

## Demet

In the video *Demet's Moments* the girl Demet holds two stemmed cherries suspended until they hang more or less immobile in front of her eyes. Her scope of vision keeps changing in the process, the center blanked out by the dark disks of the cherries. What Demet sees is determined by the swaying contours of the fruit. This video could stand as a metaphor for the way in which Daniela Keiser shifts perception using the most varied devices and images.

But – that is only part of her artistic approach. Shifts in perception are not only dealt with in physiological terms. Coupled with them is an interest that leads sometimes more, sometimes less explicitly to changes in perspective that take a specific direction. This interest is reflected in her *Archives of the Sciences*, a collection of slides that Daniela Keiser rescued from a public library and has continued to enlarge. The collection was originally designed as a source of visual material on foreign cultures for educational purposes. Today the artist uses these slides in her work with the intention of moving foreignness into the image and thus into our field of vision. Another example of this interest addresses the medium of language, more precisely, the process of translation, as demonstrated in the two works, *Southeast above You* and *Felloni & Buonvicini*. The changes and reinterpretations that a text undergoes on translation and transformation into different languages and cultures are all the more conspicuous and compelling in the understated context of Keiser's presentations.

Actually it is too narrow, perhaps, to speak of a consciously targeted interest in content that is related to shifts in perception. One could also speak of curiosity, of a dispassionate and roving but distinctly stubborn curiosity.

Another salient and potentially disconcerting feature of Daniela Keiser's art proves on closer study to be perfectly logical and stringent. I am referring to the disparate appearance of her works due to the diversity of media, including language and music, an appearance that is underscored by the fact that many of the works involve their spatial environment and therefore change from site to site. Indeed, the common ground that unites this oeuvre does not reside in the concrete work of art, but rather in the process that it sets in motion: shifts in perception and changes of perspective. This is what structures the work: the constantly changing juxtaposition of fleeting, elusive images and almost crystalclear flashes of impressions – an experience that can occur when travelling in foreign territory.

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