



disconnected , 2017

Draft on the Outline of my thesis

Introduction:

1. Background:

I want to analyse, deconstruct and rebuild the structure of a collection of photographs and video about my burnt house/studio from November 2017. I'm dealing to recall my own memories and others opinion about the event and the consequences of it. I'm dealing to get depth knowledge about my psychological reaction, to understand the value of my lost artworks and the new works if there it is a difference between them. I'm fascinated by the constant movements of atoms, but that doesn't mean that everything is a moving image, I want to express my visual language trough artworks which are true to me as true I'm to myself. Maybe the thesis and the progress during writing it could be my way to make my expressions more clear and stronger, meanwhile writing in English. Obviously, I'm aware of it, that my theme and the personal aspect of it is hiding some strange and dark questions to find.

2. Thesis Statement:

A report on my practice and experiment between understanding still images and the boundaries of moving images, also reaching the illusion of 3D in printing. For these experiments, I feel the necessity to get as close as possible to my own memories, analyse the perspective of looking at my own works and understand the urge of making new works since the event. In a way, I can use Dali' paranoia critical method, the delirious phenomena to understand my constant nightmares and position after the fire happened. I'm looking further than a psychoanalysis, with my thesis I'm dealing to question the illusions of visual art and try to find the transition from invisible

into total blackness. Find ways to analyse the specific texture, colour depth of a transition between materials after a chemical reaction like fire.

Body:

I. First topic:

The event.

Point A: Describing and presenting the actual fire event and documentation (photos, video) about the night of 13th of October 2017. Using newspaper documentation, reviewing friends, my partner and possibly a fireman about my reaction in that time and about other fire experiences. Going back to the place, try to recall memories and make a documentation at the spot.

1. Supporting evidence: Because of the rareness of the event, everyone in my surrounding remembers quite detail fully about that period

2. Supporting evidence: Going back to the place will recall memories and emotions.

II. Second topic:

Fire in art, analysing my photos and the hidden details of its structure.

Point A: The process of transformation between living materials/spaces and dead objects/ locations after burning. Here I want to challenge the “how black is the black” question and work on projections and describe how I ended up in the form of a chess board as a metaphor.

1. Supporting evidence: In most of the cases of the action of fire changes the chemical structures of the objects and turns into black.

2. Supporting evidence: My living space after the fire became an impossible territory to live in it or work in it.

III. Third topic:

Illusion in your visuals

Point A: What is the difference between printings and the material you print on it, how are they communicating different story about the content of the images. How can I create a room within an installation to tell about these illusions?

1.Supporting evidence: All the photos printed on matte paper, visible creating the texture of velvet, chalk or dust.

2.Supporting evidence: Layering different transparent printings on top of each other creates a similar look like 3D.

Conclusion:

1. Summarise.

After recalling the memories and describing the fire event, I'll talk about the images I took last year, to try to get as far as possible from the content of them. I'm concerned to destroy them in a digital deconstruction, in this process I'm dealing with my emotional attachment and my psychological understanding of trauma and loss too. In my thesis I'll share my practice from the perspective of a segment of visual culture and reflect on my discoveries.

2. Final statement.

A personal experience is universal as much as unique we are as human beings. The urge to destroy and build are fundamental components of our existence. As deeper we try to dive into one specific aspect of our understanding —as I'm focusing on the visual illusions in art— we immediately find ourselves within the boundaries of imagination.

Experiment:

001. printings on matte paper

002. manipulating the metadata of the pictures by HexFind

003. creating chessboard options out of the images digitally

004. making the chess figures from clay, scan them and 3D print them

005. making a video out of the images I deconstructed and try to project it on different surfaces