

Introduction by the Editors to this Phenomenological Note

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The ‘phenomenological notes’ by Katja Hock entitled *Lange-Weile* presents a lens-based artistic and phenomenological practice. Whereas the consideration of this practice as “artistic” does not require any justification—it becomes evident by facing the artifacts produced by the practice—its categorization as “phenomenological” demands certain clarification. The incipient phenomenological character of *Lange-Weile* resides predominantly in the agency of the resultant artifacts for inducing a specific form of relation to the investigated phenomenon—a particular form of contemplation of selected natural environments. The static, durational video recording, preceded by a photographic inquiry which implies also a process of durational exploration and observation, instigates a variety of visual perception that mitigates both the search for the identification of singular objects and for the recognition of pre-conceived forms and meaning. The pieces resulting from the practices that constitute these ‘phenomenological notes’ foster a specific form of “aesthetic disinterest”—a positive void induced by this kind of boredom (*Langeweile* in German). This variety of disinterest provides enabling conditions for two simultaneous processes to be activated: the spontaneous expression of the observed through the recordings and the turn of the observer to her own process of observation, that is, to the presence of the phenomenon in her experience. Although phenomenological reduction might not be fulfilled through the practice presented in these ‘phenomenological notes’, this practice and the artifacts it produces create efficient conditions for the performance of such reduction.