

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

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Introduction:

“As an artist, but more just a human, I experienced one of a such “*strange* and *bizarre*” event in my life, when in 2017 on the 13th of October, on a Friday night my apartment and studio in the South of Rotterdam cough on fire and burnt down. I always considered myself 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, perception of image, humility of acceptance, sleeping routine, my way of expressing love and understanding trauma and nightmares.”

I copied this part of the text above from the first project proposal we had to write in the beginning of this academical year, just to see how much did I change. I have to admit that during my thesis writing and during the last months of experimenting with my photographs and questioning the boundaries of interdisciplinary artist, I gained a more confident and richer language about my subject. Interesting to see that few parts of the text are still main components of my journey, but beyond this project I developed a sense of understanding the importance of how to take control and how to surrender to myself.

I might be a bit over excited and not easily understandable when I’m expressing my ideas and visions, but I see things extremely differently and usually from several perspectives in meantime. During this two years I came through on a hell of a ride to be able to talk, write, paint, draw, produce music, take photographs, think in new media, take videos, experiment with movie making and just create freely in general after the above mentioned experience. With my graduation project I just want to do a small and clear step towards the person who I’m.



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



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

What, why and how do you wanna make?

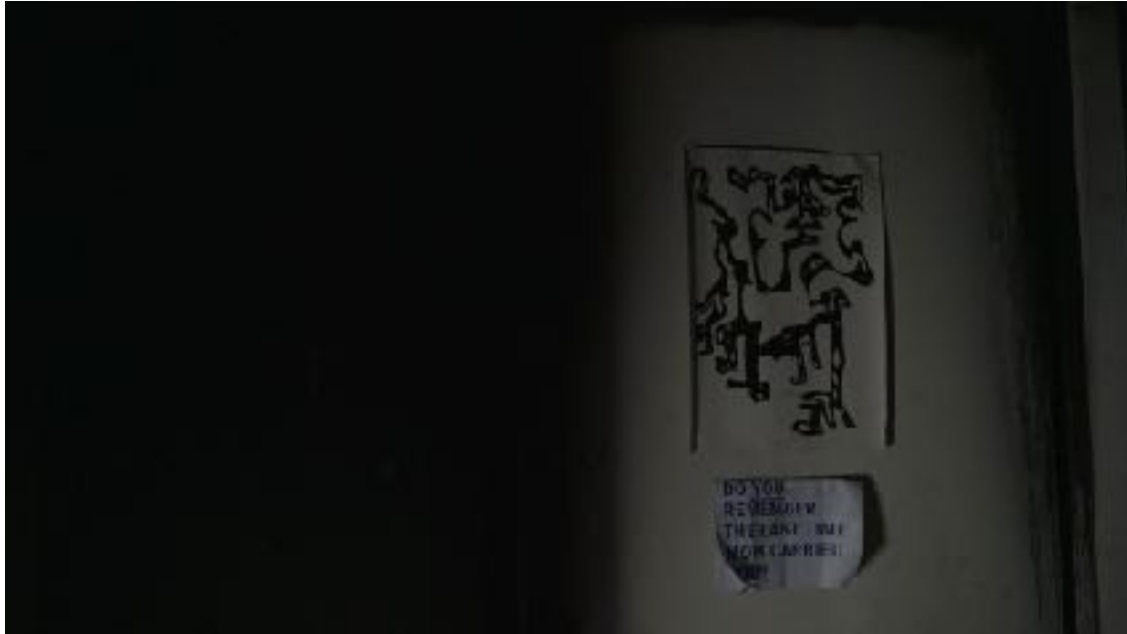
As a first step I narrowed down the collection of photographs I took in the burned house into 15 pieces, so I have a series of images titled: Burning Point, I had an exhibition titled: "When the birds are flying out", during last year, where I exhibited few of them in small scale (20cm*40cm) printed on two different transparent films in frames. I also have two short videos: Burning Point 01 and Burning Point 02 (a.k.a "A test, a lélek és az elme") which are representing more the avant-garde, and Russian movie making influences on me with a reflection on my personal way of storytelling.

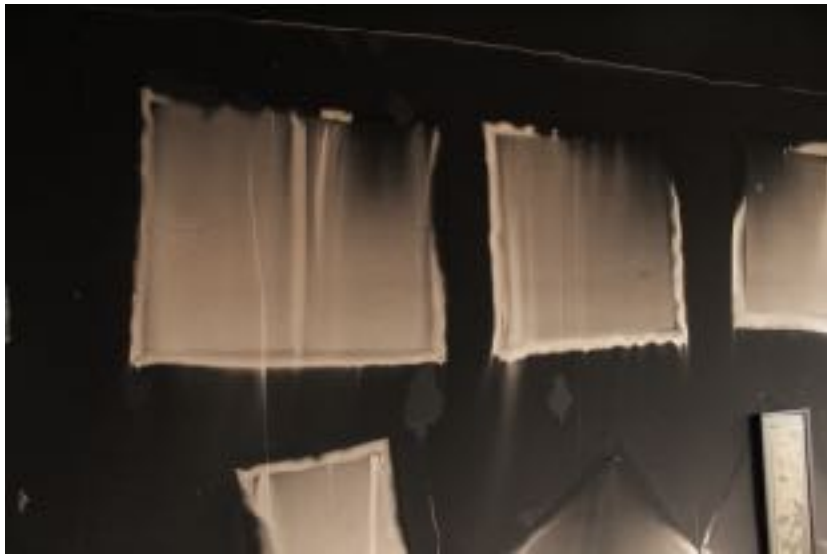
I would love to just represent mainly the photographs, and I'm still experimenting with them. The different type of printings, sizes and textures made me clear that I'm interested in them as their depth of colour and several layers. As Balzac was terrified if someone took a photo of him, because he was concern that one of his physical layer was taken away by the photograph and locked into the image. I think we indeed capture layers of realities by taking images and I'm researching my own memories and trauma through them. So, clearly I want to create an installation with photographs, which has an opportunity to tell about few components: time, memory, fear and trauma. Because I was studying the blackest ways of looking at these images, I painted on them with ink, I projected them on black wall, used metal dust to cover them, but actually I figured that I have to deal with the light. So I'm building a metal framed box in the scale of: 100cm*65cm*100cm, and hanging a led panel in the end of it, and creating different layers by the images printed on transparent films. This experience brought me to the question: what if I'll print them on glass and then create the layers which will play with the perception of 2D and 3D?

Another artist who is working with similar experiments: <http://davidspriggs.art/>

The end result of my project is highly influenced by my class mates, because we would love to create a coherent graduation show, the size of my images and the actual concept is under observation and discussion. Further, during the last months I worked with ceramics, glass, 3D printing, metal and painting to try to build figures, create textures, and build frames, which are more like supportive research next to my photographs. In this way I gained more my "crafty skills" to be able to create works around my focus point. Mainly figured, when I'm busy with different mediums, I'm able to focus more in a narrow way. Now I'm learning how to build in a motion censor into the led panel, to be able to control the light and the moving subject in from of it, to be able to define the exact view for the viewer.

the images I'm using for my project: Burning Point series



















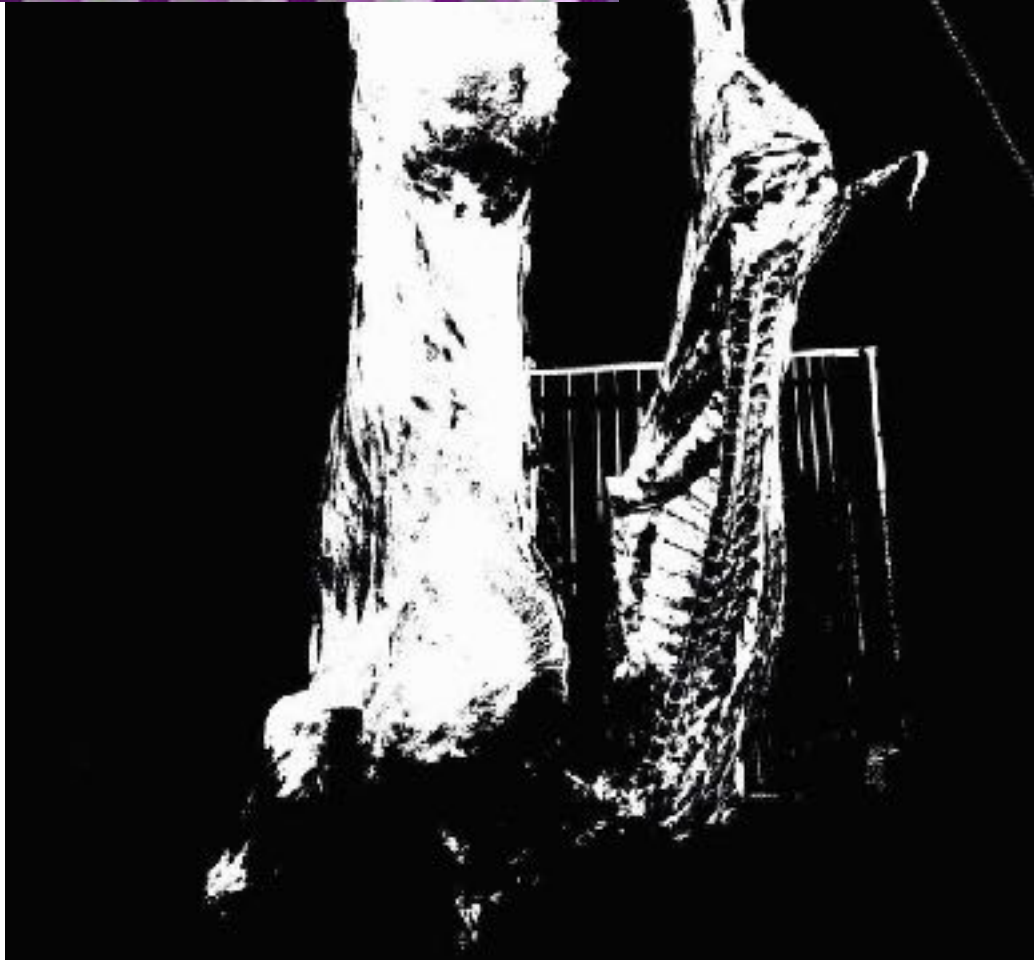
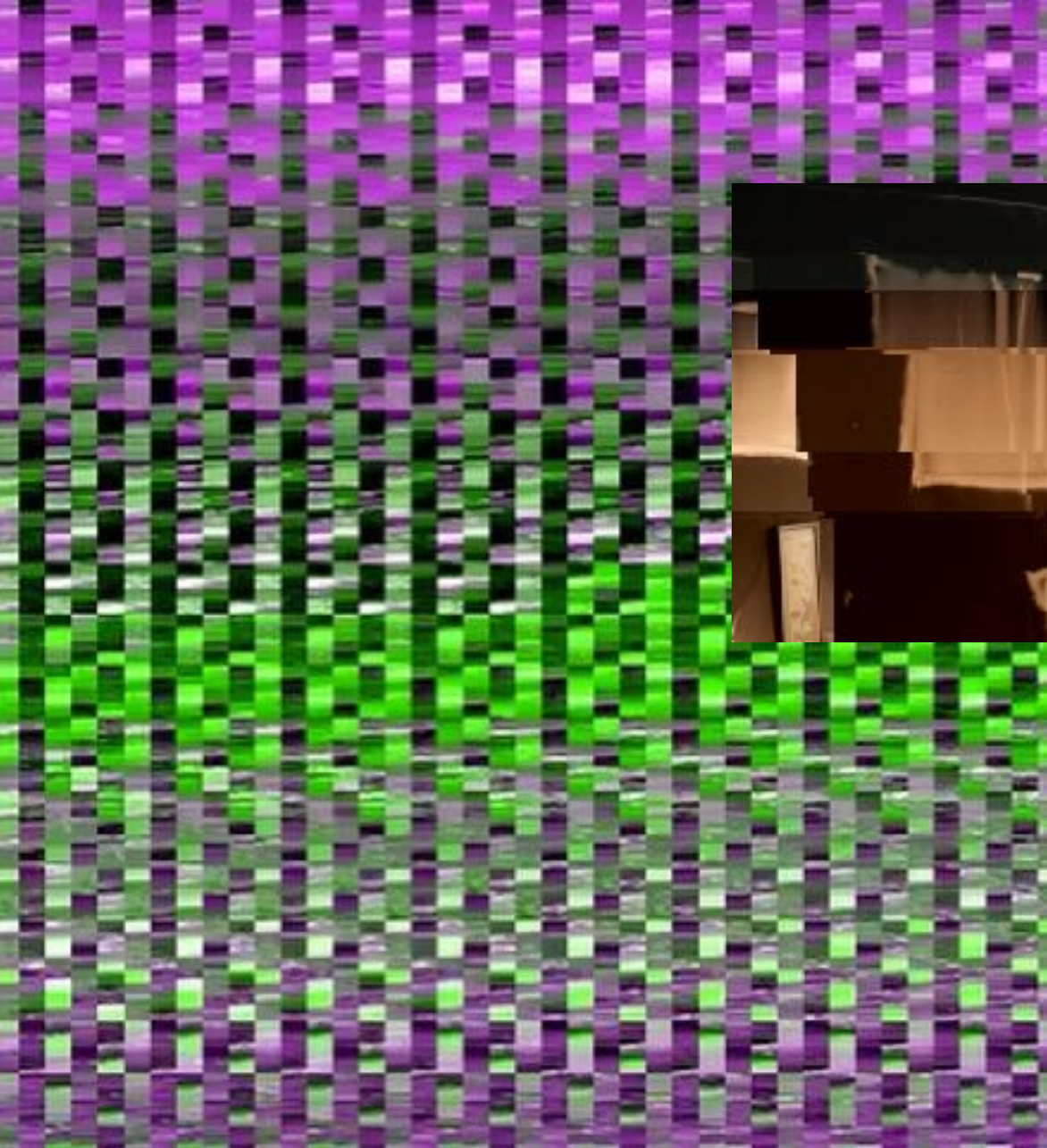


In the next few pages I want to present a collage from my experiments in the last months with printings, different materials and lights. I was researching through my photographs by deconstructing them and rebuilding them. One of the biggest impact on my research was the moment when (a year after the fire) I broke into the house, and I was able to see the whole place again. It had more a mental, but not least emotional impact on me, which steps I wouldn't do it if my teachers would not ask me to look for more confrontation and depth into my process. I'm in a lucky position to tell about this event and be able to translate my traumatic experience into a metaphorical journey of an escapist protagonist. I have been jumping between the lines of an observer and a creator, to be able to clarify the importance of my message.











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Filmography:

- "The Mirror", 1975. Dir: Andrei Tarkovsky, Russia
- "Irreversible", 2002. Dir: Gasper Noë, France
- "Enter the void", 2009. Dir: Gaspar Noë, France/USA
- "Ghost in the shell", 2017. Dir: Rupert Sanders, USA
- "Death proof", 2007. Dir: Quentin Tarantino, USA

