Second draft on proposal for my graduation project @PZI in 2018/2019 (MA)

Working title: 13/10/2018 Friday

note: Sacramento

Introduction:

As an artist, but more just a human, I experienced one of a such — as loosing my artworks and my home — *strange* and *bizarre* event in my life, when last year on the 13th of October, on a Friday night, my partners and my apartment in the South of Rotterdam got on fire and burnt down. Always considered myself as 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 about value, prospect of death and fear, colour black, humility of acceptance, sleeping routine, my way of expressing love and understanding trauma and nightmares.

I remember from high-school the myth of Prometheus and fire made us contemplate on a serious question: If Prometheus hadn't stolen the fire from Zeus, what the mankind would have done? But the Titan in the Greek mythology stole it and while he was celebrated by the mortals he was cruelly punished by Zeus. What a dispute between mortals and immortals. Back then I really didn't care about it, but while I was taking photos and videos in my house I saw the *difference* between living space/objects and dead/inhabitable location from a first, personal experience. Walking trough my room, seeing everything destroyed, not be able to recognise my own personal belongings created a sense of *freedom* in me. Mainly all my artworks, hard drives, photo albums, cameras, LP collection and books that I was creating and collecting in my last 8 years together with my passport, and personal documents were done. I was a refugee without identity and underwear. It felt like entering a dark elevator which is just a reflection of mirrors and dropping nine floors infinitely.

This *surreal* and high in *serotonin* reality kicked my interest more essentially about still and moving visuals, the borders between 2D and 3D. I want to understand and analyse my photographs about this specific event to understand more about the essence of black and white, yes and no decisions.

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

photo by a neighbour from the street, 13/10/2017686, Rotterdam

What do you want to make?

Since I have a *collection* of photographs taken in my old house, I want to deconstruct them and find possibilities to rebuild them. I always have been fascinated by catastrophes and destroyed objects and spaces, I found interest in art which was related to loss and *deconstructed* dark strangeness. I want to expand these photographs during my project in the matter of scoop into their fundamental structure —beyond of the first view— and experiment with the materials I can find.

More focusing on *details*, I want to put my works in different surroundings and contexts to take out components and see the whole like the result of specific *factors*. As photographs they are communicating a loads of *gestures* to the viewer , I'm interested how far can I go with changing the *hints* and still be able to connect the metaphors and meanings.

Next to my project I want to reveal trough my thesis, as an individual text, reflecting on my practice as the subject of it, but it'll contain the progress of conceptual thinking about my questions.

How do you want to make it?

As a personal and still new experience I'm reading and studying about other people who had to face with similar events in their lives, especially photographers and visual artists, understanding my own psychological development and relation to matters.

I mentioned before my fascination about deconstruction, in more practical way I'm decoding the images in digital and analog forms to find the decipher for the interaction between hidden details. Right now I'm manipulating and changing the metadata of one the image by HexFiend to see the structure of it. This four figures are showing informations about the colours and perspective depth in the JPG. which were there non explicitly.

manipulated figures after data changes

In analog scheme I'm printing versions in several ways to find the transmission between materials and senses. '*How black is the black*' is one of my main intention to answer with my project. I printed some images on matt paper, but I want to find the way to print on velvet or other materials which I'll find during my research. In this part of my analysis I still have to find the most relevant sources and techniques to experiment with it.

A third perspective I try to examine is about the possibility of creating 3D illusional prints by several layers, like a single image stereograms from the 80's, where the viewer has to stare to the image and see it in a parallel viewing or as called 'Parallel Method'. In this way I want to create images where I can hide informations from my photographs.
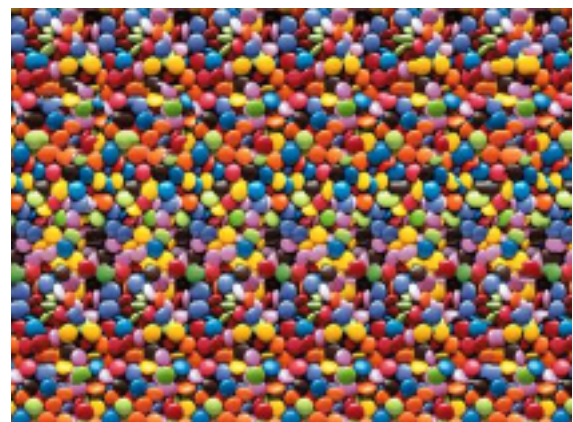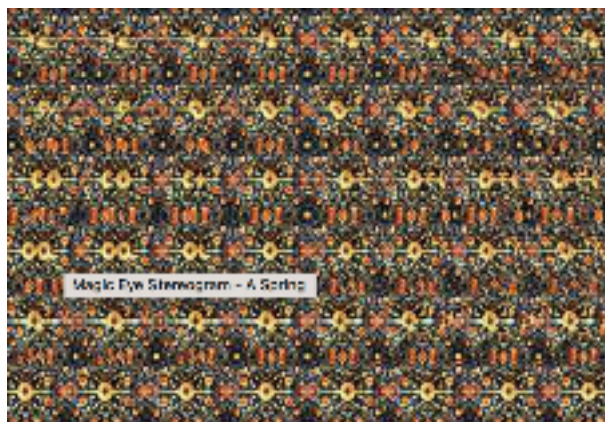
examples for stereograms, vision3d.com

Who can help you to make it?

At the moment, when i try to find different ways of analysing the images, to open the possibilities for interpretation flow, I'm talking to and asking my friends, partner, other artists about their consider in the relation of the pictures. I want to use the possible tools of our institution and constant feedbacks and approach for the next steps. Now I need some advices about relevant sources in my subject, later I'll need some technical leads on the level of skills.

Why do you want to make it

My interest about this project and the outcome of it has more layers, as the project itself. To confront myself and stop running away, stop changing subject regularly, spend enough time in one space and show my affection to details.

On a larger and more complex context I'm curious how far can I go with manipulating images in the sense of 2D and 3D experiences and when is the exact moment when an old work becomes a new one.

Relation with previous practice

First time during last year as part of a prototyping project titled 'Safe Spaces' I presented one of my photograph form this series, a portrait of my partner in our old bedroom after the fire. Then I was researching the relation between the subject and the space where she or he feels the most safe, in this case the whole turned out as an emotional contrast, because the home space wasn't safe anymore. Later with one of my project I engaged with a shocking and strange audio/visual expression to tell about non existing secret societies in a performative animation. Lot of my researches and works are related to a dreamlike word in an extreme tone of the variety and diversity of directions.

For me right now art has to be emotionally as provocative as intellectually too, I try to find the balance between artistic truth and insulting provocation.

References:

Bibliography:

-Debord, G., Wolman, J. G., 1956. "A User's Guide to Détournement"

-Ruscha, E., 1937. "Various small fires and milk". United State of America

-Berger, J., 1972. "Understanding a Photograph" in Selected Essays and Articles: The Look of Things

"A photograph is effective when the chosen moment which it records contains a quantum of truth which is generally applicable, which is as revealing about what is absent from the photograph as about what is present in it." Berger

-Heller, E., 2009. "Psychologie de la couleur "– Effets et symboliques. Pyramyd (French translation).

-Greenberg, C., 1999. "Homemade Esthetics: Observations on Art and Taste". Oxford University Press

-Greenberg, C., 1939. "Avant Garde and Kitsch". *The Partisan Review*: 34–49.

Greenberg believed that the avant-garde arose in order to defend aesthetic standards from the decline of taste perpetuated by the mass-production of consumer society, and saw kitsch and art as opposites.

One of his more controversial claims was that kitsch was equivalent to Academic art: "All kitsch is academic, and conversely, all that is academic is kitsch." He argued this based on the fact that Academic art, such as that in the 19th century, was heavily centered in rules and formulations that were taught and tried to make art into something learnable and easily expressible. He later came to withdraw from his position of equating the two, as it became heavily criticised.

- Krinthy, F., 1912. "Igy írtok ti"(This is how You write). Hungary: Athenaeum Irodalmi és nyomdai RT.

Links about articles related to data moshing and data manipulation:

 https://dl.acm.org/citation.cfm?id=2513525

 https://www.researchgate.net/publication/

254462503_Glitched_lit_possibilities_for_databending_literature

A CHANCE FOR CINEMA WRITING IN ELECTRONIC LITERATURE

http://impactum-journals.uc.pt/matlit/article/view/5216

Artists who's practice can relate to my work:

Yael Bartana (What if woman roles the world?)

Maarten Baas

Jacob Konduch

Jenny Reddin

Danila Tkachenko

Filmography:

- Salad Fingers Series, 2004, Directed by David Firth, UK: fat-pie.com
- The Mirror, 1975, Directed by Andrei Tarkovsky, Soviet Union
- Nosferatu the Vampyre, 1979, Directed by Werner Herzog, Werner Herzog Filmproduktion, München
- Eraserhead, 1977, Directed by David Lynch, American Film Institute