

project proposal

general

I want to conduct a research and reach a practice from a combination of materials that I am going to collect during the course of my two residencies in Latin America.

The residency program will place us in two indigenous communities where we will be living for 3 weeks per location. The program, they say, is conceived to expand our awareness in understanding the indigenous culture and their ways of living. When you put this in relation to the environmental changes happening globally, there is a whole new understanding of it when applied to those living so interconnected with Nature, and who depend primarily on Nature's resources.

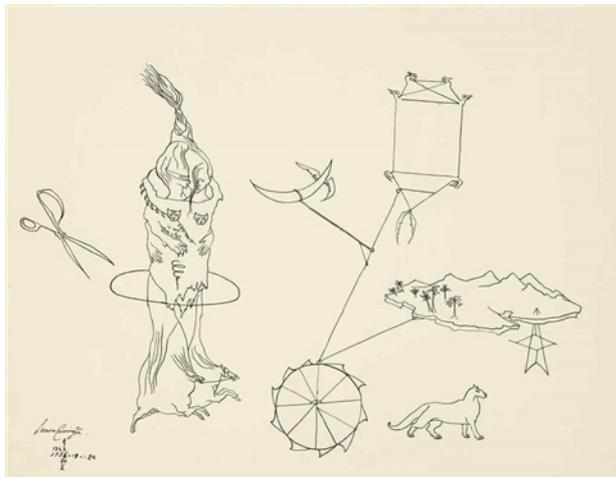
"Awareness" in my process is something that I can try to describe by using the format of a physical space in the area of conceiving and building thoughts, and how that space can be observed as a building site, one that can be stretched and exercised, demolished or repaired.

My practice does not come out from a self-imposed structure and because I'm trying not to impose much control over my process. I very much rely on taking time and allowing time itself to shape and develop the various layers of the "space" that makes my work, and this proposal will try to express my basic intentions as open as they are.

If I realize that the program of the residency serves as an interchange (culturally and geographically) between the artist and his new environment as a self - directed research – a following question arises.

What do I expect from the experience of living with the indigenous peoples in remote areas of the world?

My project starts in the indigenous autonomous territory of the Guna Yala people. This region is home to indigenous villages, coral reefs, wild tropical islands, untouched rainforests, and a whole new fauna of everyday rituals, beliefs, all based on their own history and sacred myths. We will be based in a small intimate community of cca 600 people. The second part will be in the Atacama Desert where I will be researching the limitless dry landscapes. If fortunate enough, by then I will have picked up some indigenous magic techniques on how to best interact with the living desert sand and its singing breezes, with no need to anthropomorphize the close by Oasis.



Leonora Carrington, Brothers and sisters have I none, 1942

the format

The dialogues are to be collected in a couple of forms.

1. visual record as 16mm film
2. visual record as photographs, both on 35mm analogue film and digital
3. audio recordings; field recordings - not necessarily to be used as means of connection to a specific visual situation, but as a free interpretation of the certain spaces between
4. as writing

My research will be based on observing, tracing and mapping, reading and writing.

This method will actualize itself through silent observation of the tribe. The writing will come from the discipline of writing a diary of observations, and simply from moving. The combination of all approaches will form a body of work that will edit itself according to my experiences.

why

I would like to explore on the where(s) and why(s) and in what ways are we connected and disconnected to and from each other. Also, to analyze myself prior and during this expedition, to get into personal conflicts with my own unavoidable expectations, preconceptions and romanticizing, and to in the end draw some kind of conclusion, or a just a new junkyard space of all these messy ideas.

When a person changes her or his environment from a repetitive and almost automatic one to an unknown one, the brain gets a chance to process the inputs in a fresh way, to reset, and I see that event as potentially a beginning point of that change of awareness. These changes are made of all sorts of banalities that strive to be more complex or elaborate with time, but are basically our general everyday gestures and procedures that have an option to be transported into a new form. This is where generating new insights come from, also from a consequence of making that move and tilting yourself first from your automated angle to a slightly new one. Insight for me is a speculation that follows, a story, or a only a beginning of it.

My plan is to briefly undo the trap that holds me under the layers of my contemporary living and to change the stale reference point that sometimes hazards on my conclusions. By that I mean that I know that my whole creative body needs some moving to be expressive and healthy. To box out from that subtle little invisible prison that creeps on you unintentionally with time that is stuck in repetitive. To be in a place where my layers will have the freedom to undo themselves, to go wild and messy, in order to be redressed and worn again. Slightly tilted I hope. Spirituality can mean so many things, endlessly.



Sergej Parajanov, the Color of the Pomegranates, film still



Texas, film still

Paris

timeline

Step 1: recording material from October to December 2018.

Step 2: making rough sketches and try outs, in syncing digital and analog recordings, from January 2019 on.

Step 3: possible script + organisation of material

Step 4. working on the editing and writing about the process.

who can help you and how

Brian Eno for his piercing genius that acts as a vessel in connecting “many threads of everything” into harmony, into music, and for the same reason John Cale, Terry Riley, Moondog, Sun Ra and Miles Davis. Probably because of my own background in music I always use music as an inspiration and record of an extreme portion of devotion and discipline one has to generate in order to find harmony in mess. Tacita Dean for her analogue work and for her writing about her process. Parva Naturalia for me getting more confused about what I am doing. Donna J. Haraway for her exceptional mind, style and ability to connecting layers, and for her belief in our experimental futures and for making kin in the Chthuluscene. Agnes Martin for her going into her solitude and isolation, Maria Reiche for being focused and strong in her practice while dealing with connecting exact science with spirituality. All my tutors for not understanding what I’m saying and making me paraphrase myself over and over. I am not clairvoyant enough to know who exactly if I don’t know exactly what am I doing. My process has a different flow tactic. I need to believe in help from my inspirations first. You who are reading are also going to help, I hope.

relation to previous practice

I hope to find some coherence and a connections to my speculations about the subtle mystery of image, and its magical symbolism, its energetic vibrations and even healing properties I hope I managed to render more visible how I enjoy subtleties that make an alive space of awareness that then enforce my work when I dislocate from my routine. I am trying to give words to a process I use in my practice with images that plays with the potencies that are possibly esoteric, or with my belief that they are. What I hope to achieve is to be able to make better bridge to connect this speculations. In a way I am trying to capture energy in my images.

relation to a larger context

My aim is to collect a material as rich and as fruitful as the relationship between me and the people I encounter will have a chance to be. Uncertain as it is, I might be coming back with material exploring the landscapes only. The juxtaposing of the rainforest landscape to the one of the desert. I could get caught into connecting that with concepts of animism and its more contemporary cousin, natural pantheism.

Also, my aim is to be taken by a storytelling process on its own, that will arise on location, and that is most intentionally beyond my powers of control. Because my work is very connected to space, and I still see myself as a designer of space who is now intentionally playing with the ambiguity - physical space versus poetic one, and also with the meaning and the function of that particular space to the setting (space) of the image. And this is to my advantage, I hope - because without being used to a certain context, you are more prone to seeing these stories or inventing them *en passant*, on the fine line of the visible and the invisible.

references

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Paris Texas, 1984, [film still], directed by Wim Wenders, USA