

Project Proposal - Elleke Hageman - November 3d 2014 - Trimester 4

Tentative title

There is no truth, there is no reality.

Project description

The work that I would like to show during my graduation exhibition of the Master Media Design at Piet Zwart will be an installation in combination with photography. My first thought on executing this is that I will make a photograph of which the on-frame narrative blends into the actual exhibition space through materializing or performance. The objects of the on-frame will be extended into the exhibition space or will have visual counterparts off-frame in this way creating an installation in which the on-frame and off- frame immerse. (Metz, 1985).

At the moment I am unsure of what materials I would integrate, but reflecting on my experiments with photography and metal installations I am moving towards this direction.

For the performance I want to integrate a living being, either a human or an animal which will be there during the opening night performing or simply existing and will no longer be there during the rest of the exhibition, leaving only the debris of his presence.

The space should become confrontation of reality and “personal reality” for the spectator.

Introduction

I am very much interested in the border between what I am at the moment calling “personal reality” and reality. Every photograph is fiction seen from both the spectator and from the photographers point of view. Not only because the photographer makes certain formal decisions in framing etc but also because a part of his personal impression of the depiction, his thoughts, emotions, ideas are integrated as a feeling in the photograph in this way creating a depiction of world which is only real inside him. The photograph becomes the medium which channels a part of this towards the spectator. Because the spectator then integrates this in to his or her own personal reality.

In my opinion there is no universal truth and reality there is only personal reality. Everyone constructs their own image of reality throughout different facets of ideas opinions imaginations etc.

For me the photograph does not stop at the edges of the frame; the image continues outside the frame where it merges with the interpretation and the emotion of the viewer and into the photographers personal impression of reality.

Aims for practical experiments:

How to use an object in the off-frame and let it communicate with the on-frame and vice versa.

Small experiments with photography and objects in which the objects or depictions of the outside and inside the photograph are visually connected in a certain way or literally similar.

Letting an object of-frame illustrate an idea about an object or form inner-frame.

Tests with performing in photography.

Create small installations which integrate photography and other mediums.

Small experiments in which an object communicates with it's surrounding.

Content:

In my previous projects and experiments I often had a fascination with the border between reality, personal reality and fiction.

The inspiration for my photographs often derives from my imagination and the mythification of my life and surroundings. The photographs are on the border of reality and the implementation of my personal perspective on reality.



This interest in the border between real and fiction is shown in the series about places which are cinematographically lit or have the appearance of a filmset (fig. right).



Or the research on my father where I implemented my own impression of our relationship into an image and setting which I photographed (fig. left).

The work "What You See Is Not A Universal Truth" how there is no truth in perception and addressing certain laid upon structures in different sections in society through which the individual interprets. (<http://vimeo.com/82128438>).

Relation to a larger context:

Gregor Schneider often immerses his spectator in his works and plays with visibility and invisibility. For example *house U r* which is a house in which he build replicas of existing rooms inside their original. The spectator is often only aware of the replica.

Pierre Huyghe has in his work *Untilled* at documenta 13 integrated flora and fauna in a surrounding in which it is not naturally .

Post Mortem photography where the deceased is often positioned as being seemingly asleep.

The mask in theatre which transforms an actor or character in a different character or being.

Onorato and Krebs a contemporary photography-duo who play with photography and perception and visual deception. Interactive theatre where the maker cuts down the fourth wall, so it integrates its audience into the play and interacts with them.

Every photograph is a segment of a narrative which is divided in the on-frame narrative, the narrative in the image in itself, which is created by the photographers visual language and the interpretation of the spectator, and on the other hand the off-frame narrative which is created subjectively by the spectator and by narrative implications of on-frame segments in the image (Metz, 1985).

Post Mortem Photography - Masks - Death masks - Myths - Tableau Vivant - Mythology - Fourth wall - Immersion - Simulacrum - Interactive theatre - Scenography – Real and Imaginary – On- and Off- frame

Bibliography

books and articles:

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"*Photography and Fetish*, Christian Metz"

"*Spiritualism and Womens Writing*, Tatiana Kontou"

"*The space of literature the essential solitude and solitude in the world*, Maurice Blanchot "

"*Lions Witches and Happy Old Men: Some Parallels between Balinese and Japanese Ritual Masks*, Margaret Coldron"

" <http://www.tate.org.uk/context-comment/articles/reversibility-real> "

"*Ficciones*. Jorge Luis Borges"

"*A short history of photography*, Walter Benjamin"

"Robert Smithson"

" Galapagos, Kurt Vonnegut"

Interviews:

Pierre Huyghe, The Retreat Documenta (13), Banff Centre

<http://youtu.be/aRC5iFlxfnU>

Francis Bacon South Bank Show, BBC

Documentaries:

Ennosuke III: Kabuki Actor, NHK,

<https://www.youtube.com/watch?v=AdLPtdzunxg>

Tribal eye behind the mask, BBC, <http://documentaryheaven.com/the-tribal-eye-behind-the-mask/>

Joseph Campbell The power of myth

Metz, C (1985) Photography and Fetish. *October*. Vol. 34 (Autumn) pp. 81-90