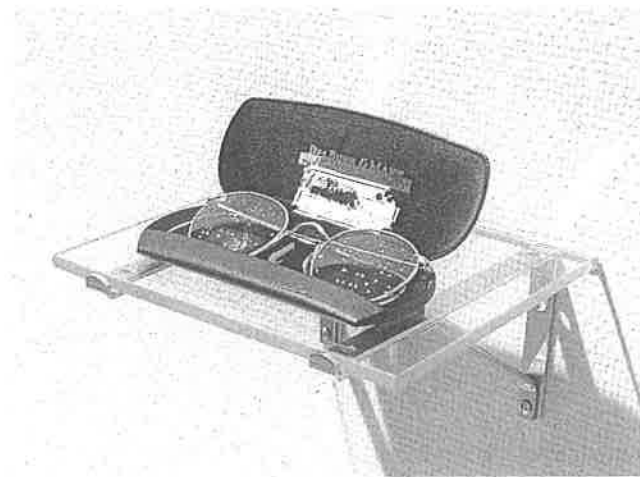
By using spectacles Mulfinger has focused our attention on the act of looking at the sea, counterpointing the act of listening to an abstract (musical) metaphor as evinced by the music. It is as if a silent group of observers are gazing at the sea, and we are seeing the 'music of the sea' playing across their retinas. The eyes are unique amongst our sense organs as being direct extensions of the cerebellum; they are in fact part of the structure of the brain itself, and therefore vision becomes a perfect trope for cerebral experience.

Because of the strong halogen light, translucent shadows and luminescent configurations are cast onto the blue background, evoking the effect of sunlight on waves. By pure chance, one of these shapes takes on the form of a sailing boat; but this is not 'painting with light', nor an equivalent of either a musical or painterly 'picture of the sea'; it is more a philosophical meditation on the cerebral experience of vision.

Three installations made in 1989, *Norris, R.E.*, *Rhoberts, I.* and *The Other Day Upon The Stair* utilise similar formal means – discarded clothing stretched over skylights and windows combined

**Eclipse**

engraved second-hand spectacles, 1991



## In the Light . . .

with the momentary projection of images of people. In *Norris, R. E.* a vast skylight is completely covered in second-hand clothing of various solid colours, stitched together, dramatically filling the room with an ecclesiastical atmosphere due to the strong association of the polychrome light with the effect of stained glass windows; this feeling is further reinforced by a pew-like bench running around the entire perimeter of the room. We are invited by its presence to sit down and enter into a contemplative mood, but it is then that we notice the fleeting wraith-like appearances of three seated figures suddenly appearing and disappearing at intervals. The images, from different historical periods, are cast by hidden slide projectors in such a way that they seem to be sitting with us on the pew. They serve to bring into awareness the past owners of the clothes above, the inevitability of their corporeal demise - underpinned by the association of church with funereal rites. The seated figures also echo our own position as observer and by mimicking our quietly vigilant stance, place us also within the cycle of presence, death, absence and remembrance.

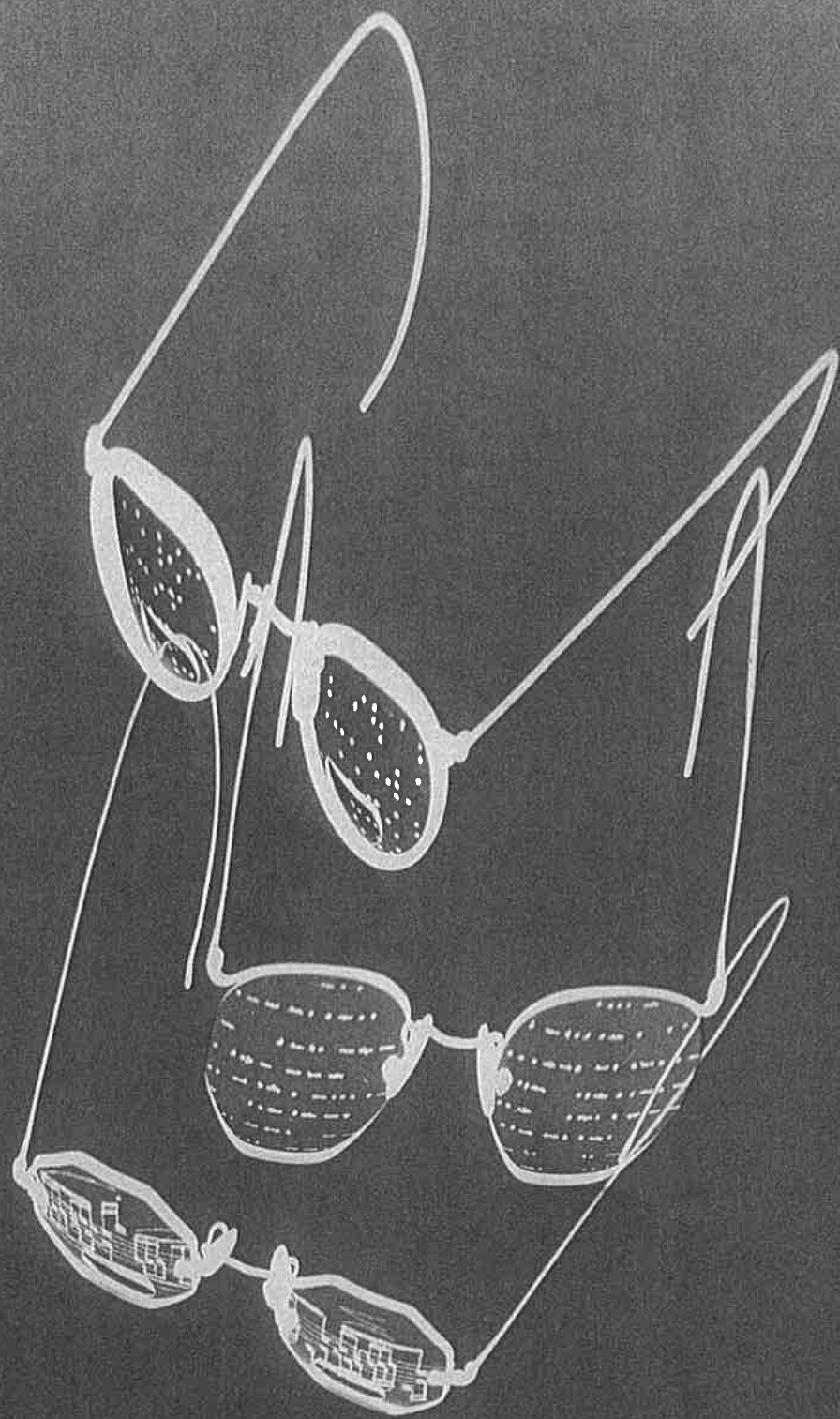
In a singularly different work which stands out from the rest of Mulfinger's oeuvre by its use of performance, a Parisian peep-show became the site of an untitled piece in 1991. The balance of power between male voyeur and the (female) untouchable object of desire is radically altered by the artist's careful but minimal intervention. The subject of this conceptual assault is the anonymity of the voyeur. The uncomfortable presence of the shoes within the performance space successfully blurs the division between spectacle and spectator, questioning the privileging of the anonymous gaze. The voyeur uneasily consumes the body of the woman through the

constant verbal reminder of his own presence, contrived by the unavoidable reference to items of his own clothing. It is only his apparent absence from the actual intimate space of the performance which allows his gaze to rove without disruption over the body of a naked stranger. If he were inside the performance area, sharing her space - as does his invisible doppelganger in the sand filled shoes - erotic tension would be immediately broken and replaced by the need to escape intimacy.

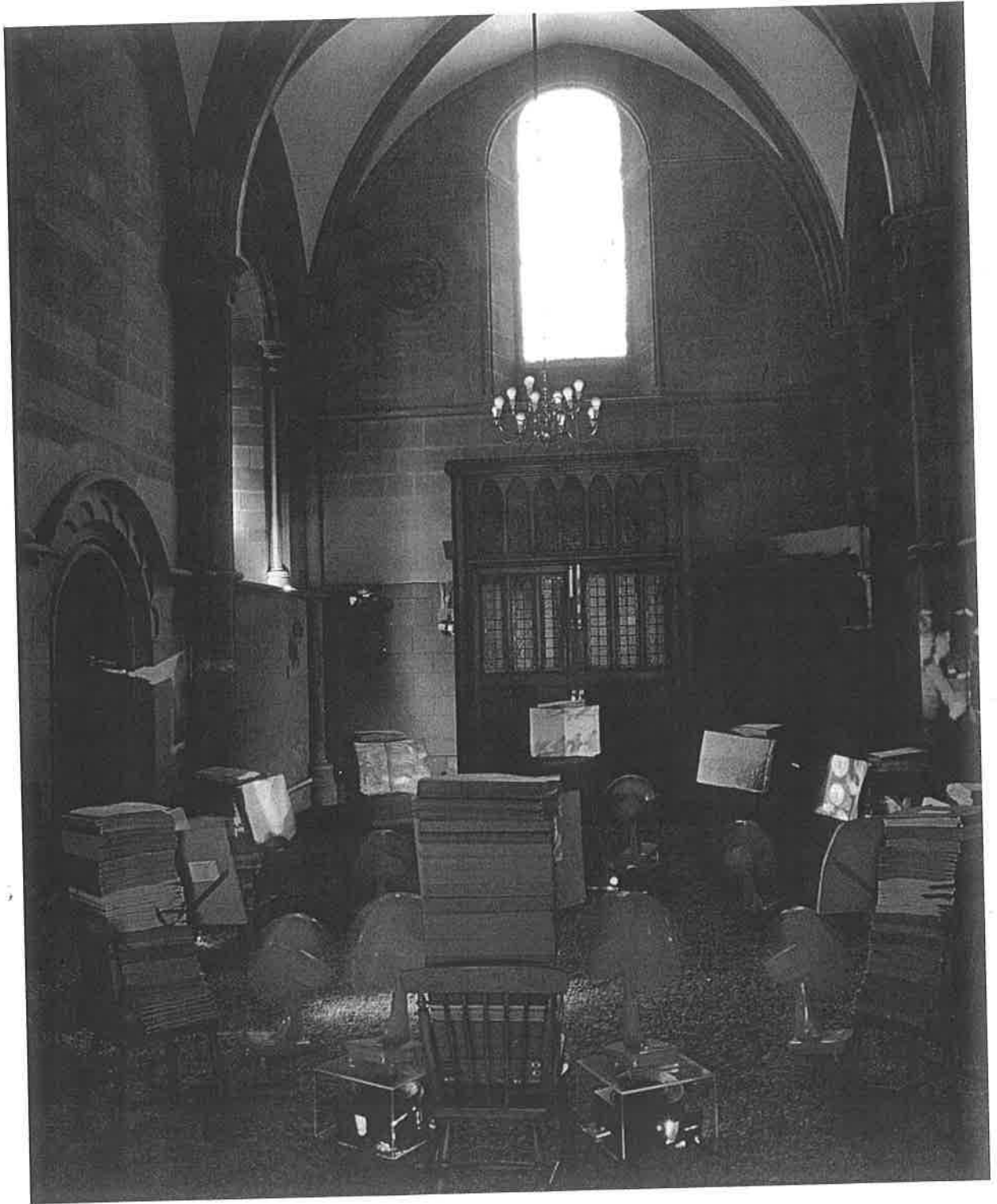
In these and numerous other works from the etching of the text of the ineffable in *Lost for Words* to the collapsing of xenophobic jokes by their multiplication and repetition in *Common Knowledge* or the construction of a giant Mongolfier in *I Battuti Bianchi*, Mulfinger transforms spaces, both exterior and interior, breaks and inverts codes, laughs at the irrationality of language and shatters the syntax of remembrance the better to help us remember, not just the past but its meaning in the present, not just the notes and the words, but the music and the poetry behind them.

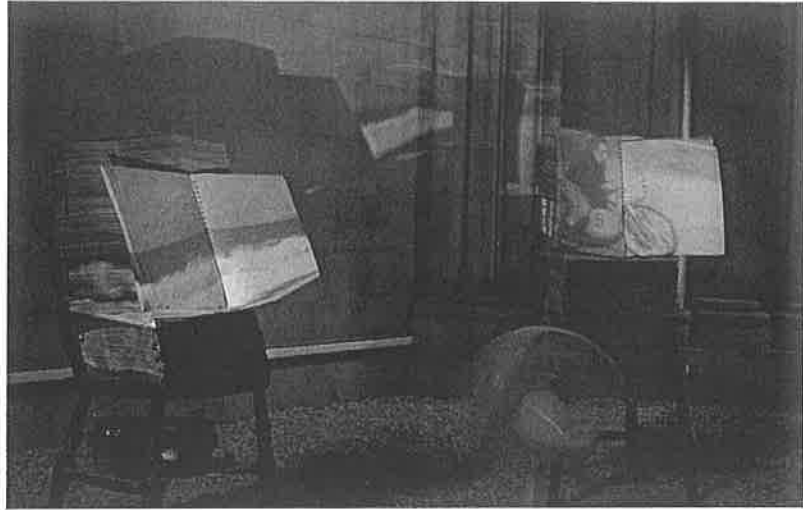
Richard Dyer

**The Delicate Nightmare 1992**  
Photogram 40x50cm







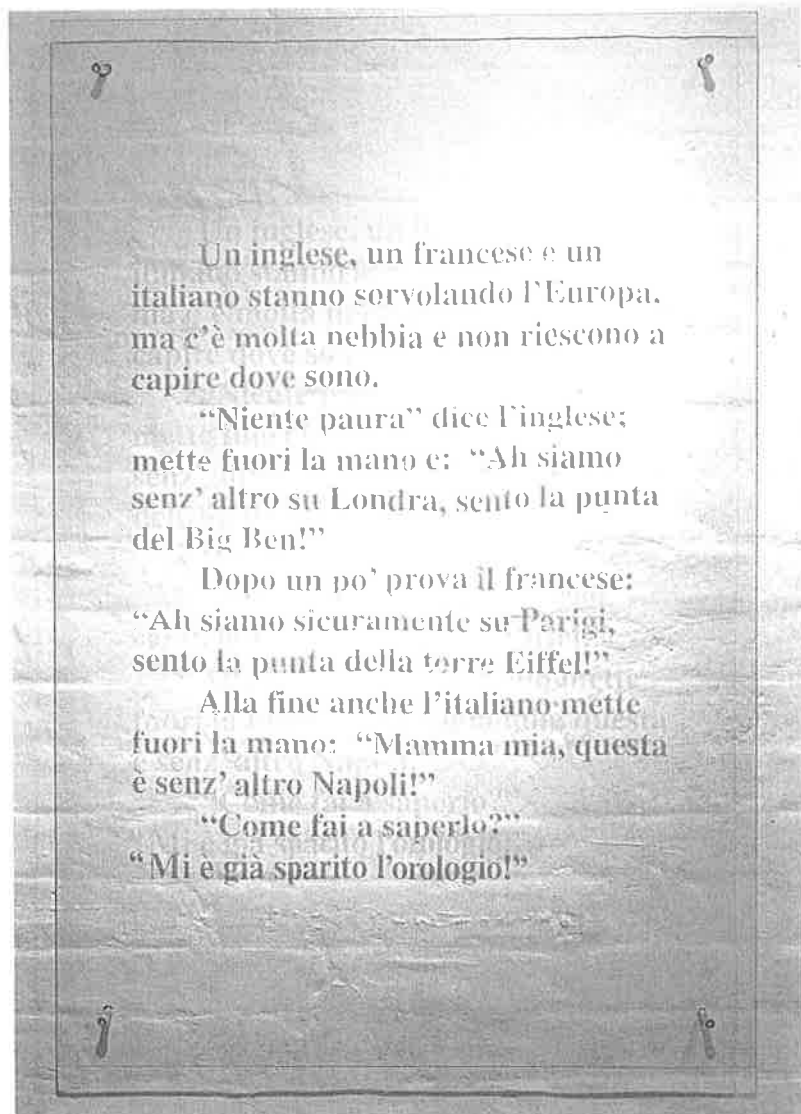


**Without Hindsight, Within Earshot** 1993  
Bellevue Church, Edinburgh

*Braille books, oscillating fans, slide projectors, chairs, four tons of gravel.*

Placed in a ring on the spread gravel, each chair carries a stack of braille books against which rests a single, open book; the fans flutter the pages of these books, upon which are projected a set of ten found photographic images.

*(Four images in this installation courtesy of Hulton-Deutsch Collection)*



**Common Knowledge 1992**

Gallery Installation

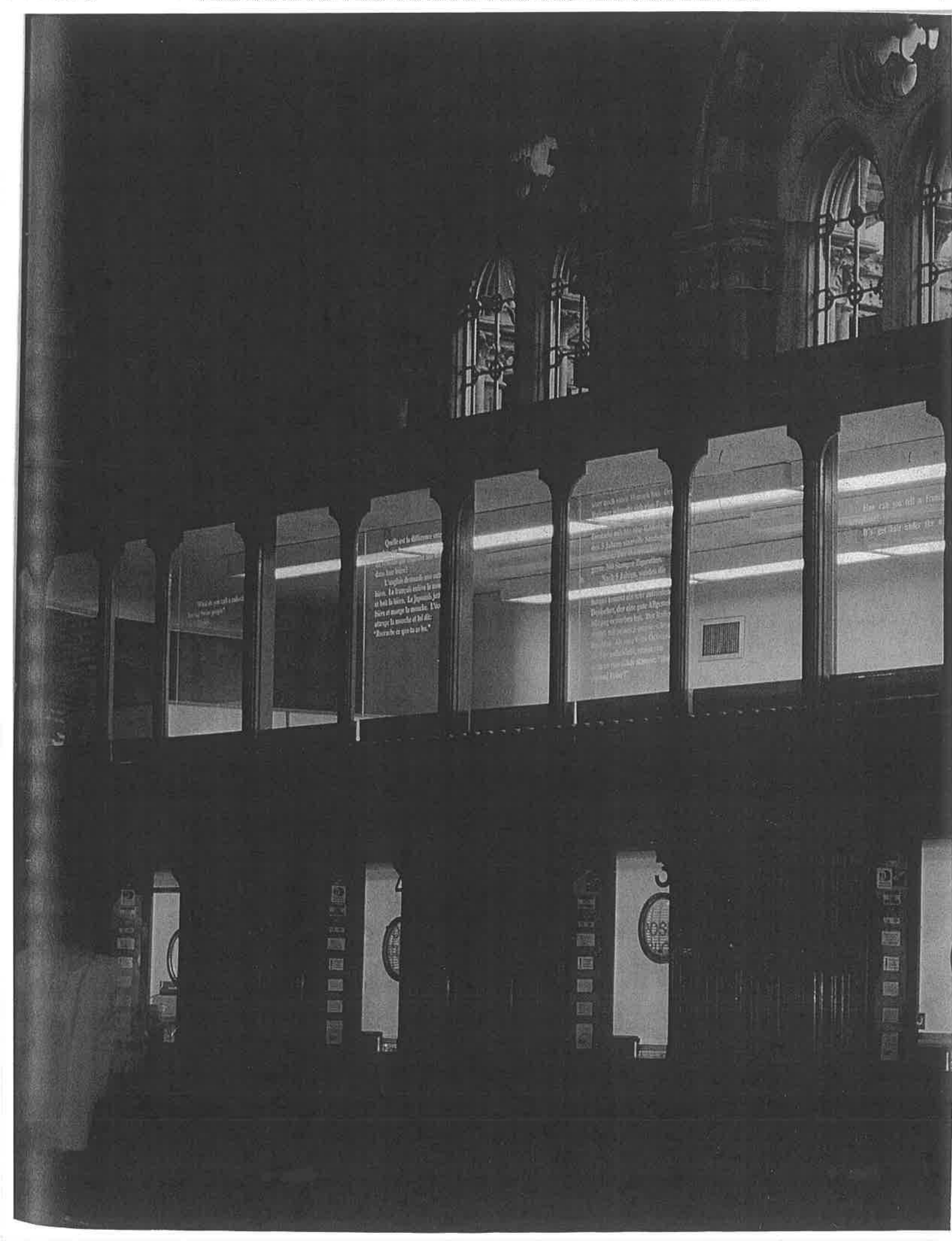
Single panel 81 x 122 cm

*Etched plate glass panels, light.*

In the booking office of British Rail's St. Pancras Station, a set of plate glass panels have been etched with European ethnic jokes in the original languages: A German joke about the Austrians, a Polish joke about Russians, etc.

**Common Knowledge 1992**

St. Pancras Railway Station,  
London



« Quel est son rôle ?  
Son rôle est de servir »

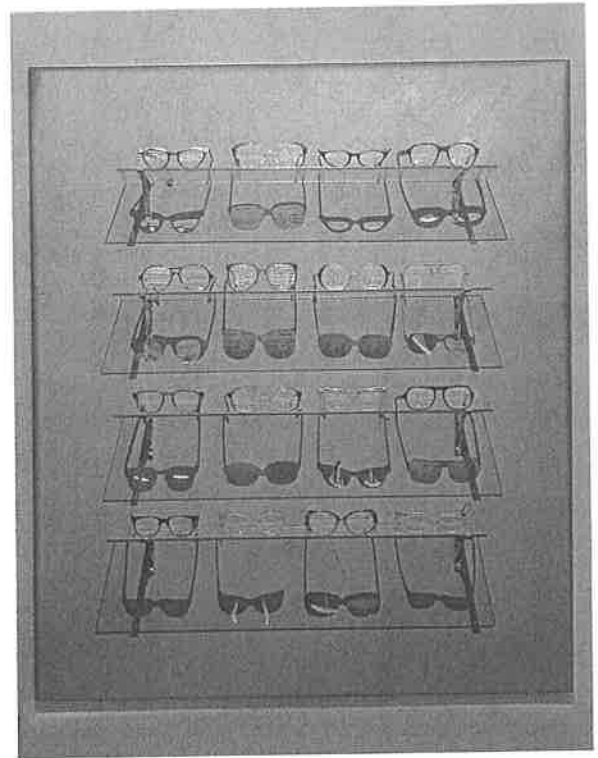
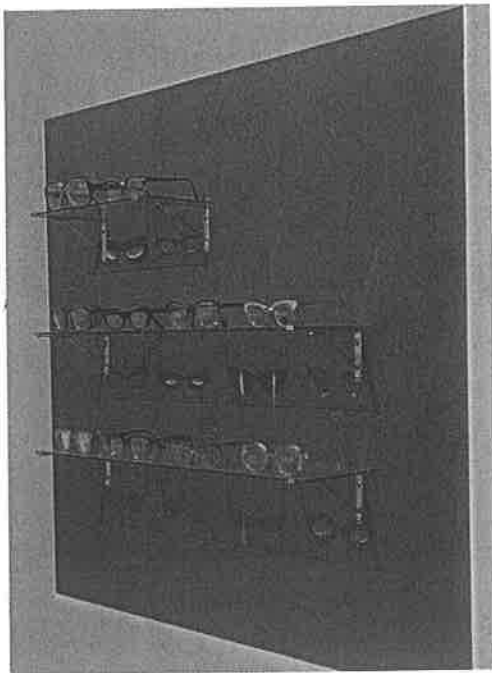
Quelle est la différence entre  
« dans leur esprit »  
L'anglais de naissance ou son  
frère. La différence est dans la  
manière de parler. Le japonais est  
sûr et clair. Le français est  
sûr et clair. Le français est sûr  
et clair. Le français est sûr et clair.  
« Répondez ce que vous en pensez »

« Quel est son rôle ?  
Son rôle est de servir »

« Quel est son rôle ?  
Son rôle est de servir »

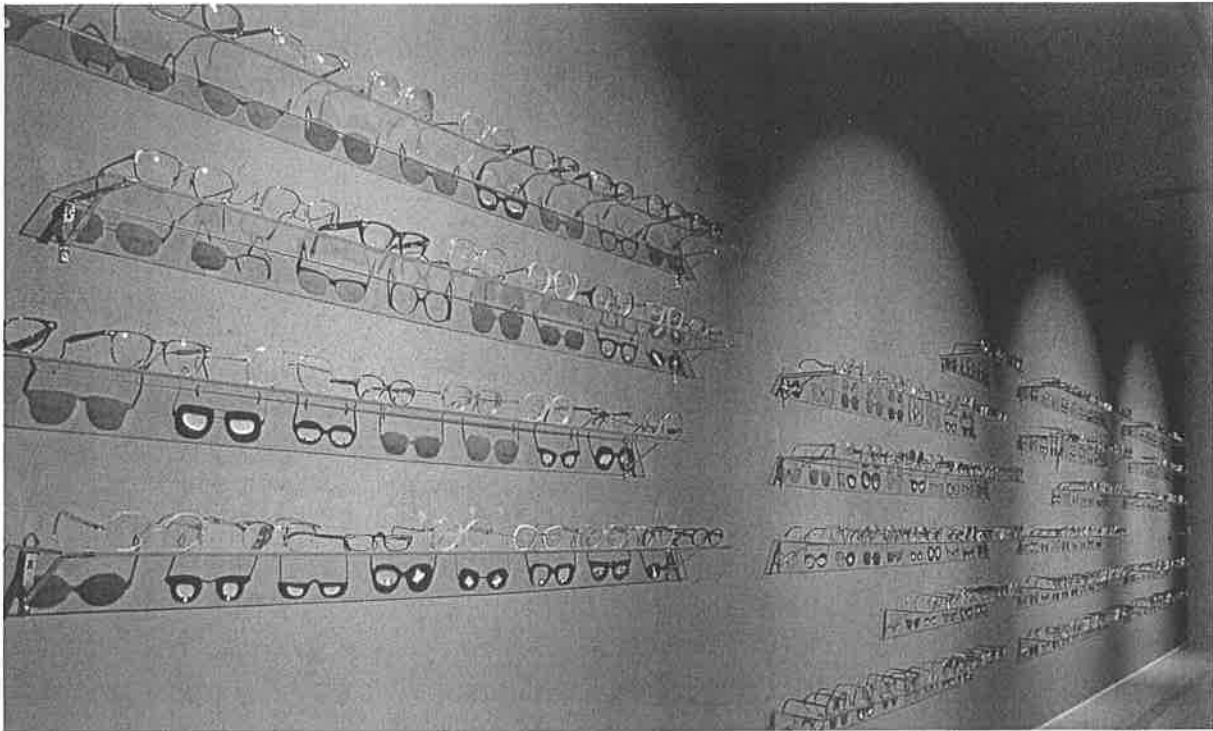
**No Vacancy 1991** *below*

Second-hand spectacles, glass,  
engraved text (excerpt from  
*The Old Fools* by Philip Larkin),  
paint, halogen light.  
40" x 42" x 6"



**La Mer 1992** *above*

Second-hand spectacles, glass  
shelves, oil-on-wood panel,  
engraved musical score (*La Mer*  
by Debussy), halogen light.  
42" x 61" x 6.5"



**Lost for Words 1991**

*185 second-hand spectacles, glass shelves, paint, light.*

Four texts, reading in mirror image fashion, have been engraved word-by-word on the individual spectacle lens; their shadows are projected on the wall behind.

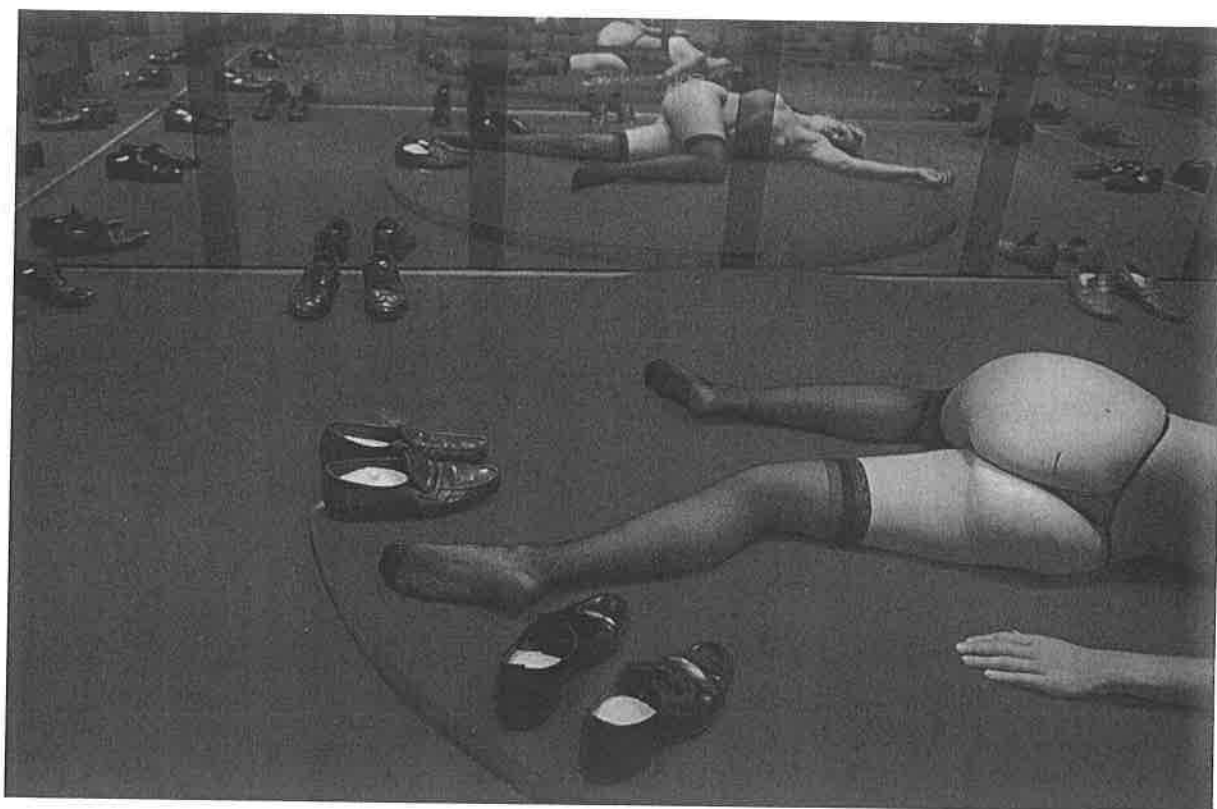


**I Battuti Bianchi 1991**

Chiesi dei Battuti Bianchi,  
Carignano, Italy

*Second-hand white clothing,  
furniture cane, aluminium, rope.*

A balloon-shaped construction of cast-off white clothing stretched over a cane frame has been suspended from the dome of the seventeenth-century baroque Chiesa dei Battuti Bianchi (Church of the White Flagellants).

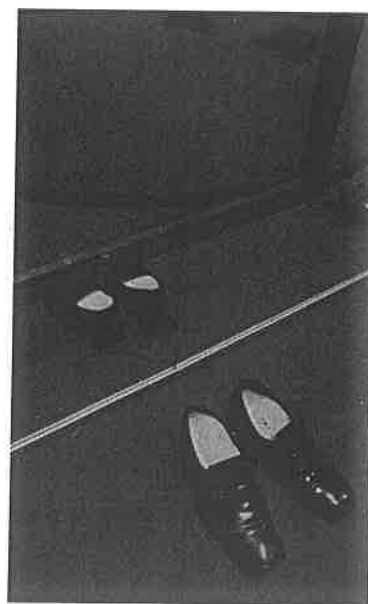


**Untitled 1991**

X-Star Video, Rue St. Denis, Paris

*Second-hand shoes, hourglass sand,  
spray-stencilled text.*

A site-specific installation in a functioning Paris peep show consisting of a stage surrounded by small booths fitted with two-way mirrors. A pair of worn men's shoes filled with white hourglass sand have been placed on the stage before each booth; at eye-level inside the booth is a semi-transparent French text reading YOUR SHOES, YOUR JACKET, YOUR TROUSERS.

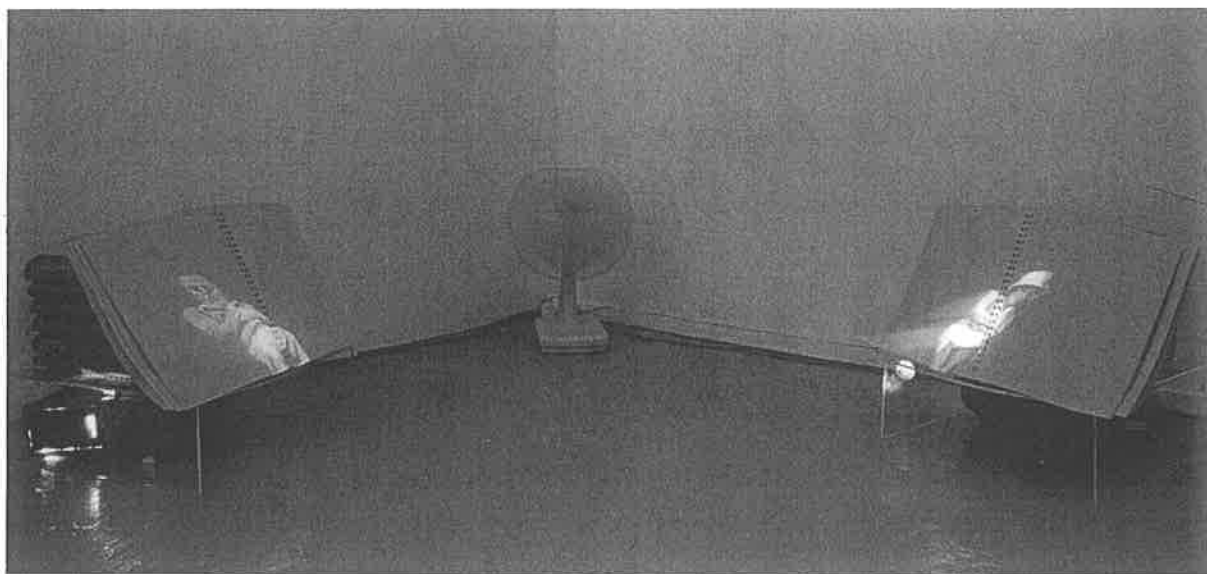




**Tales of Mystery,  
Imagination  
and Other Stories**  
1991

*Slide projectors, perspex shelves,  
oscillating fans, braille books.*

Two slide projectors tucked under clear perspex shelves project images of sleeping people onto the fluttering pages of open braille books. Two titles are readable in English: Kafka's *Metamorphosis* and Poe's *Tales of Mystery and Imagination*.

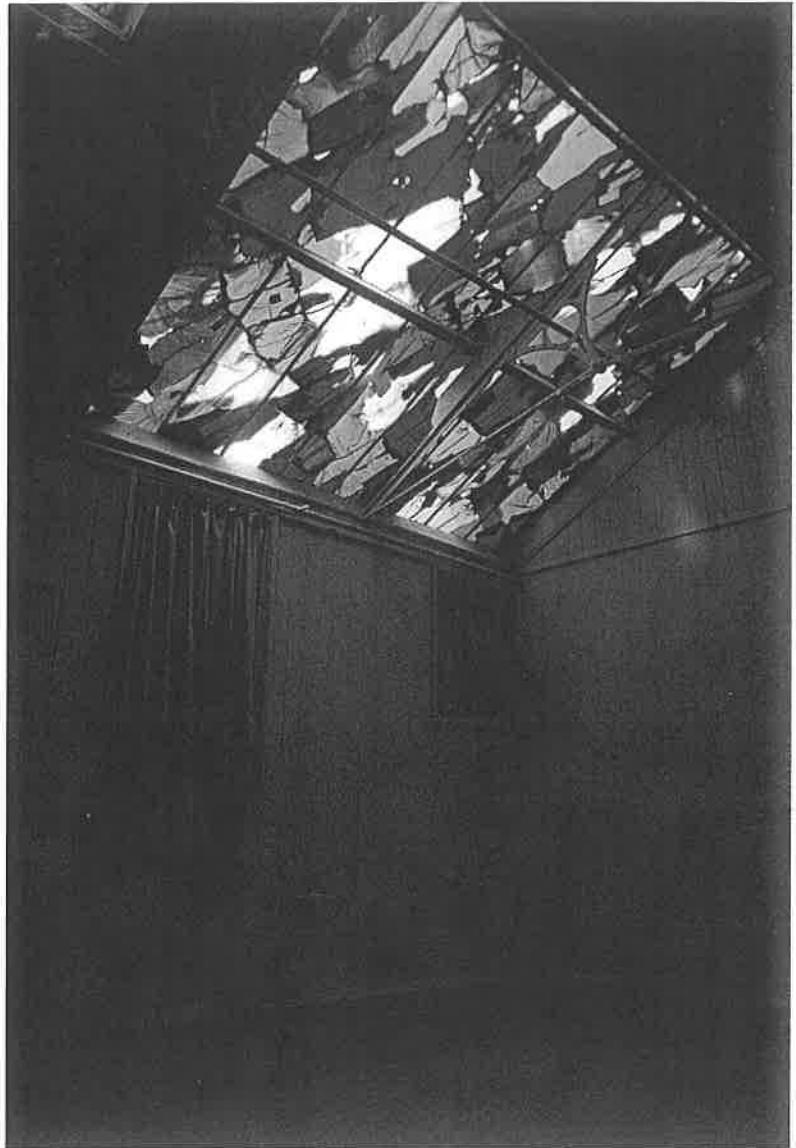




**Untitled**  
**(Woman with Fish) 1991**  
Found photograph with braille,  
mounted and framed

*Second-hand clothing, grey paint,  
projectors, bench.*

A high room painted grey, with a simple wooden bench constructed along its perimeter. The skylights have been covered on the outside with stitched together second-hand clothing through which the daylight is filtered. At infrequent intervals, hidden projectors briefly and silently cast found images of three seated figures onto the bench.



**Norris, R.E.** 1989  
Royal College of Art, London



*Second-hand clothing, bench, black cloth.*

A white bench runs along the perimeter of this otherwise empty Georgian gallery; the skylight overhead is covered by a mosaic of second-hand clothing, and a black curtain blocks the entrance.

**Rhoberts, I.**  
Installation 1989  
Oriol Mostyn, Wales



**The Other Day  
upon the Stair 1989**

Factory floor,  
Newcastle-upon-Tyne

*Red cloth, second-hand clothing,  
projectors.*

The title comes from a poem by Hughes Mearns: *The other day upon the stair / I met a man who wasn't there / He wasn't there again today / Oh, how I wish he'd go away.* The top floor of a disused factory, measuring 5,400 square feet, has had every window covered in red cloth; clothing covers selected skylights as well as the office windows, and two projected figures appear intermittently.

**Cumulus 1989**

Royal College of Art, London

*Found mirrors, furniture, household  
items, white plastic sheeting,  
projectors.*

The projected image of a found school group portrait from the 1930s is reflected and dispersed by a collection of found mirrors fixed to vertical metal rods. The reflections are directed up to the ceiling, from which hangs an assortment of objects wrapped in white plastic.



# Jane Mulfinger

## Selected Solo Exhibitions

- 1994 Mayor Gallery, London.  
 1993 Southampton City Art Gallery  
 1992 *Le Joke*, Berning & Daw, London; exhibiting *Common Knowledge* and related work.  
 1991 *I Battuti Bianchi*, Installation Commission, Carignano, Italy; from the exhibition, *An English Summer*, curated by F. Piovano, K. Roberts, & M. Bernadina. *Untitled*, Installation Commission, Paris; from a series of solo exhibitions, *Vitrine au Peep Show*, curated by Hortense Stael. *Lost For Words*, Flaxman Gallery, London.  
 1990 *Deluge*, Installation Commission, Camerawork, London, curated by Kate Bush.  
 1989 *Rhoberts, I.*, Installation Commission, Oriol Mostyn, Wales. *The Other Day Upon The Stair*, Installation Commission, Projects UK, Newcastle, England.  
 1987 Endart Galerie, Berlin.

## Selected Group Exhibitions

- 1993 *Public and Private*, Stills Gallery, as part of Fotofeis, installation sited at Bellevue Church, Edinburgh  
 1992 *Northern Adventures*, Camden Art Centre and St. Pancras Station, London; large-scale site-specific artworks in St. Pancras Railway Station, and gallery-based work at Camden Art Centre  
 1991 *Sculpture and Sculptor's Drawings*, William Jackson Gallery, Cork St., London. *The Third Israeli Biennale of Photography*, Mishkan Leomanut, Museum of Art, Ein Harod, Israel  
 1990 *Homage to the Square II*, Flaxman Gallery, London. *Papenworks*, Flaxman Gallery, London. *Ipercamera*, Galeria Angels de la Mota, Barcelona, 290; Galleria Totem/Il Canale, Venice, 990; Galerie Praz-Delavallade, Paris, 990; Flaxman Gallery, London, 990.  
 1989 *Fields of Vision*, Turin, Italy. *Whitechapel Open*, Whitechapel Gallery, London. *Royal College of Art MA Exhibition*, RCA, London. *Ways of Telling*, Oriol Mostyn, N. Wales. The Old Library Gallery, Cardiff, Wales.  
 1988 *Death*, Kettle's Yard, Cambridge. *Drei Junge Kuenstler*, Hochschule der Kuenste, Karl-Hofer Gesellschaft, Berlin.  
 1987 *Billboard Project*, Berlin. Galerie Paranorm, Berlin. *Freie Berliner Kuenstaussstellung*, Berlin.  
 1984 *Visions of Truth*, Casa de la Rasa, Santa Barbara, California.  
 1983 UCEN Gallery, Santa Barbara, California.

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