

Project Proposal

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Tentative title

Reality is a fiction: There is no Truth.

Project Description

The project described underneath is a point of departure by producing different prototypes and the research of my thesis I expect this project to mature.

The work I am creating for the graduation show will be a combination of photography, objects and performance. The work and the space in which it is exhibited will be a hypothesis towards the troublesome relationship of human perception towards reality, in which the interpretation and observation of the spectator become oscillating facets of unfixed possible outcomes towards what the depiction of reality actually is.

For my project I am returning to a motive used in prior works; my father. Ideally the space for my graduation work will be semi-enclosed, with preferably three or four walls, of which one should be an outer wall, there should be an absence of windows.

In the interior of the space, on the outer wall I will hang a photograph depicting my fathers bed, in its bedroom in Nijmegen, life-size shot during day time. On the exterior of the outer wall there will be a photograph of the same bed, in the same bedroom, but shot from a different perspective. The two photographs will be the medium which connects interior and exterior space and different cities; Nijmegen and Rotterdam.

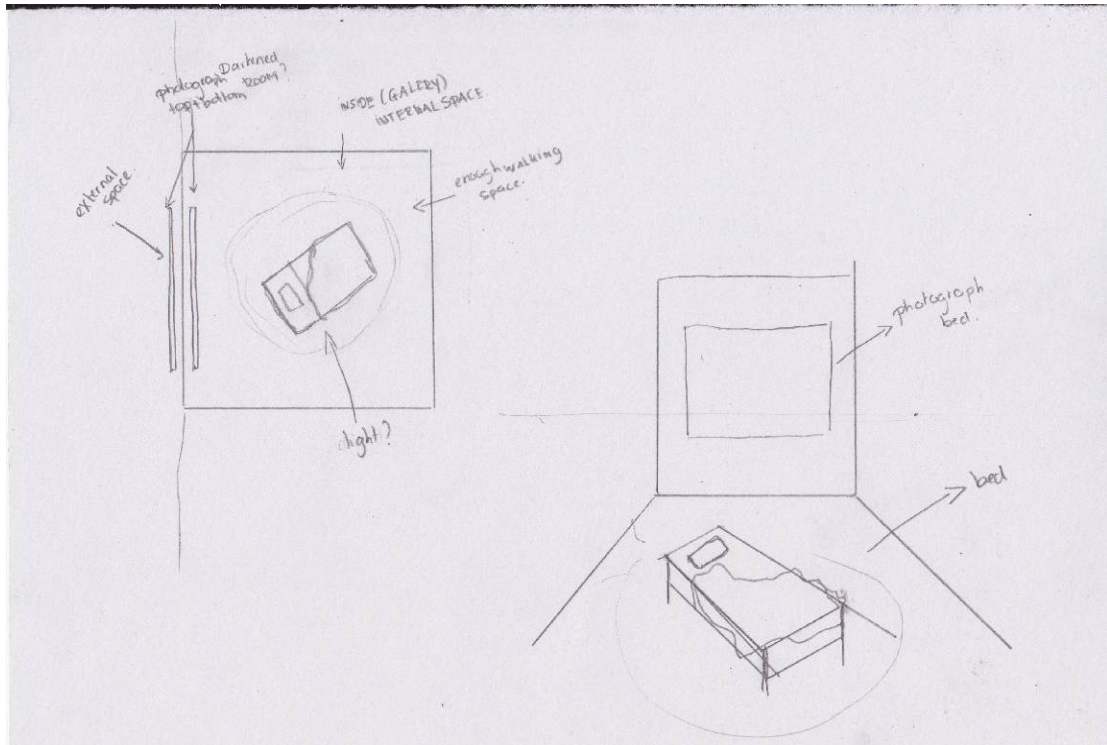
The same bed will be placed at the centre of the space, lit out in a way that reconstructs the lighting of the bed in the photograph. The photograph of the object and its material manifestation will be a reference towards reality and fiction. Because of the re-contextualisation of the bed, the original is transformed into a simulacrum. Whereas the photograph is assimilated into reality due to its existence in its essential context.

These two elements of the installation will coincidentally be a reference towards present and past. The present of the current presence of the bed and the depiction of the same object in the past manifested in the photograph.

Through subject matter and formal based similarities the space should have a compositional aesthetic.

Next to the bed and its representation in the photograph my father will make an appearance. He will lie down in the bed that no longer remained a reality, causing the action to be an actual collision between reality (my father) and fiction (the bed). Leaving only the remains of his presence, the marks he makes in the bed, his scent, whatever he leaves behind.

I aim for this action based in reality to transform into a fiction when spectators, who have observed it, will inform others integrating their own perception of the performance and the additional information present in the space. Which brings me to the last element of the work. To indicate my relationship to the person performing the action I want to install a text somewhere which reveals a certain part of my perception of my relationship with my father. This could be an indicatory or poetic text, at the moment I haven't decided this yet.



Relation to previous practice

Throughout my previous practice there has been an interest in human perception of reality and reality that is influenced via human interference.



The work *father* is a work that connects closest to the graduation proposal in combination to this interest. In this work I am posing with my father.

For the shot I sanitized his living room from visual noise created by furniture and clutter. The room has been reduced to a frame for our bodies able to transcend, more purely, a feeling. It is stylized into a representation of the original but remains his living room.

The positioning of our bodies is a hint towards our personal relationship, the body narrative is an uncanny fictionalisation of my own perception of that relationship.

The photograph on the right derived from an interest in the way urban planning altered an external staircase into a scenographic set which could induce a cinematic performance.



The work “What You See Is Not A Universal Truth” is using cinematic structures to raise an expectation in the spectator. The proceedings in the film do not live up to its presupposed idea. (<http://vimeo.com/82128438>).

Practical experiments towards graduation show:



photograph of cube on photograph

In the photograph in the image the model is holding a cube which is casting a shadow on his body. The actual object is placed on the surface of the photograph coinciding with the spot where it is held by the model in-frame (Metz, 1985). The cube is in this way immersed into it's own representation but stays an external entity of the frame. Furthermore the diagonals of the images edges inside the photograph in combination with the cube on its surface and their interaction with the frame that is surrounding them is a play of form.



Untitled (treesculpture)

This sculpture was a juxtaposition of its surrounding through the used material. Nonetheless it is interacting and associating with its surrounding by the mimicking of natural shapes adopted by the strands and the connection of the sculpture to the trees.

The Formal Works #1

In this work, the triangular shape held up by the iron frame is a reference to the form of the depicted trees in the photograph. Furthermore the treated surface of the triangle is an illustration of the tree bark but simultaneously a confrontation of unnaturality because the smooth glistening surface of the iron is in juxtaposition with the raw bark it is illustrating. The surface of the iron framework has treated corners which in its part are referencing to the treated metal of the triangular shape. The untreated metal of the rest of the frame is a reference to the natural bark. The act of photographing has turned the tree into a two dimensional shape, the illustration of the triangular shape is reviving the three dimensionality.



Relation to a larger context

Pierre Huyghe questions in his work *Untilled* at documenta 13 if an exhibition can “leak” into reality (Banff centre, 2012). Furthermore through his work he questions whether we can imagine a universe that’s less anthropocentric, a world of thought and active life that’s not based especially on humans. A reality different from ours. (db-artmag, 2012)

He explains in a Tate Talk of 2006 “You built up a fiction and you give yourself the real means to discover or to verify the existence of this postulate/hypothesis.[...] I am not interested in reality as a given, I am not interested in building a fiction. I am interested in re-scripting re-inventing reality and then make a document of that [...] Once you catch reality somewhere else you can't just it somewhere. Down there I had an experience and recreating the experience here.”

Hito Steyerl claims: “Images have started crossing the screen and materializing. During the crossing images are destroyed. Images are littering our reality.” (New School, 2013). She claims that images are influencing our reality but creating a wrong perspective. They have created an unreal reality which doesn’t coincide but which transforms our society into something that we think it is because we have seen it like that in an image. Afterwards we try to alter reality towards what we have learned it to be from images.

In *Tractatus* Wittgenstein talks about the troublesome relationship of language with reality. Words are symbols which never completely communicate reality due to our psychological incapability to make a logically perfect language. Furthermore he compares linguistics to geometry. “A geometrical figure may be projected in many ways: each of these ways corresponds to a different language, but the projective properties of the original figure remain unchanged whichever of these ways may be adopted.”

“We make for ourselves pictures of facts. A picture is a model of reality and to the objects in the reality corresponds the element of the picture, the picture in itself is a fact.” Where Wittgenstein draws a connection between the communication between objects in an image and reality.

Which in turn is connected to the way humans create memories. In the *Cognition: the Thinking Animal* the process of memorizing is described. “Mental image transformation (rotating objects mentally) faithfully reflects the physical properties of objects. The complexity of the object doesn't affect the ease with which we can perceive an object rotating. Mental transformations mirror the real world, imagining a rotation takes longer if the rotation would be difficult in real world. [...] The mental entity is not autonomous but represents the movement of a physical entity. [...] Mental images mirror perception when for example imagery maintains momentum.”

Gregor Schneider's *house Ur* is a house in which he build replicas of existing rooms inside their original. The replica is a simulacrum of the original. The spectator is often only aware of the replica.

Thesis intention

My thesis will exist out of several articles in which I will describe an empirical research towards an artwork, performance or rural intervention I created. These interventions should have a relevant research aim towards my graduation practice. (For different aims see paragraph *practical steps*.) The descriptions will have a poetic, observatory or descriptive approach.

For an (unfinished) example, see attachment.

Practical steps

The production of subsequent works are based upon observation, interpretation and experience gained in their predecessors. Therefore I have defined fields of research which are connected to my subject matter, as opposed to practical steps to be taken. I will research these fields on a practice based production of works.

References and visual connections or similarities between on- and off-frame depictions/objects (Metz, 1985).

Formal similarities or connections between different mediums.

Immersive integration of photography in installation.

Interaction of an object with its surrounding.

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