

The viewer completes the work

Janet Cardiff – Clip 16

Janet: I think that George and I like to have our work experienced on many different levels, so that a cinema theorist can enter into *The Paradise Institute* and write about it in a particular way, but someone... like, one of our parents can go into the piece and have fun with it. Or a ten-year old child can go in and have fun with it in a different way that doesn't make them think about ideas of reality or cinema history or how we're making it into a cubist experience of cinema, or things like that... I think for any art piece, it wouldn't be complete without a spectator, but for our pieces the spectator takes a more active role. In the audio walks, they end up walking and following instructions and they sort of make the piece, complete the piece because they make their decision: if I say, "Turn right here and they miss that turn and go right some place else, then it's a completely different piece than if the next person turns right at the proper spot...but it really changes according to how fast they walk and what they are concentrating on and what their memories are, because I think for George and I we really create pieces where the text sort of refers to ideas and memories that the viewer might have. We try to talk about things that might trigger your memories of something else.. It's much easier because you can see the screen and the audio pieces are visual. So you can move them

around and change them, and put them on a different track. You can have thirty tracks and push them down to two tracks...

George: I think when we are developing a work or working on a piece, we are also thinking what a viewer will get out of it and how the experience will affect them. So, with a piece like *Paradise*, we were really trying to scare them and move them emotionally as well as intrigue them, I think, as well as being entertaining, I guess