Espace Sculpture

Sylvia Ziemann: *Home (In)Security*


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La nécessité de la radicalité
The Need to be Radical

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The exhibition entitled *Home (In)Security*, by Regina artist Sylvia Ziemann, is composed of several 3-dimensional and low relief model-size houses. All houses, but one, contain narrative video screens and two have sound tracks. They are accompanied by one small figure pinned to the wall. The narrative video screens are displayed in three different ways: as televisions located inside the houses’ rooms, as make-believe actions seen through the windows of the houses, or as a conflation of both ways. The actions on all the video screens are carefully in scale with their surroundings. The gallery is dimly lit thus the video screens illuminate the houses from the inside. The overall effect recalls the experience of walking along a suburban street in the evening and witnessing what is going on in various houses.

Media’s representation of wars and conflicts determine to a great extend our understanding of these events. For instance, in the aftermath of September 9/11, the heightened coverage of a variety of struggles around the world was aimed at shaping our understanding of what constitutes security. In *Home (In)Security*, Ziemann explores the effects of how media, mostly the news, has affected her/us in her/our domestic environments. The title borrows from the 2002 Bush administration Homeland Security Act (HSA). The Act was stated necessary in prosecuting the “War on Terror.” It included, among others, a series of laws, dealing with a wide variety of surveillance programs. Many laws were widely criticized by civil rights activists for enacting serious setbacks to civil liberties protection, such as the right to privacy and obstructing the public’s access to information. Most of the debates around security dealt with its public aspects such as border security in order to prevent terrorist attacks. What distinguishes Ziemann’s contribution is her intent to critically bring the debate back home.

The artist presents her/our obsession with home and security as a complex affair with many ramifications. In doing so, she intelligently undermines media coverage that often presents complex matters in simplistic ways. Issues such as the collapse of private and public spaces, protective measures to make our homes more secure, the psychology of fear from paranoia with the outside to safety and confinement, are all raised through the artist’s careful recreation of domestic spaces. Ziemann ingeniously makes her viewers complicit by making them actively take part in her surveillance system. Each time we peek in
unfamiliar voodoo ritual or a desperate wish to cast a protective spell. The work is based on the artist’s bewilderment, as a mother herself, when she saw news coverage of another mother who became a suicide bomber. The subject of motherhood is also at play in Post-Partum Delivery, a work about Ziemann’s disbelief when confronted with the news that a mother abandoned her newborn on a doorstep in Saskatoon in the depth of winter. When looking into this house, one sees unfolding on a television screen, the first person view of a female running through snow and placing a bundle on the doorstep of a house. It is worth noticing that the conflation of chosen anecdotes, from global to local, mimics the sequencing of daily news.

In an nearby house, again on the ubiquitous TV screen, Shut In presents an older man, discussing the facts of why and how he made his home secure. He repeats what we all have heard many times: if you make your house secure, thieves will look for another, easier house to break into. The clip is playing in a fast obsessive loop. On the table in front of the TV, guns and bomb-making equipment are prominently displayed. Keeping in line with the theme of terrorism, Hostages presents an older woman as seen through the window of her house. Again played by the artist in disguise,