

trating the square objects in the middle. There is a piece of wood full of nails, another with transparent fiberglass containing something inside, and still another is decorated with a planted triangular iron bar. Although the pieces of sharpened wood give an unstable impression, Hedi has provided a long iron bar which forms a solid construction frame. In this work Hedi is absorbed with forms which have a tendency to bring out esthetic elements.

Through this work Hedi wishes to convey that the little people may be helpless but they are also capable of individual or collective violence as a result of pressures in their environment. The widening gap between the rich and the poor has given rise to social envy which can lead to social unrest. The sharpened pieces of wood can at any time thrust forward and destroy anyone underneath. Social riots based on prejudice can explode as soon as somebody pulls the trigger.

In his second work Hedi does not direct the public's perception to his work through symbols, which are freer to interpret. The flexibility of interpretation, however, can deviate into a situation which makes the public unable to understand the symbols. If this happens, it will be hard to communicate the message.

Symbols are important in narrative works. Symbols which are too distant from the public's frame of reference hardly solicit well-defined interpretations. On the other hand, too many symbols can lead to confusion. When the medium no longer represents a certain message the process of communication is more difficult through symbolic language. A symbolic language is effective if the public is familiar with the symbols presented. With some installation artists this obstacle is overcome by a written explanation accompanying their works.

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