

Proposal for my graduation project @PZI in 2018/2019 (MA)

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Working title: 13/10/2017 Friday

note: Sacramento

## **Introduction:**

As an artist, but more just a human, I experienced one of a such a *strange* and *bizarre* event in my life, when last year on the 13th of October, on a Friday night my apartment and study in the South of Rotterdam cough on fire and burnt down. I always considered myself as a person who is *burning* on a high temperature but has a really *grounded* relationship with fire. That night radically changed my interpretation of fire, the perspective of chemical reactions, randomness, my attitude towards value, the prospect of death and fear, the colour black, humility of acceptance, sleeping routine, my way of expressing love and understanding trauma and nightmares.

I remember from high-school the myth of Prometheus and fire made us contemplate on a serious question: if Prometheus hadn't stolen the fire from Zeus, what would mankind have done? But the Titan in Greek mythology stole it and while he was celebrated by the mortals he was cruelly punished by Zeus. What a dispute between mortals and immortals. Back then I really didn't care about it, but while I was taking photos and videos in my house I saw the *difference* between living space/objects and a dead/inhabitable location from a first, personal view. Walking through my room, seeing everything destroyed, not able to recognise my own personal belongings, created a sense of *freedom* in me. Mainly all my artworks, hard drives, photo albums, cameras, LP collection and books that I was creating and collecting over the past 8 years, together with my passport, and personal documents were gone. I was a refugee without identity and underwear. It felt like entering a dark elevator which is just a reflection of mirrors and dropping nine floors infinitely.

This *surreal* and high in *serotonin* reality sparked my interest in still and moving visuals, the borders between 2D and 3D. I want to understand and analyse my photographs of this specific event to understand more about the essence of '*black and white /yes and no*' decisions.



still from 'The Mirror' 1975, Directed by Andrei Tarkovsky, Soviet Union

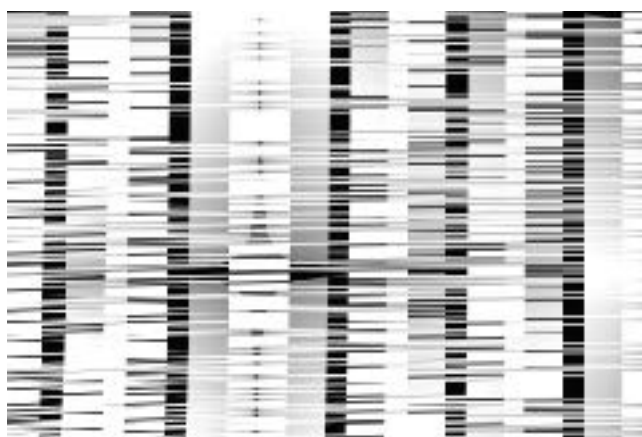
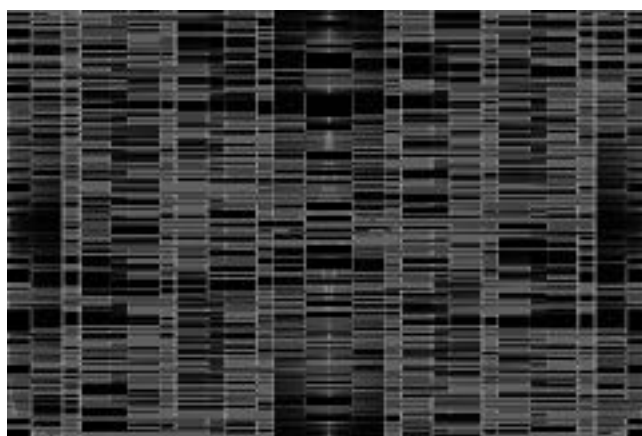


photo by a neighbour from the street, 13/10/2017, Rotterdam

## What do you want to make?

Since I have a *collection* of photographs taken in my old house, I want to deconstruct them and find possibilities to rebuild them in new ways, to set up an installation in which I can simplify the variety of informations I'm working with.

During one of my first experiments I deconstructed the digital structure of one photo by changing the 'gauss' arrange, as a result I found different forms, but specifically like one, a black and white almost chessboard form and I would like to experiment by projecting them on different surfaces. I always have been fascinated by catastrophes and destroyed objects and spaces, I found interest in art which was related to loss and *deconstructed* dark strangeness. I want to expand these photographs during my project in the matter of scoop into their fundamental structure — beyond of the first view— and experiment with the materials I can find. Example, during last year I printed few photos on various transparent paper and clear film to create different layers



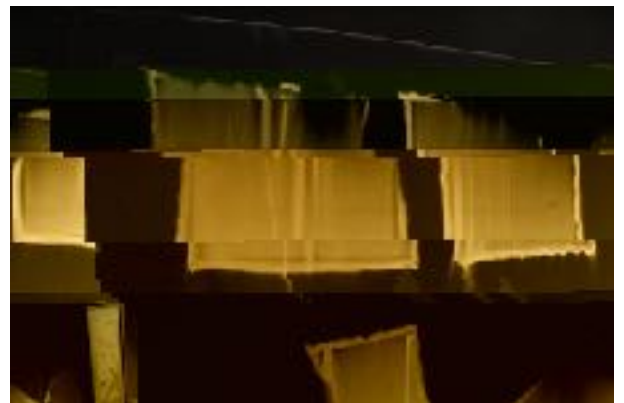
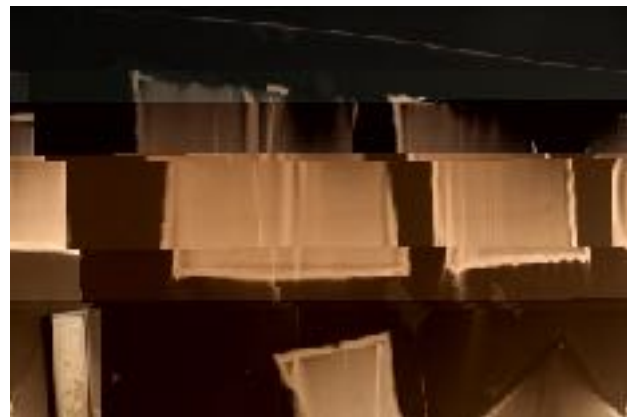
More focusing on *details*, I want to put my works in different surroundings and contexts to take out components and see the whole like the result of specific *factors*. As photographs they are communicating a loads of *gestures* to the viewer , I'm interested how far can I go with changing the *hints* and still be able to connect the metaphors and meanings.

Next to my project I want to reveal trough my thesis, as an individual text, reflecting on my practice as the subject of it, but it'll contain the progress of conceptual thinking about my questions.

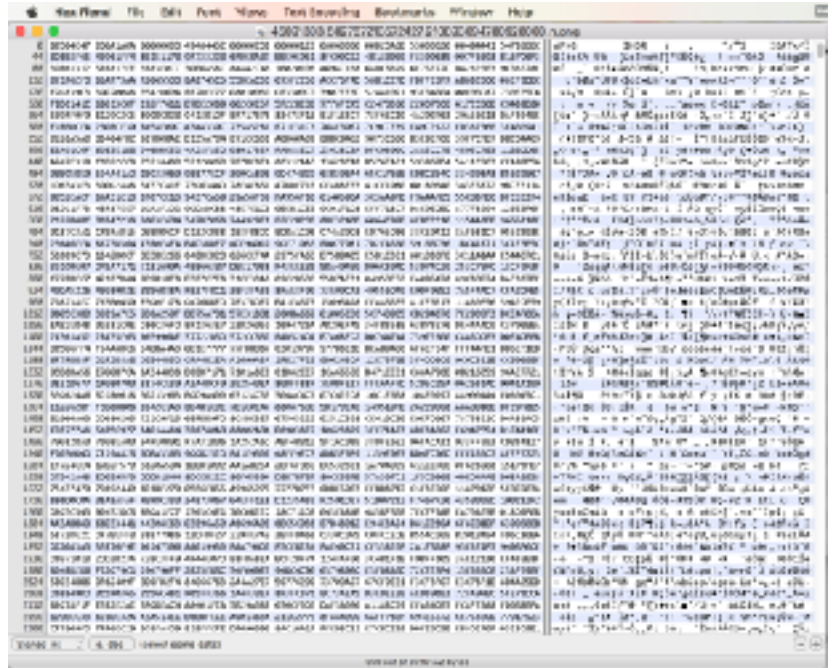
## How do you want to make it?

As a personal and still new experience I'm reading and studying about people who had to face with similar events in their lives, especially photographers and visual artists, understanding my own psychological development and relation to this subject.

I mentioned before my fascination with deconstruction, in a practical way I'm decoding the images in digital and analog forms, I'll work on *three different angels* in relation to this topic. Right now the first interest of mine to manipulate and change the data of one of the images by HexFiend to see the structure of it. This four figures are showing informations about the colours and perspective depth in the image, which were there non explicitly.



If you make changes in the first part of the data structure of one of the images, you'll end up changing the colours in your photo. If you make changes in the second part of order of data you'll change the shape of the image. Don't forget that you can't add or take out parts, because then you'll get an error in your file.



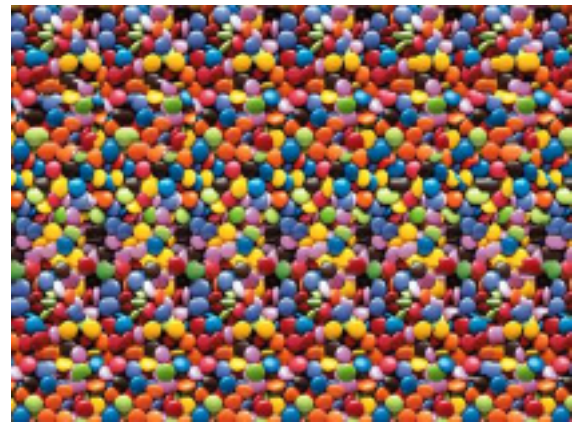
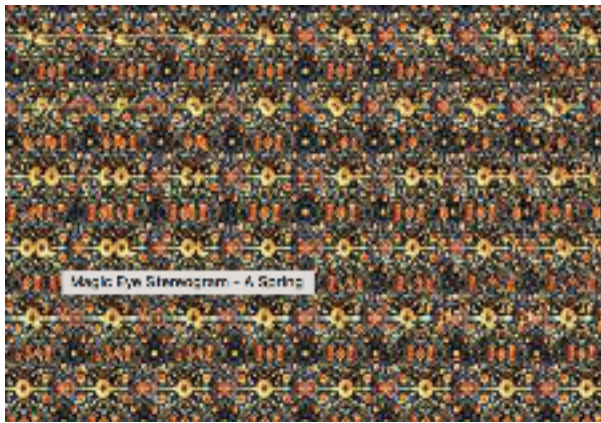
screen shot of hexFiend editor, 2018

As a second angle in analog scheme I'm printing versions in several ways to find the transmission between materials and images. *'How black is the black'* is one of my main intention to answer with my project. I printed some images on matt paper, but I want to find a way to print on velvet or other materials which I'll find during my research. In this part of my analysis I still have to find the most relevant sources and techniques to experiment with it.



photo of a clock from the series of my burnt studio, 2017

A third perspective I try to examine, is about the possibility of creating 3D illusional prints with several layers, like a single image stereograms from the 80's, where the viewer has to stare to the image and see it in a parallel viewing or as called 'Parallel Method'. In this way I want to create images where I can hide informations in my photographs, in this process I found helpful to read Berger's essay about how to understand photographs. "A photograph is effective when the chosen moment which it records contains a quantum of truth which is generally applicable, which is as revealing about what is absent from the photograph as about what is present in it." Berger, J., 1972. "Understanding a Photograph"



examples for stereograms, vision3d.com

### **Who can help you to make it?**

At the moment, when i try to find different ways of analysing the images, to open the possibilities for interpretation flow, I'm talking to and asking my friends, partner, other artists about their rations in relation to the pictures. I want to use the possible tools of our institution and constant feedbacks from Barend and David to approach the next steps. Now I need some advices on relevant sources for my subject. Outside of the school I found helpful the advices of an active, Rotterdam based artist Bastiaan de Nennie, who is turning his ideas into abstract visual works and his expertise in 3D printing.

## **Why do you want to make it?**

My interest in this project and the outcome of it has several layers, as the progress itself. To confront myself and stop running away, stop changing the subject regularly, spend enough time in one space and show my affection to details. After all, since I'm part of an art collective called Mint Art events and we organise events for visual artists, in this practice I try to understand our visual culture, the ways of new cinema and exhibitions through personal storytelling. Because of the level of personal aspect of this project and because of my memories are still bouncing between reality and a nightmare I'm happy to observe these images from an outsider position. On a larger and more complex context I'm curious how far can I go with manipulating images in the sense of 2D and 3D experiences and when is the exact moment when an old work becomes a new one. In this last component I found helpful to read Jonathan Griffin's book, titled "On Fire", he asked ten contemporary artists how they recovered after their studios went up in flames. Talking to them, he gained surprising insights into their working methods, their relationship to their chosen profession, and their reasons for making art and new works.

## **Relation with previous practice**

First time during last year, as part of a prototyping project titled 'Safe Spaces' I presented one of my photograph from this series, a portrait of my partner in our old bedroom after the fire. Then, I was researching the relation between the subject and the space where she or he feels the most safe, in this case the whole turned out as an emotional contrast, because the home space wasn't safe anymore. Later with one of my project at Eye museum, I presented a shocking and strange audio/visual expression to tell about a fictional —wheelchair— society in a mixed form. In the front of the screened animation, two characters were playing live soundtrack while sitting in wheelchairs. It was an atmospherically strong performance and opened up questions about the boundaries of cinema, since I composed performing art and animation in a traditional cinema space.

A lot of my researches and works are related to a dreamlike world and I always merge different art forms together, with my actual project I want to look behind of the traditional ways of exhibitions/installations/projections. As the people of my and younger generations are so over stimulated by visual informations it's an actual struggle to keep the attention of your audience, and



I'm not talking about entertainment. Art has to be emotionally as provocative as intellectually too, I try to find the balance between artistic truth and how to move out of my comfort zone.

## References:

### Bibliography:

- Debord, G., Wolman, J. G., 1956. "A User's Guide to Détournement"
- Ruscha, E., 1937. "Various small fires and milk". United State of America
- Griffin, J., 2016. "On Fire" Paper Monument, UK
- Berger, J., 1972. "Understanding a Photograph" in Selected Essays and Articles: The Look of Things
- Gamboni, D., 1997. "The Destruction of Art: Iconoclasm and Vandalism since the French Revolution" Reaktion Books
- Heller, E., 2009. "Psychologie de la couleur – Effets et symboliques. Pyramyd (French translation).
- Greenberg, C., 1999. "Homemade Esthetics: Observations on Art and Taste". Oxford University Press
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- Koolhaas, R., 1978. "Delirious New York". The Monacelli Press
- Krinthy, F., 1912. "Igy írtok ti"(This is how You write). Hungary: Athenaeum Irodalmi és nyomdai RT.
- Breton, A., 1934. "What is Surrealism?" a lecture given in Brussels on 1 June 1934

### Filmography:

- Salad Fingers Series, 2004, Directed by David Firth, UK: fat-pie.com
- The Mirror, 1975, Directed by Andrei Tarkovsky, Soviet Union
- Nosferatu the Vampyre, 1979, Directed by Werner Herzog, Werner Herzog Filmproduktion, München
- Eraserhead, 1977, Directed by David Lynch, American Film Institute

The following notes are relevant in my later progress of the project:

Notes on Greenberg:

Greenberg believed that the avant-garde arose in order to defend aesthetic standards from the decline of taste perpetuated by the mass-production of consumer society, and saw kitsch and art as opposites.

One of his more controversial claims was that kitsch was equivalent to Academic art: "All kitsch is academic, and conversely, all that is academic is kitsch." He argued this based on the fact that Academic art, such as that in the 19th century, was heavily centred in rules and formulations that were taught and tried to make art into something learnable and easily expressible. He later came to withdraw from his position of equating the two, as it became heavily criticised.

Links about articles related to data moshing and data manipulation:

<https://dl.acm.org/citation.cfm?id=2513525>

<https://www.researchgate.net/publication/>

254462503\_Glitched\_lit\_possibilities\_for\_databending\_literature

A CHANCE FOR CINEMA WRITING IN ELECTRONIC LITERATURE

<http://impactum-journals.uc.pt/matlit/article/view/5216>

Artists who's practice can relate to my work in the term of questioning the effects of fire, the boundaries of living and death objects. These artists below all has a practise, mostly in fine art and photography where they literally work with different types of fire are: Maarten Baas, Jacob Konduch, Jenny Reddin, Danila Tkachenko

