

# ACCOMPANYING MATERIAL AM.5 INSTALLATION WORKS

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**Desert-mapping: Site-specific modes of resistance to territoriality and colonisation**

Submitted for the Degree of Doctor of Philosophy  
School of Arts and Humanities, Royal College of Art  
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# INSTALLATION WORKS

*Selected images and documentation*

NOTE TO READER:

The document 'AM.5 Installation Works' is intended to accompany the thesis 'Desert-Mapping: Site-Specific Modes of Resistance to Territoriality and Colonisation'.

Many of the works presented here are discussed in detail within the thesis; please refer to it accordingly. For further information, please contact the artist or RCA.

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**Selected images and documentation from the following works:**

*Billboard Premonition* - photographic triptych & video - 2020

*Rehearsal* - video and photography (documentation) - 2020

*On the map* - photographic image and carpet (installation) - 2019 & 2023

*REconfigured* - installation series / photographic documentation) -2021-23

*Electric Desert* - photographic images in book and installation format - 2023

*REscaled* - photography, installation series, documentation - 2022-23

I Have My Eye on You - installation and documentation - 2022

Mapping War - installation and documentation - 2023

# **BILLBOARD PREMONITION**

Photographic triptych & video – 2020



*Billboard Premonition* (video), documentation at the Plymouth Biennale 2021 © K. Yoland, all rights reserved.



*Billboard Premonition* introduces an object into the desert as a vehicle of potential hallucination, mirage or glitch in the system. Refusing to remain visible it begs the question of whether it is really there. It pushes an encounter where we are not looking for one. If the billboard doesn't exist, is it a collective illusion or the unconscious speaking? If it does exist, why is it occasionally mirroring the landscape and creating a disconnect by selling that which surrounds it? The landscape in which the billboard sits is private military land in which to gain access one must have government clearance. One must sign an acknowledgement of potential death due to ones own, or a military, accident. A visitor to this landscape is both psychologically and physically instructed as to how to perceive and interact with the space. Through the intermittent and unknown frequency of the billboards appearance, the site is confronted with itself as well as future imaginations of similar landscapes on Mars (from Hollywood, Nasa or SpaceX). As a billboard commonly functions as a space for advertising, the encounter between landscape and imagery of land-based actions forces a review of what is being sold and what is being bought. (*Billboard premonition* was first exhibited as part of the Plymouth Biennale, July 2021.)





*Billboard Premonition* (video), documentation at the Plymouth Biennale 2021 © K. Yoland, all rights reserved.



*Billboard Premonition*, photograph, 2020, © K. Yoland, all rights reserved.





*Billboard Premonition*, triptych, Blueback poster paper, documentation, 2021 © K. Yoland, all rights reserved.

# REHEARSAL

Video and photography (documentation) – 2020



*Rehearsal*, video stills, Fort Irwin NTC, 2019

**Left image:** First and last 30 seconds of the video

**Right image:** Final scenes after the attack in Fort Irwin's fake town. Slow zoom towards the Mosque.

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The installation, *Rehearsal*, explores the relationship between a frozen image and a moving image work, which reveals the surrounding context for the photograph (1). The wall papered image presents a constant and physical reminder of site and grounds the viewer in this perspective, which is seemingly an unoccupied space. In contrast, the video creates a loop between the vast desert expanse and the explosive actions taking place inside a fake desert town nearby. The encounter and movement between both states in the video provides an initial shock of violence (when viewed for the first time), followed by the sinister absurdity of the game.

The following two pages are examples of how the video replicates or contrasts with the wall photo.

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FN (1) The video is on loop, starting and ending with the same wide shot of the desert but with a slow zoom onto the central plant which slightly moves. The sound is of gun fire and helicopters. The video then cuts to a fake town and sniper attacks. The sound includes an unseen soldier describing both the attack and the US response. The desert view is just outside the fake town and the attack takes place in the centre of the town.



*Rehearsal*, details from the video installation, 2020

**Left image:** First and last 30 seconds of the video

**Right image:** Early scenes with attack in Fort Irwin's fake town.

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**Left image:**

Left wall: *Rehearsal*, video install, Fort Irwin, 2020

Right wall: *X-Steps Removed*, 2009/2020

Center wall: *Walking a Straight Line Until Submerged*,

*Destination Florida*, Florida Keys, 2019/20

**Right image:**

*Punch in Frame*, performance, Belgrade, Serbia, 2003, installation of four screens, 2020

Initial arrangements of Fort Irwin footage/imagery were part of a solo exhibition showcasing nine works exploring war, territory and control (2). Curating and installing the different works together for the first time, allowed me to examine the impact of movement, multiplicity and repetition in my process.

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FN (2) Gallery of Nantes School of Fine Art, January-March 2020.

# **ON THE MAP**

Photographic print and carpet (installation) – 2019 & 2023



On the Map, Razish (simulation village), Fort Irwin NTC, Mojave Desert, 2019 & 2021 © K. Yoland, all rights reserved.





*On the Map* (detail), Razish (simulation village), Fort Irwin NTC, Mojave Desert, 2019 & 2021 © K. Yoland, all rights reserved.



*On the Map* (detail), Razish (simulation village), Fort Irwin NTC, Mojave Desert, 2019 & 2021 © K. Yoland, all rights reserved.



*On the Map*, altered Google Map printed onto carpet, K. Yoland, 2023 (photographs courtesy of Voloshyn Gallery, Kyiv & Miami) all rights reserved.



On the Map, altered Google Map printed onto carpet, K. Yoland, 2023 (photographs courtesy of Voloshyn Gallery, Kyiv & Miami) all rights reserved.



*On the Map*, altered Google Map printed onto carpet, K. Yoland, 2023 (photographs courtesy of Voloshyn Gallery, Kyiv & Miami) all rights reserved.



*On the Map* (inside the exhibition *No Grey Zones*), altered Google Map printed onto carpet, 2023, K. Yoland (photographs courtesy of Voloshyn Gallery, Kyiv & Miami) all rights reserved.

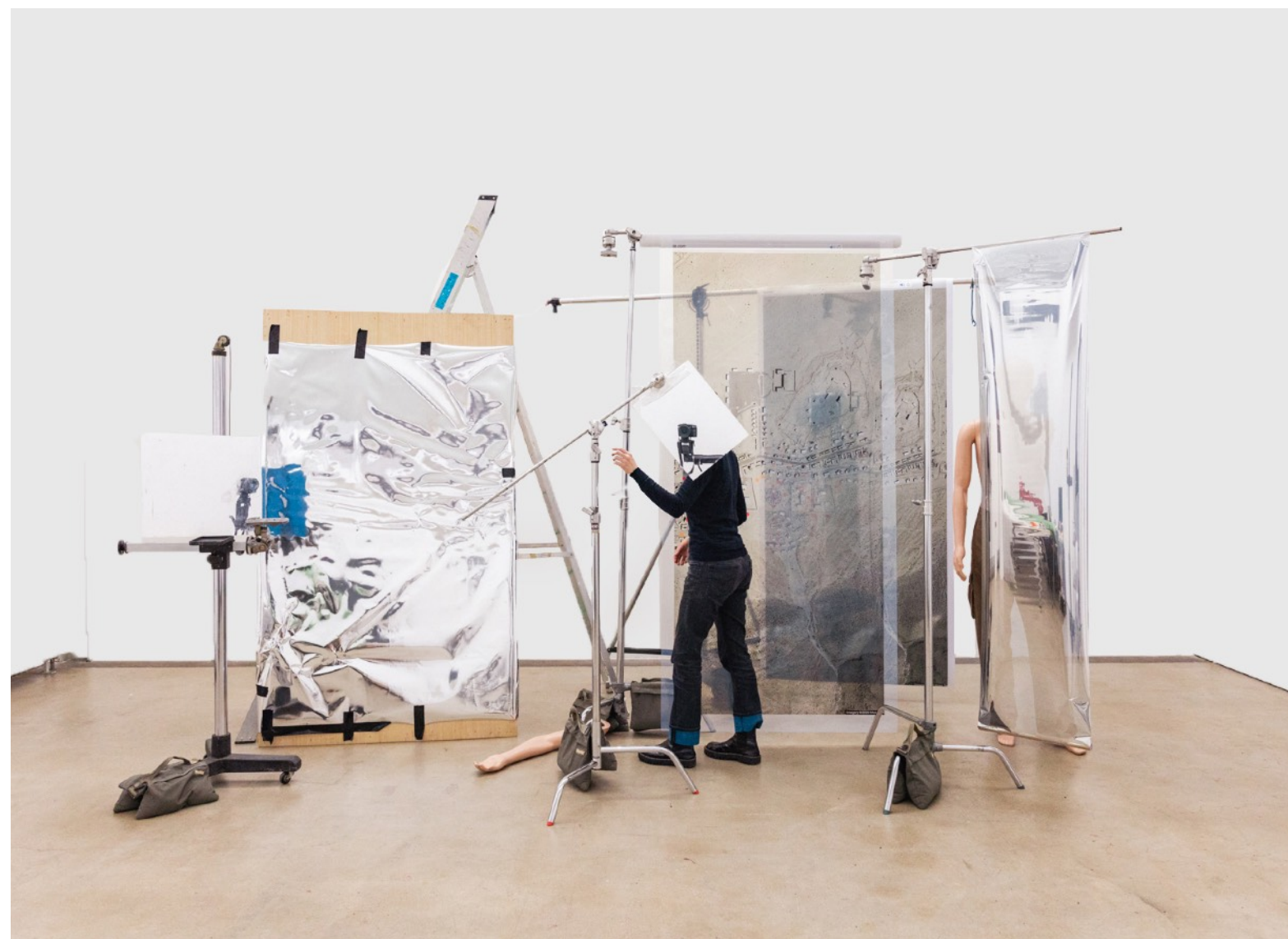
# REconfigured

Selected examples: installation series / photographic documentation – 2021-23



*REconfigured (series)*, 2021 © K. Yoland, all rights reserved.





REconfigured, installation and action performance, 2021 © K. Yoland, all rights reserved.



*REconfigured (series)*, 2021 © K. Yoland, all rights reserved.



*REconfigured (series)*, 2021 © K. Yoland, all rights reserved.



*REconfigured (series)*, 2021 © K. Yoland, all rights reserved.



*REconfigured (series)*, 2022 © K. Yoland, all rights reserved.

*REconfigured (series),*  
action inside  
installation, 2022 © K.  
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*REconfigured (series)*, 2022 © K. Yoland, all rights reserved.



*REconfigured (series)*, 2022 © K. Yoland, all rights reserved.





*REconfigured (series)*, 2022 © K. Yoland, all rights reserved.



*REconfigured (series)*, 2021 © K. Yoland, all rights reserved.



*REconfigured (series), close-ups, documentation, 2021 © K. Yoland, all rights reserved.*



*REconfigured (series), close-ups, documentation, 2021 © K. Yoland, all rights reserved.*



*REconfigured (series)*, documentation, 2021 © K. Yoland, all rights reserved.

# **I HAVE MY EYE ON YOU**

Selected examples: installation series – 2022



*I Have My Eye On You* (series), imagery includes *Zabriskie Point* (1970), Fort Irwin NTC (Google Earth and on site work) and *2001: A Space Odyssey* (1968), and *The Crucifixion of St. Peter* (Caravaggio, 1601), 2022 © K. Yoland, all rights reserved. (Image right: close-up)



*I Have My Eye On You* (series), imagery includes: *Zabriskie Point* (1970), Fort Irwin NTC, Arcology book cover (Soleri) and *The Crucifixion of St. Peter* (Caravaggio, 1601), 2022, K. Yoland.



*I Have My Eye On You* (series), close-up, imagery includes: *The Graduate* (1967), Fort Irwin NTC and *The Crucifixion of St. Peter* (Caravaggio, 1601), 2022, K. Yoland.





*I Have My Eye On You* (series), imagery includes the Apollo 11 moon landing (1969), Fort Irwin military site (Google Earth) and *2001: A Space Odyssey* (1968), 2022 © K. Yoland, all rights reserved. (Image right: close-up)

# **ELECTRIC DESERT**

Selected examples: photographic images in book and installation format – 2023



*Electric Desert* is explored through book and large scale poster formats in order to test different ways of encountering space-times (narratives, histories, politics, places, land, and bodies). The two formats offer either a (i) controlled format or a (ii) uncontrolled format for encounters. The exhibition format is fixed and cannot be revisited (except in memory or via documentation) once the exhibition is deinstalled. However, the book format can be held onto and revisited on multiple occasions over various times (forming a set of interlinking past, present, future encounters). Additionally, whilst the exhibition format fixes which images are viewed together the book format can be flicked through and create new orders and therefore juxtapositions. The exhibition format offers the addition of scale changes and height changes (on the wall) and are often larger or as large as the viewer becoming an alternative landscape.

(All images were shot in the desert.)

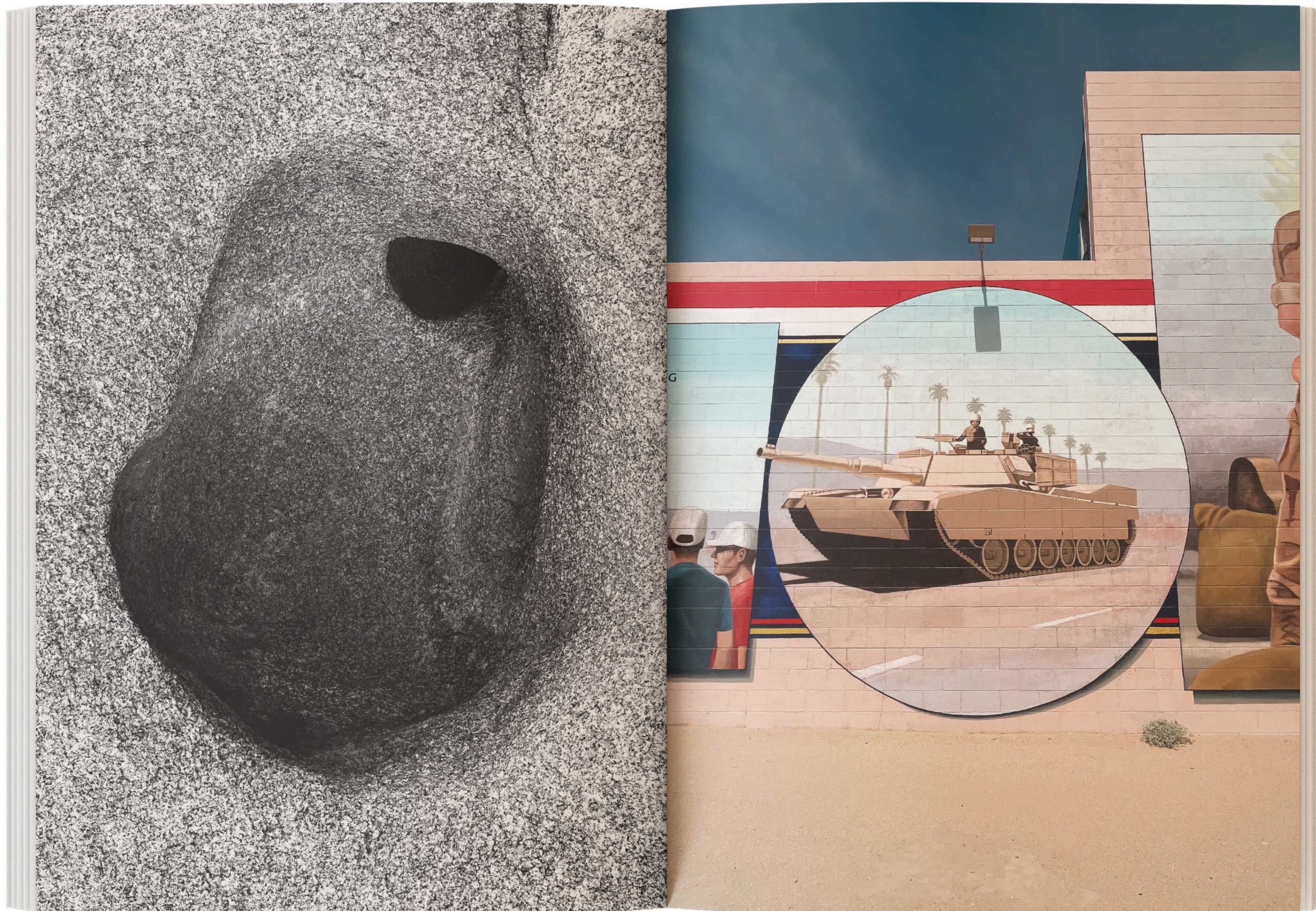
*Electric Desert*, Mojave desert, Blueback poster paper, exhibition documentation, 2022 © K. Yoland, all rights reserved.



*Electric Desert*, Mojave desert (public land and 29 Palms Marine Base supermarket), exhibition documentation, 2022  
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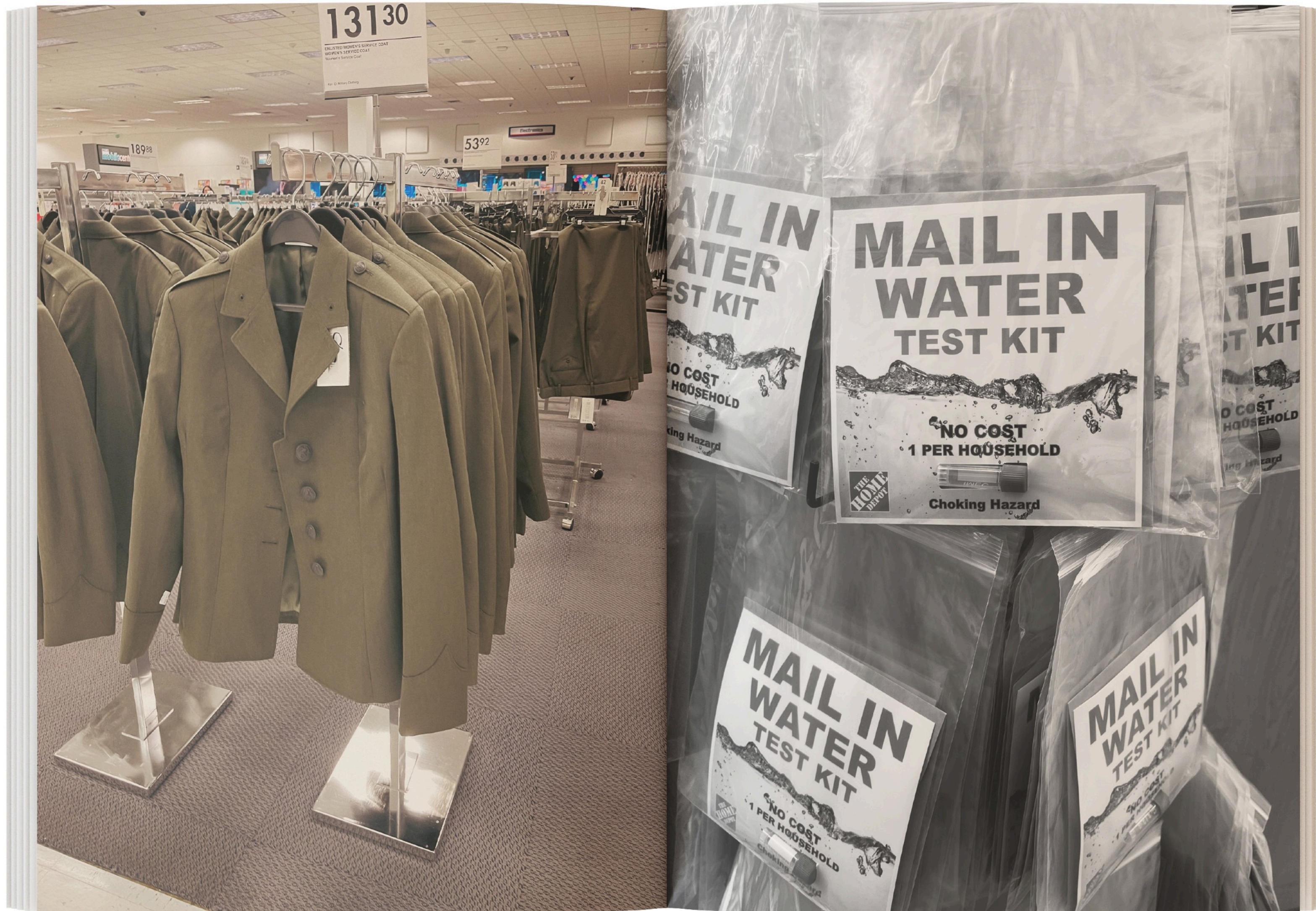
*Electric Desert*, Mojave desert (military supermarket (left), Ubehebe Crater (right)), exhibition documentation, 2022  
© K. Yoland, all rights reserved.



*Electric Desert, Mojave Desert, book format, 2023 © K. Yoland, all rights reserved.*

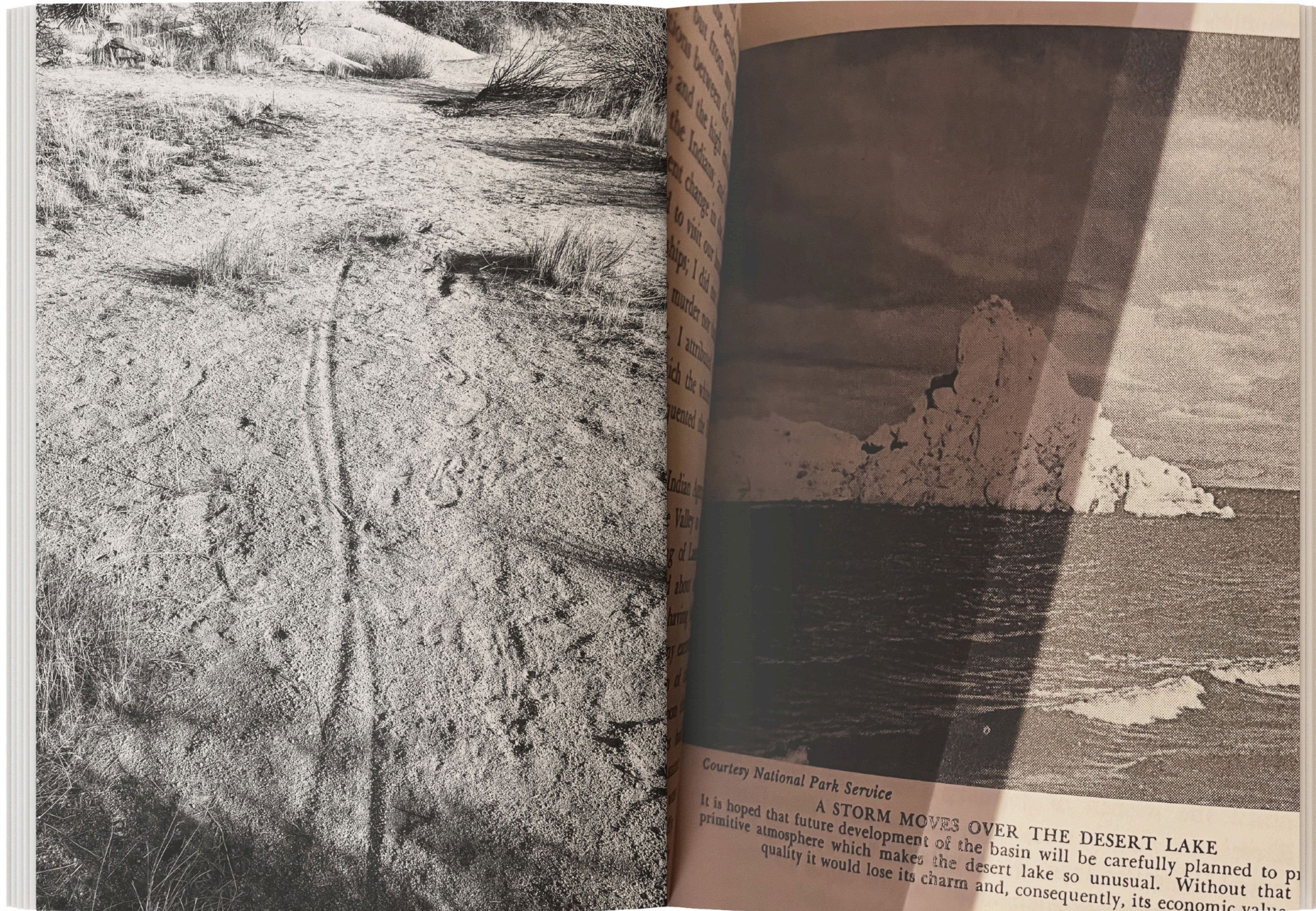


*Electric Desert, The Great Basin Desert, book format, 2023 © K. Yoland, all rights reserved.*



*Electric Desert, Mojave Desert, book format, 2023 © K. Yoland, all rights reserved.*





*Electric Desert*, Mojave desert (left) and The Great Basin Desert (right), book format, 2023 © K. Yoland, all rights reserved.

# **REscaled**

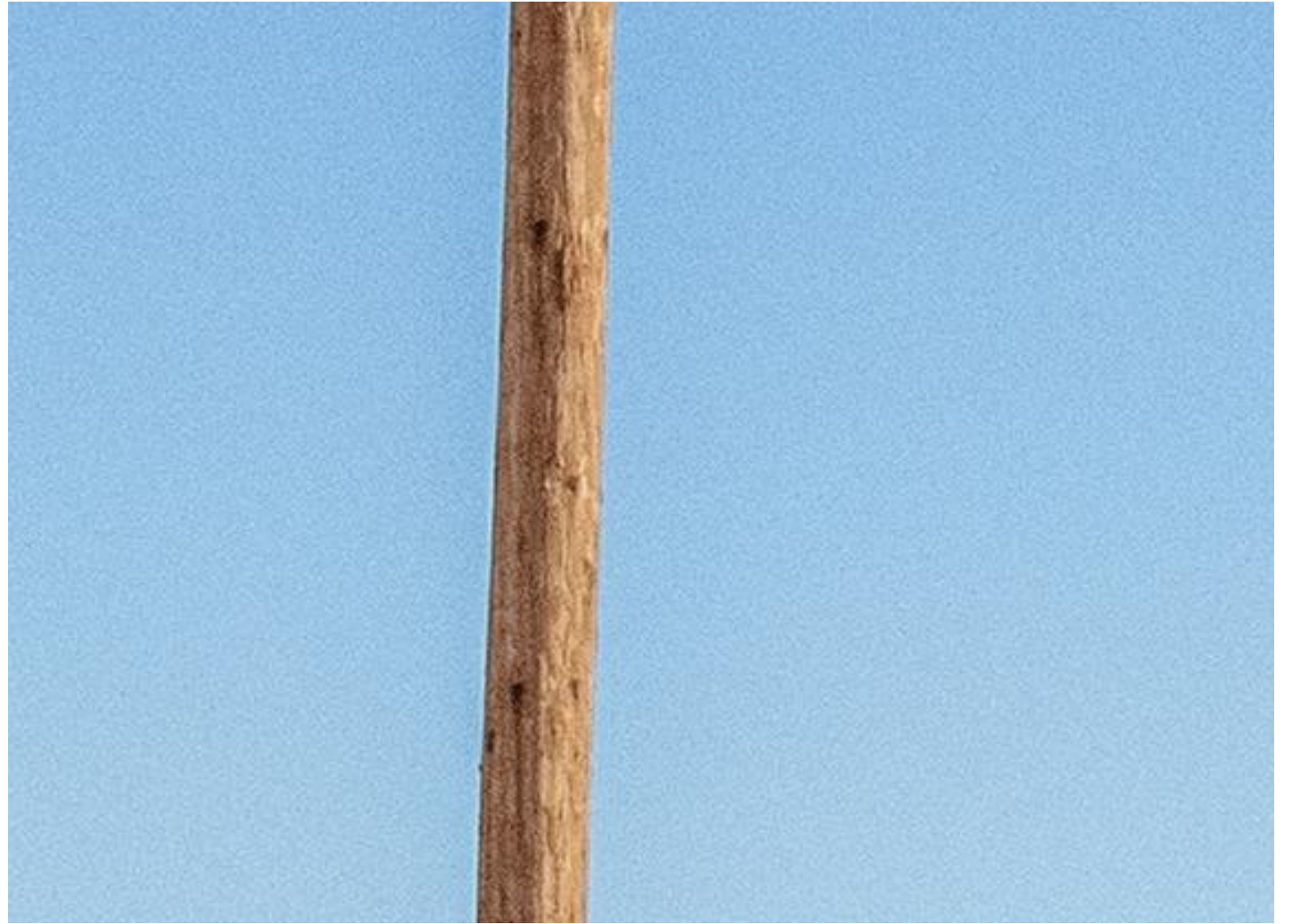
Selected examples: photography, installation series, documentation – 2022-23



Background of original image for *REscaled* (series), Razish, Fort Irwin NTC, 2019 © K. Yoland, all rights reserved.



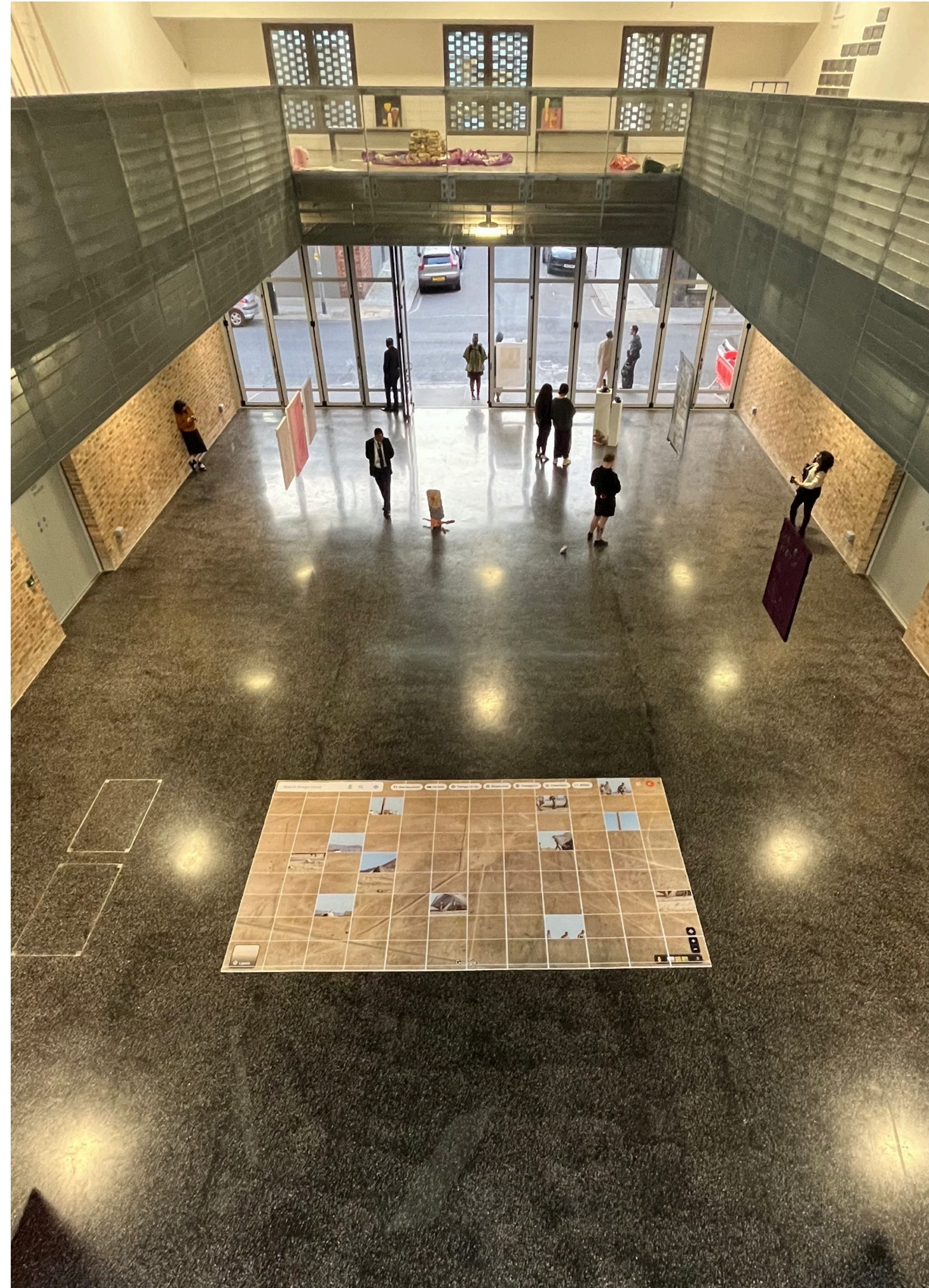
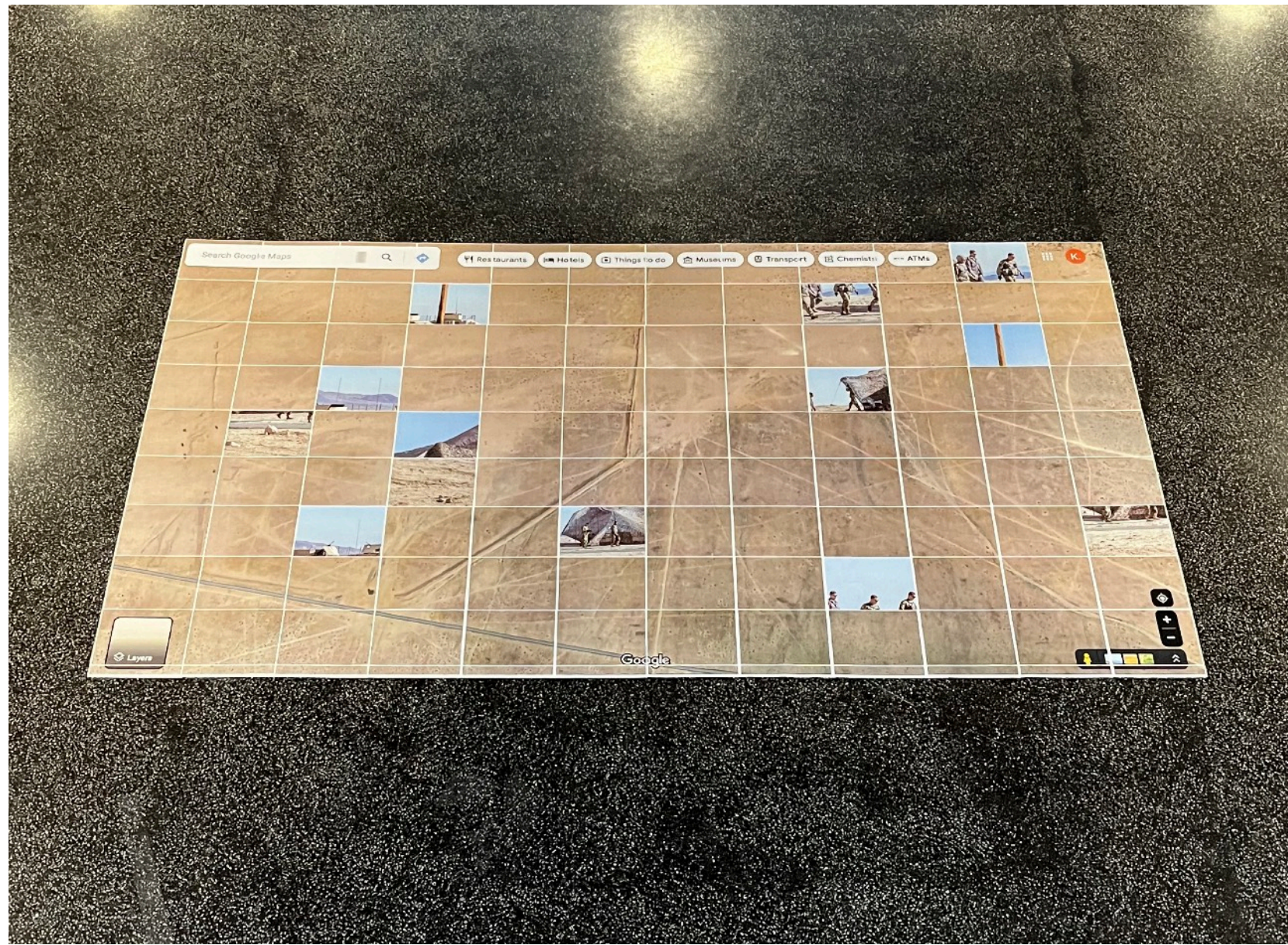
Documentation of process, 2023 © K. Yoland, all rights reserved.



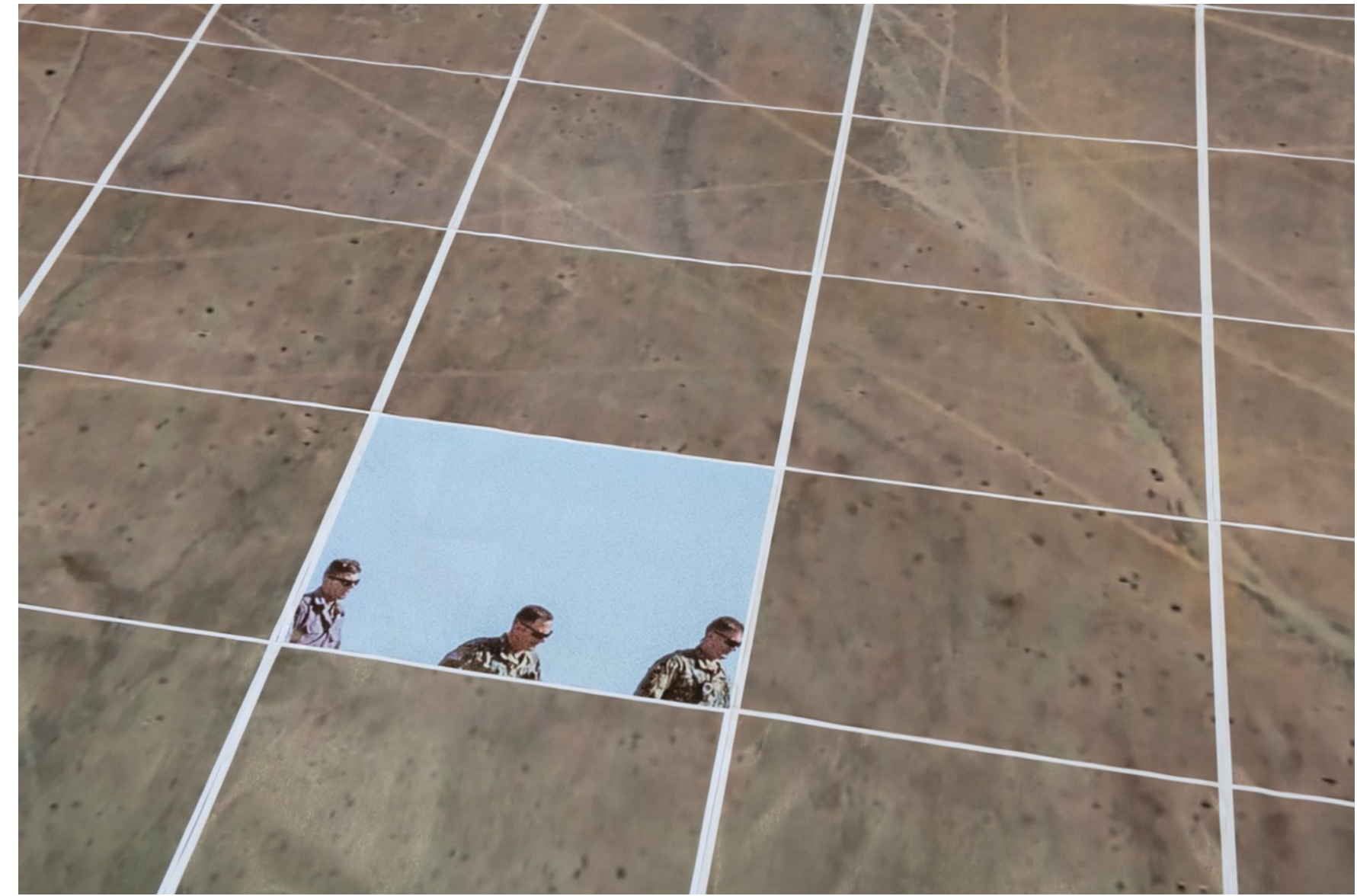
*REscaled*, Fort Irwin NTC, 2023 © K. Yoland, all rights reserved.



*REscaled*, Fort Irwin NTC, 2023 © K. Yoland, all rights reserved.



Different vantage points onto work – above and ground level, 2023  
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Details of installation  
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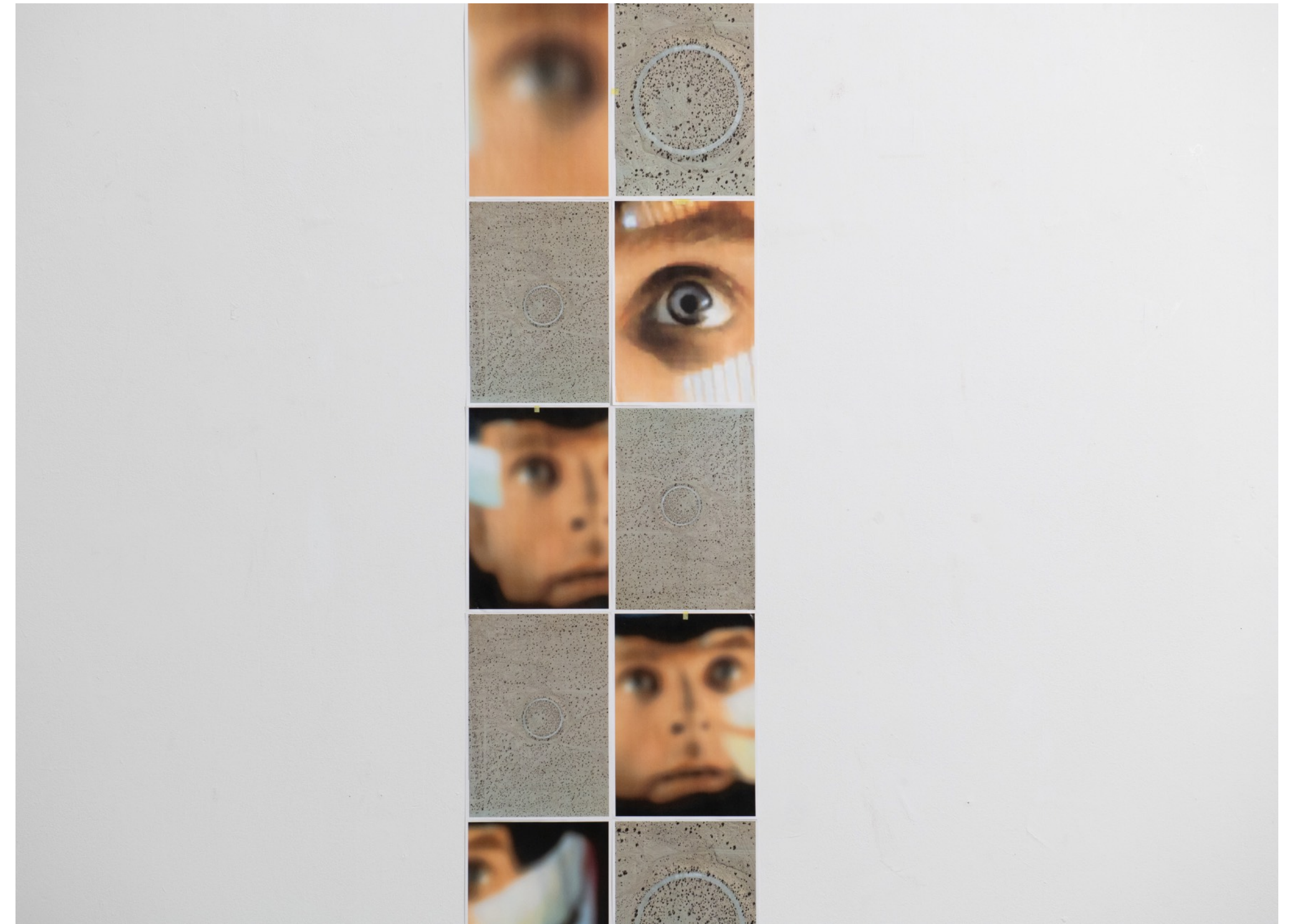




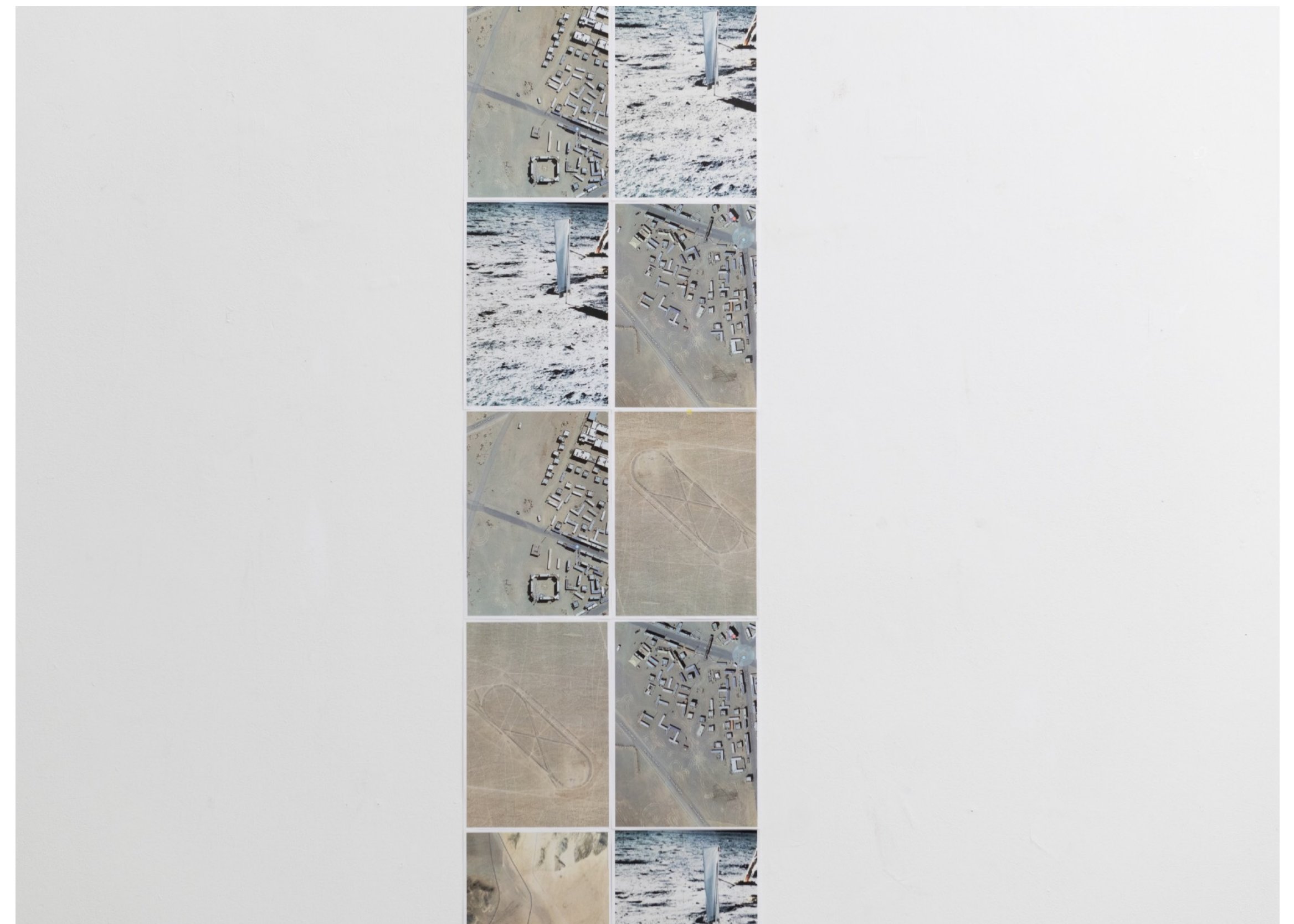
*REscaled* (series), imagery: air rifle and machine gun, Mojave desert, documentation, 2023 © K. Yoland, all rights reserved.



*REscaled* (series), imagery: surveillance camera and fake Arabic cafe in Razish simulation village, Fort Irwin NTC, documentation, 2023 © K. Yoland, all rights reserved.



*REscaled* (series), imagery: Fort Irwin military site (Google Earth) and *2001: A Space Odyssey* (1968), 2023 © K. Yoland, all rights reserved.



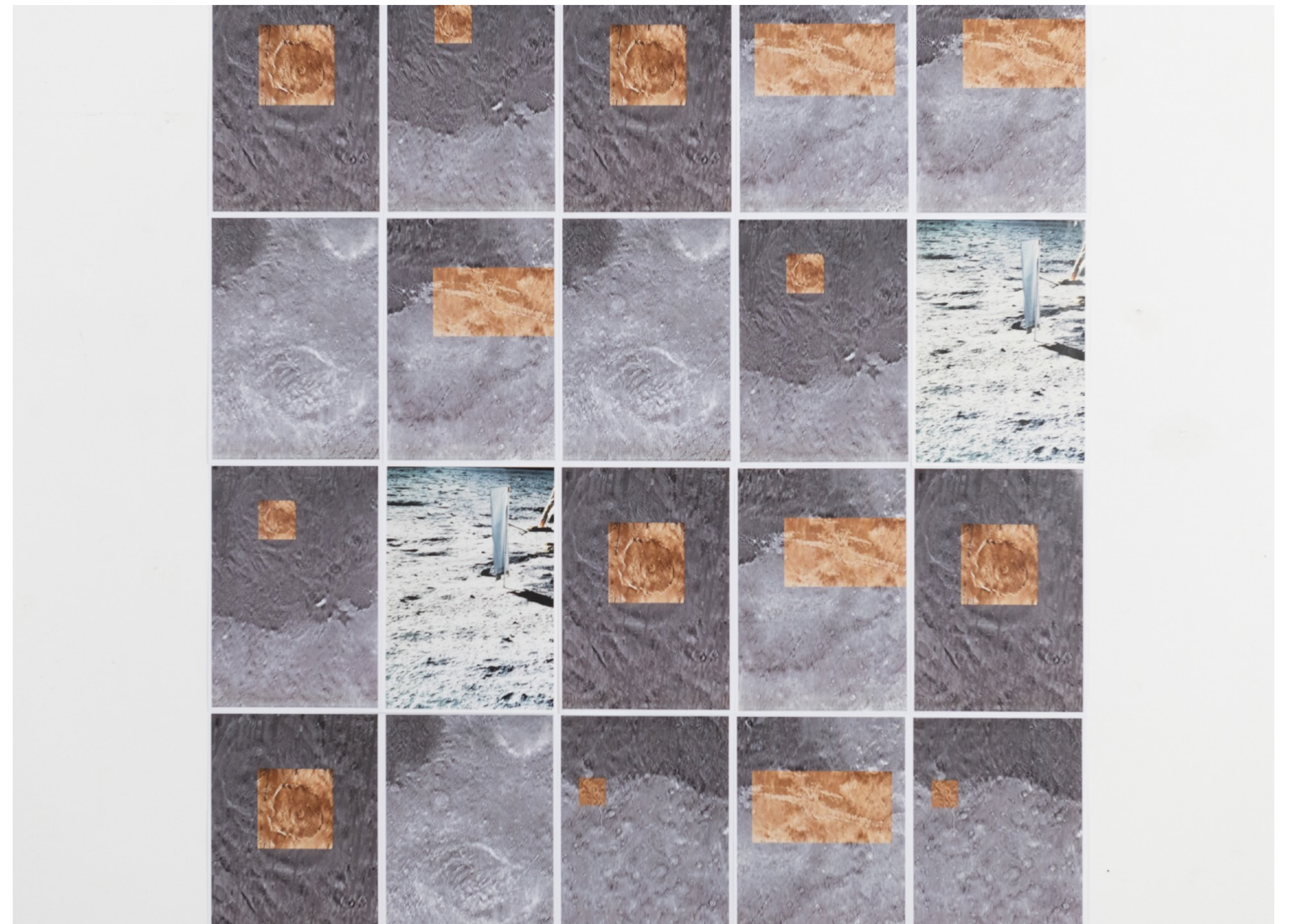
*REscaled* (series), imagery: Fort Irwin military site (Google Earth) and Apollo 11 moon landing, 2023 © K. Yoland, all rights reserved.



*REscaled* (series), imagery: *2001: A Space Odyssey* (1968), Fort Irwin military site (Google Earth) and Apollo 11 moon landing, 2023 © K. Yoland, all rights reserved.



*REscaled* (series), imagery: Mars, documentation, 2023 © K. Yoland, all rights reserved.



*REscaled* (series), imagery: Apollo 11 moon landing and mars imagery), documentation, 2023 © K. Yoland, all rights reserved.

# Mapping War

Selected examples: installation and documentation – 2023





*Mapping War*, installation detail of back wall, 2023 © K. Yoland, all rights reserved.



*Mapping War*, installation detail, 2023 © K. Yoland, all rights reserved.



*Mapping War*, installation detail, 2023 © K. Yoland, all rights reserved.



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