

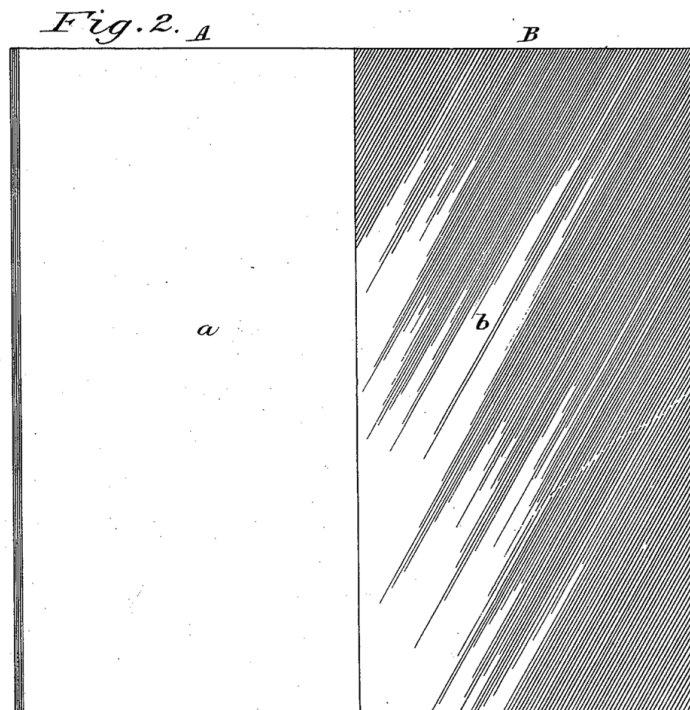
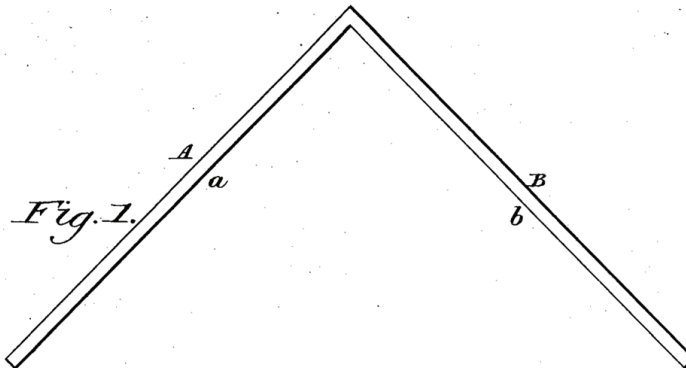
(Model.)

J. J. HOOKER.

MIRROR FOR OBTAINING TRUE OR POSITIVE REFLECTIONS.

No. 370,623.

Patented Sept. 27, 1887.



Witnesses:
William D. Conner
David S. Williams,

Inventor:
John J. Hooker
by his Attorneys
Howden and Sons

AYTOS

Francesca Aldegani - AYTOS

Mn. 01374083

Diploma Project for Winter Semester 2018/2019

Department of Site Specific Art

Diploma supervisors:

Univ.-Prof. Mag. Arch. Paul Petritsch

Univ.Ass. Mag.phil. Georgia Holz

Cover image:

Drawing from the non-reversing mirror patent by J.J. Hooker, Mirror for Obtaining True or Positive Reflections, 1887 and AYTOS graphic.

AYTOS

AYTOS

Etymology,

from the Ancient Greek αὐτ (aû, “back, again, other”) + τόν (tón, “the”).

AYTOS is the Latin script transliteration for the Ancient Greek term AUTOS.

TRASLITTERAZIONE CARATTERI GRECI			
α = a	η = h	ν = n	τ = t
β = b	θ = q	ξ = x	υ = y
γ = g	ι = i	ο = o	φ = f
δ = d	κ = k	π = p	χ = c
ε = e	λ = l	ρ = r	ψ = j
ζ = z	μ = m	σ,ς = s	ω = w

From Dictionary.com

auto-¹,

a combining form meaning “self,” “same,” “spontaneous,” used in the formation of compound words:

autograph, autodidact.

Also especially before a vowel, aut-.

Origin of auto-¹

Greek, combining form of *autós* self

From Treccani Dictionary

àuto-1 [dal gr. αὐτός «stesso»]. – Primo elemento di parole composte derivate dal greco o di formazione moderna, nelle quali significa «di sé stesso» (per es., autobiografia, autodifesa, autoco-scienza, autoconsapevolezza, autocritica, autostima), oppure «da sé, spontaneamente, con mez-zi propri, che avviene o si compie o funziona automaticamente» e sim. (per es., autogestione, automobile, autodidatta, autoaccensione, autocombustione). In rari casi significa «stesso» nel senso di «uguale, medesimo» (per es., autoico). Dei molti termini formati con questo prefisso, data la sua notevole produttività, sono stati registrati qui di seguito soltanto quelli più frequenti nell’uso e quelli che, per la specificità del sign., hanno bisogno di una, sia pur breve, definizione o descrizione.

Historical acknowledgment

In 1887, an English man called John Joseph Hooker invented and patented a mirror whose main feature was to give back a non-reversed image. The mirror is known as Non-reversing Mirror or Positive Mirror.

In the same year and during the following decades, an Austrian man called Sigmund Freud developed a new science called Psychoanalysis and thereby formed the basis for modern Psychology.

Short Description

AYTOS is a collection of totems and entities based on the process of the construction of the Self, the meaning of the modern Self and the implication towards the recognition of the construction of ones identity. AYTOS is proposing an experience, which is based on the inner process of my personal research and development.

About Site-specificity

This work is related to the space, in which is going to be displayed in the circumstantiality of a specific moment. It is not possible to repeat it under the same conditions. This is for me one of the main features of a site-specific work. Its value and originality are unrepeatable, impossible to be reproduced under the same circumstances. The site-specificity is bound with the synchronicity of a certain time in a peculiar place. This is the focus and main approach of my artistic practice.

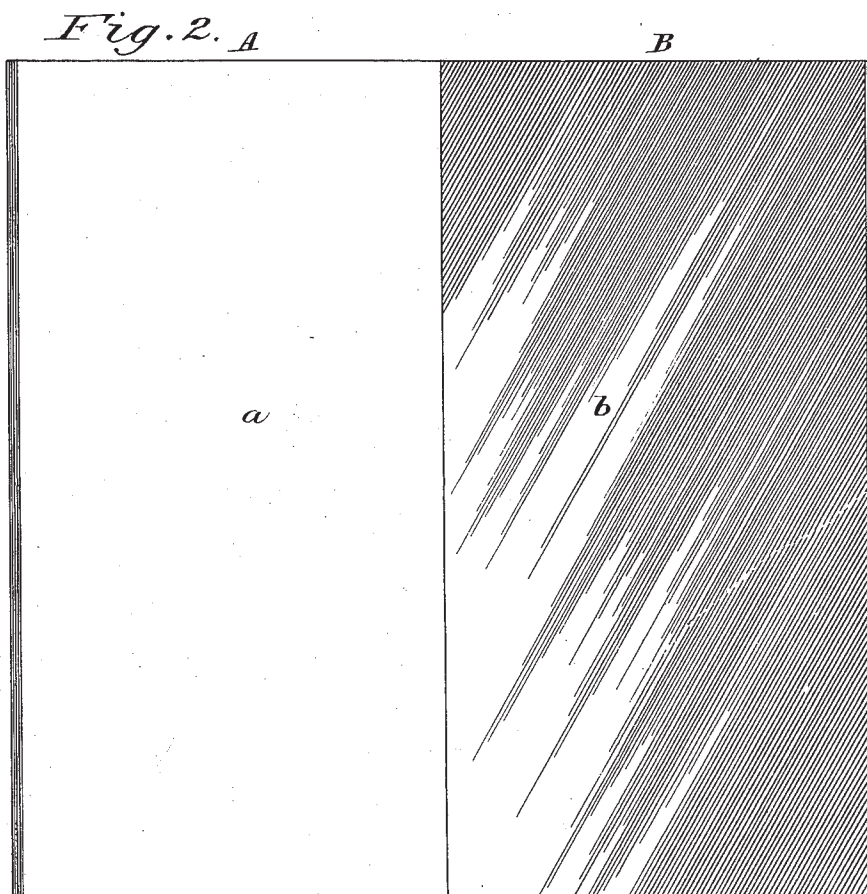
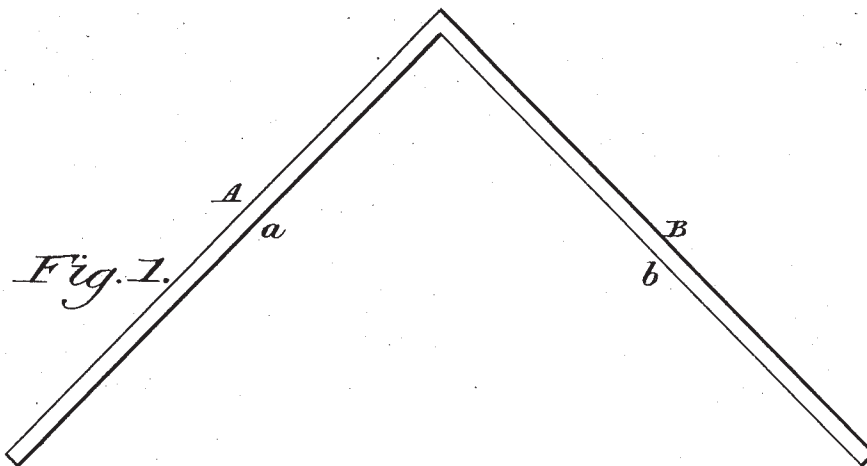
(Model.)

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UNITED STATES PATENT OFFICE.

JOHN JOSEPH HOOKER, OF TIDESWELL, COUNTY OF DERBY, ENGLAND.

MIRROR FOR OBTAINING TRUE OR POSITIVE REFLECTIONS.

SPECIFICATION forming part of Letters Patent No. 370,623, dated September 27, 1887.

Application filed August 25, 1886. Serial No. 211,808. (Model.) Patented in England March 12, 1886, No. 3,517.

To all whom it may concern:

Be it known that I, JOHN JOSEPH HOOKER, Catholic priest, a subject of the Queen of Great Britain and Ireland, residing at Tideswell, in the county of Derby, England, have invented certain new and useful Mirrors for Obtaining True or Positive Reflections, (for which I have made application for patent in Great Britain, No. 3,517, dated March 12, 1886,) of which the following is a specification.

My invention relates to mirrors constructed to give to persons looking into them true, or what may be termed "positive," reflections of themselves and of objects placed within their field or scope of reflection, and refers to the form of mirror whereby such effects are obtained, and not to the material of which mirrors may be constructed. In mirrors at present in use the reflection of an object is obtained from a single reflecting-surface, which for all practical purposes is a level or flat surface. Such mirrors, instead of giving what I term a "positive" reflection, give what may be termed a "negative" reflection. For instance, a watch would be reflected with the position of the figures and motion of the hands reversed, printed matter would be reversed by negative reflection back to the fac-simile of the type from which it was printed, and similarly the features, limbs, or movements of the human body are reversed by reflection from left to right and right to left.

The object of my invention is to produce mirrors of a kind suitable for ordinary use or enjoyment which will give to persons looking into them true or positive reflections of themselves and of every object within their field or scope—that is, persons would see themselves reflected exactly as they appear to others, a watch would be reflected with the position of its figures and the motion of its hands not reversed, and printed matter would appear in the mirror as on the paper, and similarly the features or limbs and movements of a human person would appear in the mirror exactly as they appear in reality—that is, the right arm of the real figure would appear as the right arm in the reflected figure, and so forth.

The accompanying drawings illustrate a mode of constructing a mirror according to my invention.

Figure 1 represents a top view, and Fig. 2 a front elevation.

I provide two flat reflecting-surfaces, A B, meeting at accurate right angles, or at any angle which is an exact equal division of a right angle—such as one-half, one-fourth, or one-eighth of a right angle—which may, if desired, for convenience of construction, be made up of two separate flat reflecting-surfaces fitted to each other, so as to form two planes meeting so closely as to touch each other, without any frame-work intervening, at accurate right angles or equal divisions of a right angle, as above mentioned, or, if desired, the two planes meeting at the required angle may be parts or wings of the same reflecting-plate, the object being to obtain two reflecting-surfaces converging and meeting at accurate right angles or equal divisions of a right angle, as above mentioned, the reflection being obtained from the inner or converging surfaces, *a b*. These two surfaces form the mirror, which gives within one or more of the reflected angles the true or positive reflection of any object within its field or scope, as already described. These positive mirrors necessarily contain two or more negative mirrors, and the negative or the positive reflection may be obtained, as desired, by either changing the position of the mirror or by changing the position of the person or object placed before it.

These mirrors may be used for all purposes for which the ordinary looking-glass is used. They may also be placed in shop-windows or other places for exhibiting articles, the appearance of each object placed within the range of reflection being multiplied by four or more, while the show-space—supposing the angle to be the accurate right angle—is increased to the square of the frontage, thereby producing very effective results.

I claim—

The herein-described compound positive reflection mirror, consisting of two converging reflecting-surfaces meeting closely at the in-

tersection of their planes and rigidly connected at an exact right angle to each other, or at an angle which is an exact equal division of a right angle—such as one-half or one-fourth
5 or one-eighth of a right angle—substantially as herein set forth.

In testimony whereof I have signed my name

to this specification in the presence of two subscribing witnesses.

JOHN JOSEPH HOOKER.

Witnesses:

PHILIP HEATON FLINT,

MICHAEL HIGGINS,

Both of Tideswell, Stockport.

The legacy of the positive mirror

His name is John Walter.

John Walter is producing a version of the non-reversing mirror one century after John Joseph Hooker's patent with a registered mark under the name of True Mirror.

This kind of mirror is basically obtained by matching two traditional mirrors at a perfect inclination of 90°.

John has been investigating this tool for more than twenty years and he discovered technically how to eliminate the line of connection between the two traditional mirrors. By doing this, he created a unique surface. As a consequence, the one-surface appearance minimalizes automatically the noise of "something false" read by the human brain system.

This system constituted by small hidden screws is making the difference. Because the apparently identical image is produced, it is very difficult to read the non-reversed concept. Most of the time, people with a quite balanced level of symmetry in the face cannot find any difference. Reactions are quite variable, conflicting and unpredictable.

The full-length non-reversing mirror provides a full-body experience about ones personal moving approach in the space and a new hint how to read one's own interaction with the others, when "the other" is oneself. It is a very complex and challenging tool where one's own beliefs could eventually be broken from a missed perspective.

Device is not a Tool- Tool is not a Device: Digital Minds on Analog Dreams

John Walter explains the True Mirror: <https://www.youtube.com/watch?v=p993EBzrzYM>

Selected comments related to the video:

Aqsa Shah:

True mirror shows my face asymmetrical while in real they say its not even A half percent of the true mirror..
True mirror shows me the way camera does lol and that's absolute lie. I wont be fooled through this. People say they do not see me the way true mirror shows me so i'm not believing that. Stop making fool out of people .. Its A big dislike
9 likes

RESPONDER

Aaliyah X:

Aqsa Shah omg thank god my face looks hella lobsided and my eyes are uneven and ugly in the true mirror and on camera
4 likes

RESPONDER

Aaliyah X:

I really do hope people dont see me that way or I'm fuked for life lmaoo
5 likes

RESPONDER

Aqsa Shah:

These people are highly obsessed with popularity. They can do anything possible to gain popularity even if it disheartens you they don't care. If it came to true mirror or pictures no one would remain beautiful/handsome at all in this entire globe believe me.

4 likes

RESPONDER

John Walter:

I'm sorry that you see such asymmetry in your face... it's really not there, it's only your perception that is causing it. Whatever you see in terms of asymmetry in the backwards mirror is all that is really there...but because you are seeing your asymmetries on the opposite side and direction, the effect gets essentially doubled. Also, if you hold your head at any angle, which most of us do, your face is going to be pointing in the opposite direction from what you are doing, and you can feel lopsided. It's perception, not reality, and the fix is simply to get used to the newer version. It's all that we see - we don't have the contrast in our heads making this same lopsidedness. But what we do see, and what the True Mirror can show you, is how you use your face and features to communicate...and those expressions are naturally asymmetric anyway, especially in our eyes. We can read each other's expressions pretty accurately because the left is always on the left, the right on the right. Now you can read yourself the right way too...and this is the real reason to get used to your new true reflection...it's all of you, not just your body and face. Knowing what you are, who you are, what others see in you... these are all really valuable keys towards better self-realization, as opposed to always having a doppelganger version of you that only you see, and which only comes into existence when you make eye contact in a backwards mirror.

8 likes

RESPONDER

Aqsa Shah:

John Walter thank you for making it clearer to me. I appreciate. It was that simple but not every one can get that easily through it. You really helped. God bless.

4 likes

RESPONDER

Yung Pac:

Just accept that you're not attractive as you think you are please. A mirror is flipped, a true mirror isn't

RESPONDER

Aqsa Shah:

@Yung Pac no i wont (laughing emoticon)

I like

RESPONDER

John Walter:

we are all attractive, or can be. Attractive is as attractive does. How many times have you seen someone physically beautiful but horrible inside, and vice versa, someone physically ugly but beautiful inside. Whatever your physical appearance, it is up to you to find and embody the principles that reflect and portray your true truth...which at its core, is astonishing...you are a human being, not an insect, a child of God, not an evil thing, a dynamic force of nature, not a brick. Seek and be the best you can be, and most will find you attractive and appealing.

3 likes

RESPONDER

Kay lan:

Girl you're beautiful, don't let this hinder you.

1 like

RESPONDER

Alexander Kappanadze:

Every one of you look the same in both mirrors, the difference is, you get used to what you see in your regular mirror, you get used to your asymmetries and your brain evens them out, but when you see yourself in the non-flipped mirror, the true mirror, you all of a sudden change sides which stops your brain from being able to even your asymmetries again all of a sudden. That's the reason you would find yourself less attractive in a true mirror, it's the same way with front camera selfies, it flips the image, thus it makes you look way less attractive to YOURSELF, other people would view you exactly the same. That is one of the reasons people would rather use instagram selfies since it doesn't flip the image.

3 likes

RESPONDER

Alexander Kappanadze:

Also, to confirm what I'm saying, you can take someone else's image and flip it, I'm sure they won't be less attractive to you, but if you showed it to them, they would see a huge difference.

RESPONDER

Alex Worm:

If you would stop seeing yourself in regular mirrors and just true mirrors for some time, seeing yourself again in a regular mirror, the effect would be the same, it's just our brains fooling us, just like listening to our own recorded voices

RESPONDER

Bruce Marshall:

I made a true mirror and the chances weren't different at all, I looked exactly the same. Does this mean my face is symmetrical?

RESPONDER

Alexander Kappanadze:

@Bruce Marshall, you can't look "exactly the same" most of the people have hair bent on either side, maybe if you have a shaved head and pretty symmetrical of a face you wouldn't notice much difference

RESPONDER

Watcherwoman:

So a photograph of you is the same as a true mirror image?

3 likes

RESPONDER

John Walter:

Not really, and for a number of key reasons. The first is that a photo is static, you are not. Whatever expression you take a picture of is just a snapshot, whereas a real expression (especially a smile) is attached to all of the reasons you are smiling, and has a beginning, middle and end. That's how we see you, in an animated fashion, vs the static one-time photo. Also, you are a 3D being, a photo is usually 2D and much smaller. Finally, you are usually looking at a lens and posing for that snapshot. Lenses don't interact, which is part of the reason we have such static camera smiles... I remember a long time ago, long before True Mirror, when

I would get really frustrated that I never could capture the true magic of a person's smile on film...and it's pretty sad really...we never get to see the fullness of our best expression. The True Mirror does a pretty good job of showing it, in real time, in 3D, at full size, and interactively. One caveat though - you have to show up to see it...if you just stare, it's not going to be much different except for feeling asymmetric. Seeing the magic (aka charm) of your natural smile? You have to really smile at yourself to see it. Backwards mirrors, the smile fades in a couple of seconds, in a True Mirror, that smile can actually grow and really explode in to the full OMG version of you, when you see how truly amazing you are. :)

2 likes

RESPONDER

Watcherwoman:

Thanks for that. Fascinating study.

1 like

RESPONDER

zakshei:

You looked the same in both mirrors.

2 likes

RESPONDER

John Walter:

the difference is more noticeable to myself and the communication dynamic that happens when you make eye contact with your eyes reversed and non reversed. When you look at your hair stylist in the mirror, you can still communicate at some level, but when you look at your own eyes, they get altered immediately, and therefore your response. Smiles in particular simply don't work in backwards mirrors because the eyes don't carry the right message.

RESPONDER

Dela Official:

DEAR JOHN... honestly - I SAW 2 DIFFERENT PEOPLE, in those 2 mirrors! Definitely - not the same person!

1 like

RESPONDER

7'Sinister:

Pls answer me! When I'm looking in a normal mirror, my face is very symmetrical. But when I found out that something is called True Mirror, I decided to download an app and use my rear camera on my phone, and my face looks very asymmetrical and strange.. is it the camera on the phone that is causing that, myself, or is that how I truly am to others??

RESPONDER

Kyvzy:

Look if you don't see the difference you're either good looking as your face is symmetrical but for some of us one eye is bigger than the other your hairstyle looks different and it makes people think wow this whole time I thought I looked decent and after seeing my true self I have a bigger eye or my eyebrows are pointier and so on. we all have flaws and the mirror flips it so we get used to a better looking version of our selves

RESPONDER

Angel Navarro:

Well I just notice that I have a cheek much more bigger than the other but nothing that a Bichectomy (Buccal fat extraction) can't solve, I look the same in the rest.

RESPONDER

bruce marshall:

I put paint on my right cheek then took a cd and placed it on my bathroom mirror on an angle looked through the cd and the paint was shown on my left cheek is that a true mirror effect?

RESPONDER

bruce marshall:

And i noticed no difference whats so ever i looked exactly the same

RESPONDER

THE LONDON CHANNEL:

So your just looking at a reflection through a reflection?

RESPONDER

John Walter:

Yes, its a double reflection, where the two mirrors simultaneously re-reverse the image, sending two images back at you, which incidentally creates a 3D effect as well as being true. Above and beyond that, when you make eye contact with yourself this way, you establish that incredible feedback loop to yourself, but without the information distortion that flipping left and right creates, thus allowing yourself to communicate who you are and how you are to yourself with accuracy. Expressions stay correct, so your response can be correct, in the same way someone else would respond to you through your expressions. Smiles in particular work really well in the True Mirror, because the reason for the smile is in the eyes. Flipping your face in a mirror changes that meaning into something that doesn't feel genuine, and within seconds your smile will fade. Literally everyone's smiles fade in a mirror; you simply cant hold it for more than 5 seconds. However, in a True Mirror, they actually can grow and develop into a full "OMG" I cant believe im seeing that sparkle in my eyes! Pretty magical to witness. Beyond a pretty neat party trick, its actually quite significant - so much of our negative self-images could be traced to our difficulty with this backwards mirror version, which really doesn't exist in reality. It only happens when you make eye contact with this altered version of you, but its been going on since childhood - ubiquitous, unchallenged and solitary. Fixing it with a True Mirror is like putting on glasses and seeing how good the clear view of you is!

i like

RESPONDER

Craig Marduk:

I look so ugly in the true mirror, my face looks like i been suffer from stroke

About “Das Unheimliche” or “The Uncanny”

[...] Quando dico io, dico sempre in certo qual modo uno pseudonimo. Occorre infatti non confondere l'identità con l'ipseità, l'idem con l'ipse, la ragione che l'Io dischiude e la follia che la sottende. Per sottile che sia, la traccia linguistica, che ancora conserva la memoria della grande sofferenza, va approfondita. La sua debolezza non deve trarci in inganno, perché sotto l'apparente sinonimia di due parole si cela la più grande delle differenze, quella tra l'uomo e Dio.

“Nella notte - dice Eraclito- l'uomo accende una luce a se stesso”. Prima del Sole platonico che risveglia le differenze nel mondo, sottraendole all'indifferenza delle tenebre, la luce eraclitea sottrae l'uomo alla sua indifferenza e alla sua indistinzione. Nasce l'Io con la sua ragione come differenza dalla follia che lo ospita e ciò vuol dire che prima di un esodo dal mondo l'esistenza è un esodo da sé. È l'autos greco che afferma la sua auto-nomia, la sua legge (nomos) a se stesso (autos).

Ma questa autonomia apre subito un conflitto tra ciò che l'Io è e ciò che non è, tra l'Io e l'altro dall'Io. Non c'è infatti autos se non in relazione a un eteros, perché senza l'altro non c'è Io che possa affermare se stesso. Prima degli “altri” che sono fuori di noi, l'altro ci abita intimamente, come ciò: che l'Io non è, perché da lui è separato. L'esteriorità è già dentro di noi, perciò la possiamo proiettare “fuori”, sugli “altri”.

Ma già qui il linguaggio cede perché è il linguaggio dell'Io, e con questo linguaggio non si può parlare dell'Altro, se non abitando la metafora in rovina, la sua rovina, perché solo andando in rovina le metafore portano fuori (meta-foreign) dal proprio luogo, verso il Luogo da cui i luoghi si dipartono. [...]

Excerpt from *Il gioco delle opinioni*, chapter 9, lo sguardo di Medusa, Uberto Galimberti, Feltrinelli, 2008.

[...] Royle's novel belongs with certain other contemporary works that trace the rhythm of what could be called a cardiogrammatology. I am thinking here not only to the writings of Jacques Derrida but also of Jean-Luc Nancy. The great twentieth-century philosopher of the heart, Nancy is of course also (at least to my knowledge) the first great philosopher to have had a heart transplant. His book *The Inoperative Community* includes a remarkable essay called 'Shattered Love', a shattering text about the heart. It is a sort of love letter of sorts, about the strangeness of the heart but also about the heart as what dictates the love of thinking, the love of writing, the very possibility of literature or philosophy. Nancy proposes: 'the heart is not an organ, and neither is it a faculty. It is: [the fact] that I is broken and traversed by the other where its presence is most intimate and its life most open' (p.99). To feel and think the heart today, in one's heart, from the heart, is to engage with the matter of the heart as other, as the workings and the passion of a foreign body, as what is not and cannot be reduced to a subject. Nancy writes:

in its modes of affirmation and negation, the heart does not operate by reporting its own judgment to itself (if it is a judgment). It does not say 'I love', which is the reflection or the speculation of an *ego* (and which engages love neither more nor less than the *cogito*), but it says 'I love you', a declaration where 'I' is posed only by being exposed to 'you'. That is to say the heart is not a subject, even if it is the heart of a subject. (p. 89)

Alongside this, we might consider an extraordinary little text by Derrida entitled ‘Che cos’è la poesia?’, which responds to the question ‘what thing is poetry?’ by suggesting that this is in some sense the same as asking ‘what is memory?’ and ‘what is love?’ It is a matter of the heart. ‘Che cos’è la poesia?’ suggests that at the heart of the poetic, and of love and memory in general, is the desire to ‘learn by heart’, to take something within oneself and keep it. Derrida writes:

I call a poem that very thing that teaches the heart, invents the heart, *that which*, finally, the word *heart* seems to mean and which, in my language, I cannot easily discern from the word itself. *Heart*, in the poem ‘learn by heart’ (to be learned by heart), no longer names only pure interiority, independent spontaneity, the freedom to affect oneself actively by reproducing the beloved trace.

No art without the heart, but the heart names nothing human and is, as Derrida goes on to make clear, inseparable from ‘a certain exteriority of the automaton’ (p. 231). One’s heart, even or especially when learning by heart, is never one’s own. At the heart of desire, of the desire of write, of the desire to remember and of the desire to appropriate, to have as one’s own, to have as one’s own thing, is the otherness of a foreign body, a mechanical and deathly power of repetition.

Excerpt from *The Uncanny*, chapter 12 The Double, Nicholas Royle, Manchester, 2003.

A Conventional Reflection

It seems relevant to me, since this substantial difference between two mirrors and the opposite approaches has been pointed out, the idea that in our daily life we are dealing with our self-image, that is a reversed product of our own self. We are watching somebody who does not exist in this world. As we all are given this reflection for granted, it is not an easy task to even understand the implications of the missed potentiality. Language is making this very clear by naming the traditional mirror “negative mirror,” and the non-reversing one “positive mirror”. There are in this matter two things which are missed: the first is the positive mirror as a tool of investigation, easily accessible and available, the second is of course the image, which this tool is generating. In fact the point is clear to me, as the positive mirror has been denied in the development of our society for some reasons that must be searched in a deeper layer of the political development of modern society. I see this absence as a political assertion.

This is why talking about perspective can be in this case extremely honest but also has to be done carefully. Nobody wants to hurt anybody and nobody wants to be hurt by anybody either. Why do we need to have an opposite image to ourselves to deal with? I’m not suggesting here to ignore our opposite, our alter ego so to speak, but maybe to consider the idea to de-oppose it to, in fact a more genuine/real image. After all, that person we are used to seeing in the mirror does not inhabit the real world. The learning process of self recognition could generate a positive impact. The vision of a model of society, which could be replaced then, is not clear and also unpredictable, and it is a study of possible new or ancient worlds. What is more important than forecasting futuristic scenarios is the idea of providing a missing tool in our daily-life as a gesture of inclusion into our complex being.

It might sound odd, or even contradictory, but the empathy that I’m referring to is always towards oneself. The empathetic experience towards the others always requires an action, in which identification is playing the main role. Identification can be dangerous when not softened with emotional intelligence. This is the kind of empathetic model that I believe the positive mirror can provide, a tool capable of improving our own self-awareness and the ability to understand the needs of others without forgetting about our own. Providing a new spatial sensitivity, the coexistence inside our body and inhabiting the outer space at the same time. It is an egoistic model providing to clarify that the egocentric vision is a concept that needs to be demystified and freed from the negative connotations of selfishness.

Description of Installation

AYTOS is a collection of totems and entities based on my own investigative process. I think of this work in terms of fragility, development and out-of-body perspective. The way I have been affected by normal everyday occurrences layed the foundation for how I've learned to read space and reality while weaving the construction of my Self. This process is building my own beliefs, which are active parts of my creative journey. The space between one breath and the next one is displayed in a sequence of rooms installations. The collection of works is made using collected materials of different sorts that have been following me for a long time, personal belongings, found objects and inherited material. In addition, there are some photographs that document a specific transitional moment regarding the Freud Museum and its library. The non-reversing mirror is the bonding agent between the AYTOS collection and the spatial circumstances, represented by the photographs. The participants or viewers play an active role in the construction of the Self.

Documentation of the Work

The following images are documenting different stages of the whole process. The order is chronological.



My full hair cut experience, Vienna, February 2016



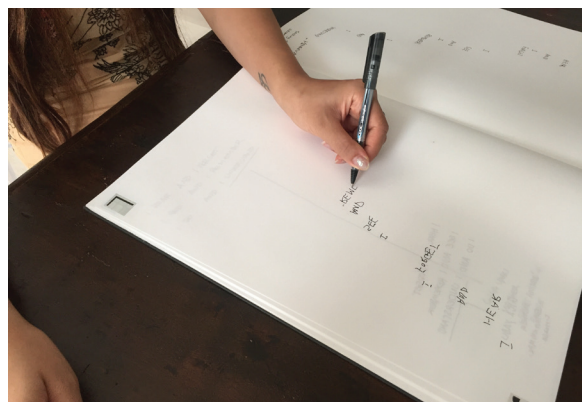
Working at one totem of AYTOS collection, Atelier OlgaPong, Pietrasanta, August 2018



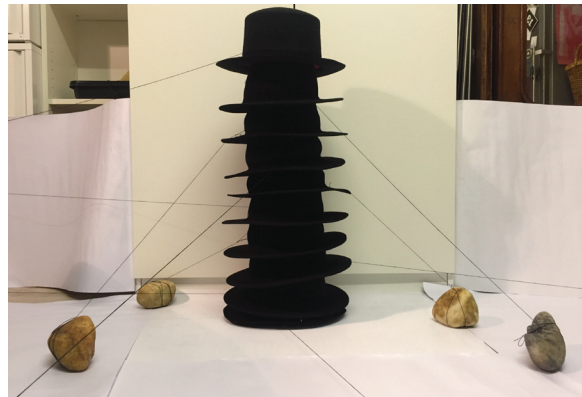
Working at one totem of AYTOS collection, Atelier OlgaPong, Pietrasanta, August 2018



Dock station with me looking at a small true-mirror (selfie), and a friend is writing on the Black Book On Dreams Of Ambidexterity (AYTOS collection), September 2018, FA Studio, Vienna



Working at the AYTOS collection, FA Studio, Viennay, January 2019



My parents writing on the Black Book On Dreams Of Ambidexterity (AYTOS collection), December 2018, Bergamo, and working on the model of the Freud library, FA Studio, Vienna, January 2019



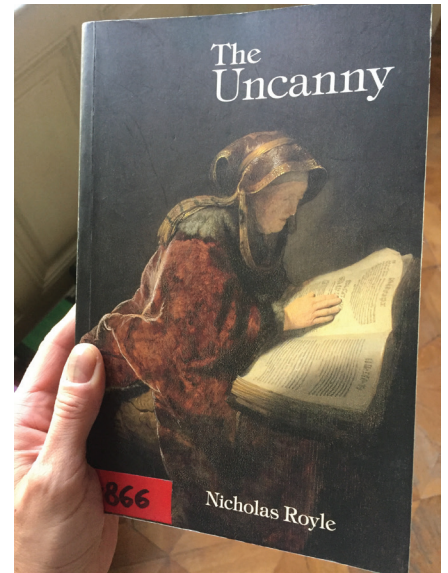
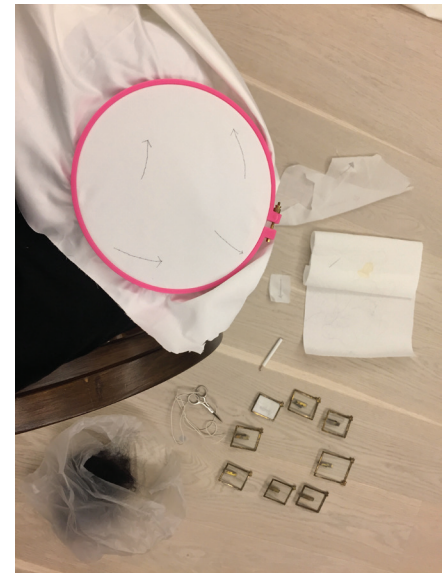
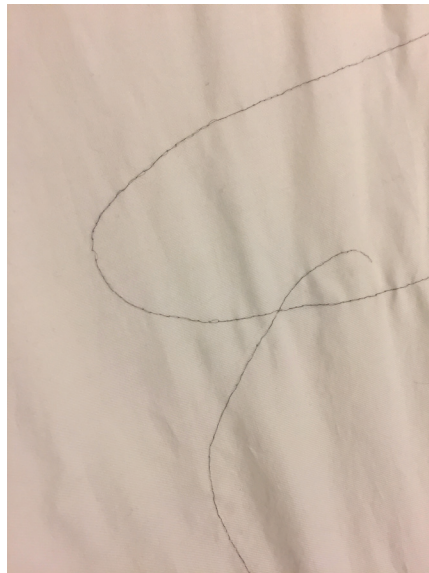
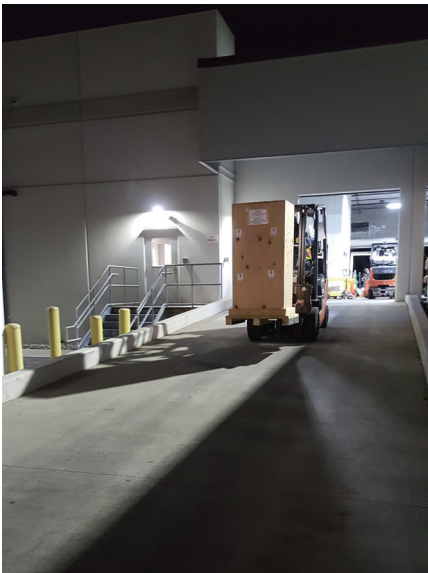


Photo documentation of the Freud library before the moving and temporary relocation for renovation of the Freud Museum, Vienna, November 2018



Mirror at the JFK Airport, New York and meanwhile working at the AYTOS collection, Vienna, both December 2018



Mirror at the Customs office Airport Vienna and the delivery service to the Freud Museum in Vienna, both December 2018

AYTOS

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t h e s p a c e a r o u n d . m e

The following two pages are attached here for the online version.
In the original printed version, they are two separated sheets from this document.

AYTOS - Kurzbeschreibung auf Deutsch-

1887 erfand ein Engländer namens John Joseph Hooker einen Spiegel, welcher ein nicht-spiegelverkehrtes Bild zeigt, und ließ diesen patentieren. Dieser Spiegel wurde bekannt unter dem Namen „Non-reversing Mirror“ oder „Positive Mirror“.

Im selben Jahr und in den folgenden Jahrzehnten entwickelte ein Österreicher namens Sigmund Freud eine neue Wissenschaft namens Psychoanalyse und legte damit die Basis für die moderne Psychologie.

In den Räumen der Bibliothek des Freud Museum in Wien wird ein spezifischer Moment in der Zeit inszeniert, der einen Übergang zwischen einem vergangenen und einem möglichen zukünftigen Szenario erlaubt.

AYTOS ist eine Sammlung von Totems und Entitäten, entstanden aus dem Prozess einer Selbstidentifikation, in Dialog mit diesem Moment und in Resonanz mit der Außergewöhnlichkeit dieses Ortes.

AYTOS 21

I have something on my left hand, something like a hair. In the attempt to remove it, I realize that it is attached, and moreover alive. I feel disgusted and scared at the same time. I pull it out with difficulty. After removing it, I notice that it is a sort of caterpillar. I am astonished by the discovery and with an unconscious gesture I throw it in the sink. One last glance at the caterpillar, while with some disgust I open the water tap, and I can see that the caterpillar is actually a small tiny person with small wings - but it's too late, the water drags it away.

AYTOS 260

I'm crossing a long corridor full of mirrors. I cannot see my reflected image. I see somebody else. I know the person that I'm looking at is not me. I think it's just a frame, a window with somebody unknown on the other side, but once I try to prove it by bringing my hand near, I realize there is a surface.

AYTOS 23

I'm in bed. As soon as I fall asleep I can't breath anymore. I begin to look for something in my mouth, to spit out, I cannot breath.

AYTOS 416

I'm at the university. I take the lift with another person. The lift goes up but I immediately feel something is wrong. The elevator opens up like a reverse spring box. The other person abruptly falls down and I barely remain standing with my hands holding on a sort of window that is facing a gangway. A person arrives, keeping me reassured while he is going to get a key. When back, putting the key in a lock, the lift flips back to its horizontal position. I get out of the elevator, with a mixture of gratuity and fear. Afterwards I think again about what happened, with the feeling that I knew it would have happened.

AYTOS 364

Suddenly, I query that I have no more idea who am I. I cannot give names to things anymore. Everything turns into indefinite dark matter, densen and sticky. A voice somewhere else says: "Gather it! Gather it!".

AYTOS 237

I'm sleeping. All of a sudden I wake up because I cannot breath anymore. I have the feeling there is something in my mouth. I have some hair in my throat. I barely keep breathing, I sit on all fours on my bed and I try to get back to a normal rhythm of breathing. I stand up, I spit out something I believe is hair.

AYTOS 7

I turn left with my bike on a small street. It is a dead end road. At the end of it, there is a house with a garden and a patio. There is a small iron arbour with a big climbing rose garden. Under the arbour, surrounded by roses, an old hoary lady spins wool rotating a spindle. She stares at me, I stare at her, petrified. I remain there for a while then I decide to leave. Some days later, I decide to come back again to have a look but there is nothing left. No traces of the rose garden or of the old lady anymore. There is only an old abandoned house.

AYTOS 104

My mouth is full of star shaped biscuits. I cannot breath anymore. I try to remove them; by doing so they seem to be growing and multiplying.

AYTOS 12

I'm feeding a whale, together with my friend. We are sitting under the water, at the end of the reef, and the whale swimming back and forward along a sort of corridor. We launch her some food and she runs for it, like a dog. There are also some dolphins. Everything is calm, friendly and quiet. I can stay under the water like a fish, but I'm still a human. I feel the happiness.

AYTOS 96

I'm at the top of a high plateau. A blind man comes out of a small pathway. We make small talk and by saying goodbye, he tells me to walk until the end of the pathway because from there the two suns can be seen.