

TWO

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C: When I check your works I see a lot of technological devices, computer screen and smartphones ect. Why do you work with this kind of objects?

S: It's something that is all around us now, you have to have it, everybody has one, so it is an easy object to use. It's easy to related to the work.

C: When I see your works you consider them as an object. With something physical and real.

S: Yes, but sometimes I like to questioning that, because some people consider the object as things and have an intimacy with a screen for example, like a phone. So that's why I choice those objects. Because I see them as objects, but how do we get intimacy with those things, that's a big question in my work.

C: How do you choice your medium for you projects, how do you decide it?

S: uh.. (thinking)

C: Because I see you are interdisciplinary, not using just one medium.

S: No, indeed I like to use all different kind of mediums, but I think the work as a lot to do with the medium. So during my research when I have a clear idea than I search for the right medium to go along with. The medium is a big part of the message. So I experiment with different mediums to find the right one.

C: Do you have a proper concept, like you are following this concept, or this idea?

S: I have a method, I'll show you, this was the latest version, and it changes over time. I'm really focusing now on the way of working, the process. So you have a start, the other are options, so you don't have to follow them all. But I notice that I following all the steps. So start, copy, combine, transform, and create something different. I did this process during the photobook and also other projects without really noticing that's I'm doing all the steps. So now I really see this process for me, so now I'm going to work with this method for each project where I get my hands on. So to see what happens.

C: It's a very good structure

S: Yes, it's exactly kind of normal to work like this, it's really natural, al lot of people doing it already, but to know is nice. But now I know I still want it to be spontaneous. Because normally I do this without knowing, now the steps are so clear, copy then combine, to I have to get lose again to get that spontaneous back in the work. Otherwise I'm to focus on the method.

C: Okay, I want to ask the relationship within your works, maybe you can say something about it? We could say technology is the main theme between your works.

S: The relation between them, I think they make each other stronger. Because a some of them are also a little part of the whole idea. For example when you have a space with all the works they still fit together.

C: Or example you say *'they make each other stronger'*, I can see from you screen project. You use computer screens beside this project you make *'fake'* screens, but normally they are different works right?

S: Yes, I see them apart, but they are connected together to. I think all of the work connects to each other, but that's because the all have the same concept.

C: Okay, my last question is what is your next project?

S: I'm currently working on a video with old commercials. I have the broken beamer, so I'm making a video specially for that beamer.

C: So, it's it also related for your final project or is it something else?

S: It's just to try out, I think we now have still space and time to experiment to see what happens. During the assessment they advise me to do more editing.

C: What do you mean with editing, editing your projects?

S: In the sense of making an own story like the previous projects, but also editing with video or text. I'm just want to experiment with it.

C: Do you have any idea of you final project? Maybe a vague idea could you say something?

S: I think it's still as to do with questioning technology and media objects. And I hope it's something physical, I still want to make things, and make an experience for the audience.

B: When I read your texts, I found this main themes, so that's *'Free Art'*, *'Situationism'* and *'Process'*, you're really into process. So what I'm, first interested is what is your take on Situationism in your practice?

S: I had a lot of comments during the assessment about this topic. It's something that I'm holding on for a while, it was like a comfort zone. My feedback was to let go, so now I was really questioning myself what did I actually learn from them. Which parts do I have to remember or think about during my practice. I think it is the process where they really helped me in, the way of working. In the beginning I thought my work was about *'Free'* form or art, eventually the way I work is about that and not the result. So my process is a kind of free way of working.

B: But way to let go, it was a big influence in your practice?

S: Because I'm losing my own choice in my work. Now I want to combine the Situationism with my own thoughts and this time for my own practice.

B: Do you find any parts in your childhood that got you very close to the Situationism?

S: No, not really. I bump in to Situationism during a lecture from Florian Cramer almost three years ago, and that really trigger my interested. During that time open source was really a hype and I really saw a connection between them two. So for my bachelor thesis I research them and connect them to an art practice.

B: Like you sad, it's utopian, it's an ideal what you can strike for.

S: Yes, but I think open source is also an utopian thought and don't really exist. The *'real'* open source thought really looks like the Situationism manifest, but in this time and with all does licenses, open source does not exist. At that point I found out that the connection between them is lost. After that I was looking for a different kind of definition like *'free'* art or frame.

B: Well I was reading about this *'free art'* and then I found Conditional Design.

S: Yes, that's a group of designers from Amsterdam. There manifest has some points that connected to the Situationism and a kind of *'open frame'* work. The results that they make it's not my kind of taste, but they also more focused on design. But it's nice to see that there are more people and makers interested in this kind of ideas.

B: What you got from Conditional Design, is that your now focussing more on process.

S: Yes.

B: And why on process?

S: uh.. Good question. I think during your process for an maker is more important and sometimes more interesting than the end result. The journey to the results is much more fun as an artist. To show that to your audience it's much harder, that's a really challenge. Because some project the process is part of the result.

B: And your future practice? About affecting your process, about change, you talk a lot about change.

S: What I like to do is test my method with other makers. I want to try out if this method could be used by others or others practices. Could it be a creative tool?

B: In or last talk we were talking about that your where interested and focussing on your audience. And you want it to make your audience change their process?

S: I want to change their point of view on certain topics or things. I'm not sure this has to do with process. It's more I want them to question certain things with my work.

B: I end with the last question, it's been very interesting. What are your thoughts on a successful future art project? For example what do you see, what is your ideal for a successful art project in the future?

S: God, I don't know. What is successful?

B: Something which apparently affects your audience?

S: Hmm.. To affect your audience it has to be somewhere to show. Otherwise you can't affect them. So it will be successful when you can reach the audience with your work. It's hard to get notice because my your is between fine art and media/tech art so where does it belong?