

Annemiek  
Höcker

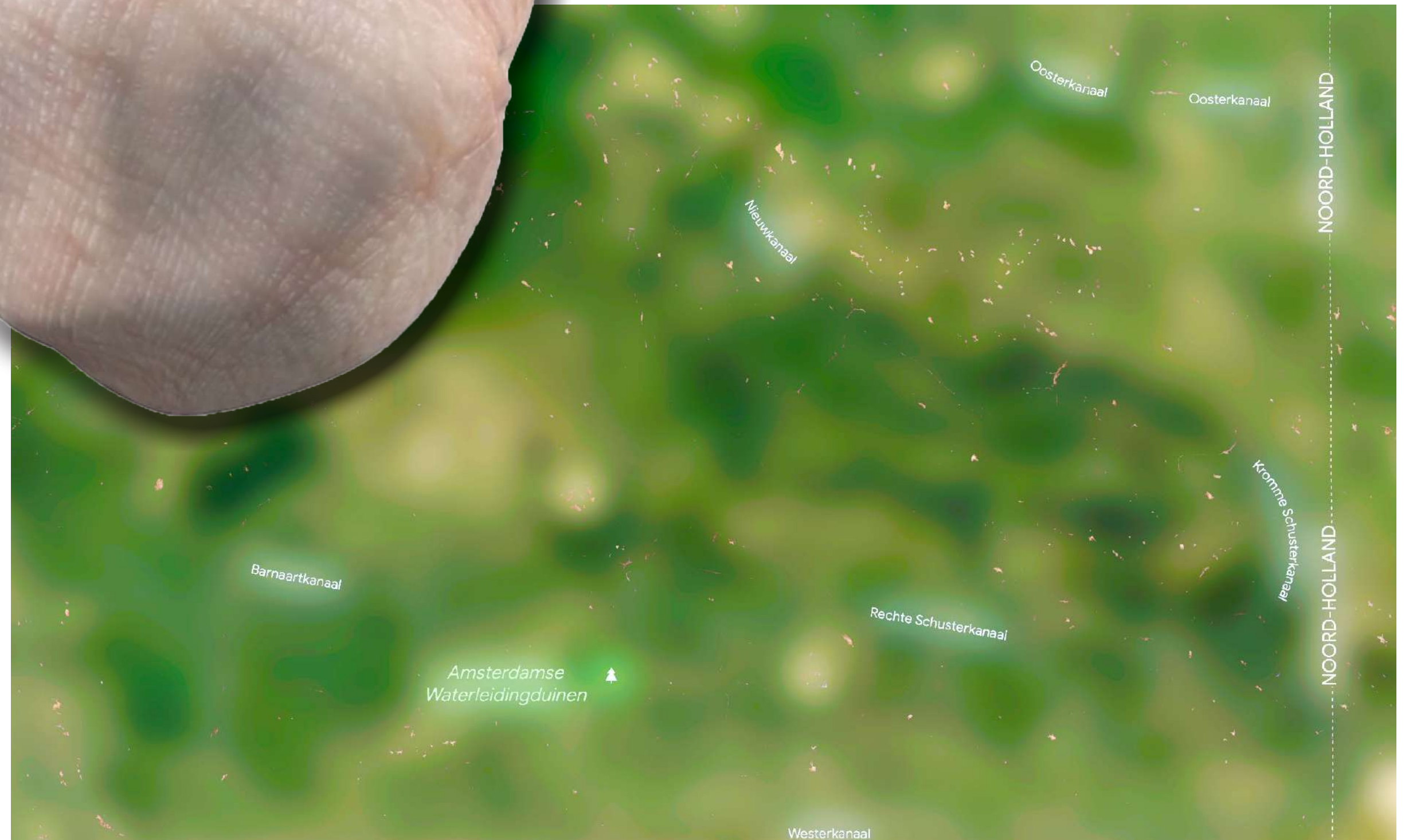
Fusion Text  
on Hybrid Practice

# Fluid- Disciplinary

As an artist, I constantly question my position, not only as a creative but also as a human being that has agency over the world she lives in. During my time at Lens Based Media I have been interested in exploring my journey towards the re-imagining and re-discovery of my identity in relation to nature, technology, and more-than-human beings. At the moment I am working on creating hybrid fiction through a fluid-disciplinary art practice; morphing between experimental film, digital collage, research and installation, drenched in critical theory, with a focus on investigating natural matter. Within this process I am aiming towards exploring new ways of visual storytelling through experimental image and filmmaking.

# Amsterdamse Waterleiding Duinen

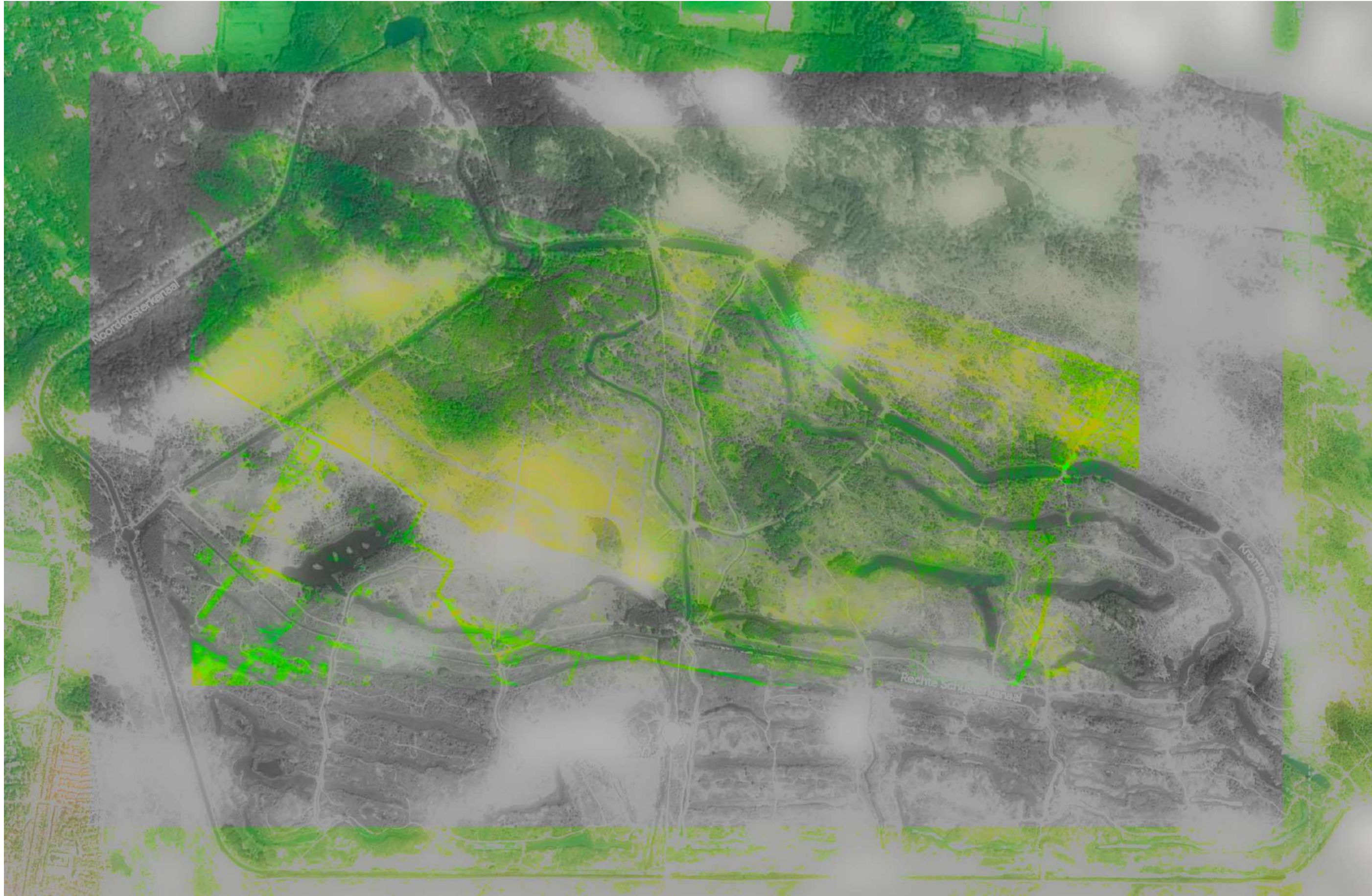
The past couple of months I have been researching and thinking about the Amsterdamse Waterleidingduinen (AWD), focusing specifically on my personal relation to the more-than-human life that inhabits, carries and makes the dunes. I believe that the natural landscape from this area is rooted inside of me as I was born on the border of the natural forrest that lays in the shadows of the dunes. My ancestors found their home at this place in 1800 and inhabited it until this day. I think of the dunes as something much more than just sand; it is a natural force that prevents my body from hydrating<sup>1</sup>, protects my home from flooding<sup>2</sup> and supports seventy percent of the biodiversity in the Netherlands.<sup>3</sup> I am dedicated to research the AWD because I feel the urge to create a body of work with whom I can explore the qualities of care towards the invisible, more-than-human life, that is my support system.



<sup>1</sup> The Amsterdamse Waterleidingduinen (AWL) are part of the dunes from the Natura 2000 area in Kennemerland-Zuid. The AWL are designed for the extraction of drinking water for the cities of Amsterdam, Haarlem, Heemstede and Diemen. Fifty million cubic meters of drinking water flow through this 3,400-hectare area every year and has been extracted since 1853, making it the oldest water extraction area in the Netherlands. L. Borst, M. Vissers, F. Vliegthart. (2014) 'Regional files for drinking water abstraction in North Holland' Amsterdamse Waterleidingduinen.

<sup>2</sup> Dunes and salt marshes are natural systems that directly or indirectly contribute to the protection of against flooding the Netherlands. Data analysis (2001-2011) The National Institute for Public Health and the Environment.

<sup>3</sup> During a symposium on 'Concerns about the decline of biodiversity in the dunes' for The First Official Day of The Dunes at Naturalis in september, 2021, Luc Geelen, nature management advisor Waternet, emphasises the enormous biodiversity in the dunes: the vast majority (70%) of the Dutch flora and fauna live in the dunes, while the dunes only cover 2% of the Dutch landscape.



Digital Collage. Satellite Photographs of the AWL



Digital Collage. Satalite photograph & data visualizations of the AWL



Digital photograph of Moss, AWL

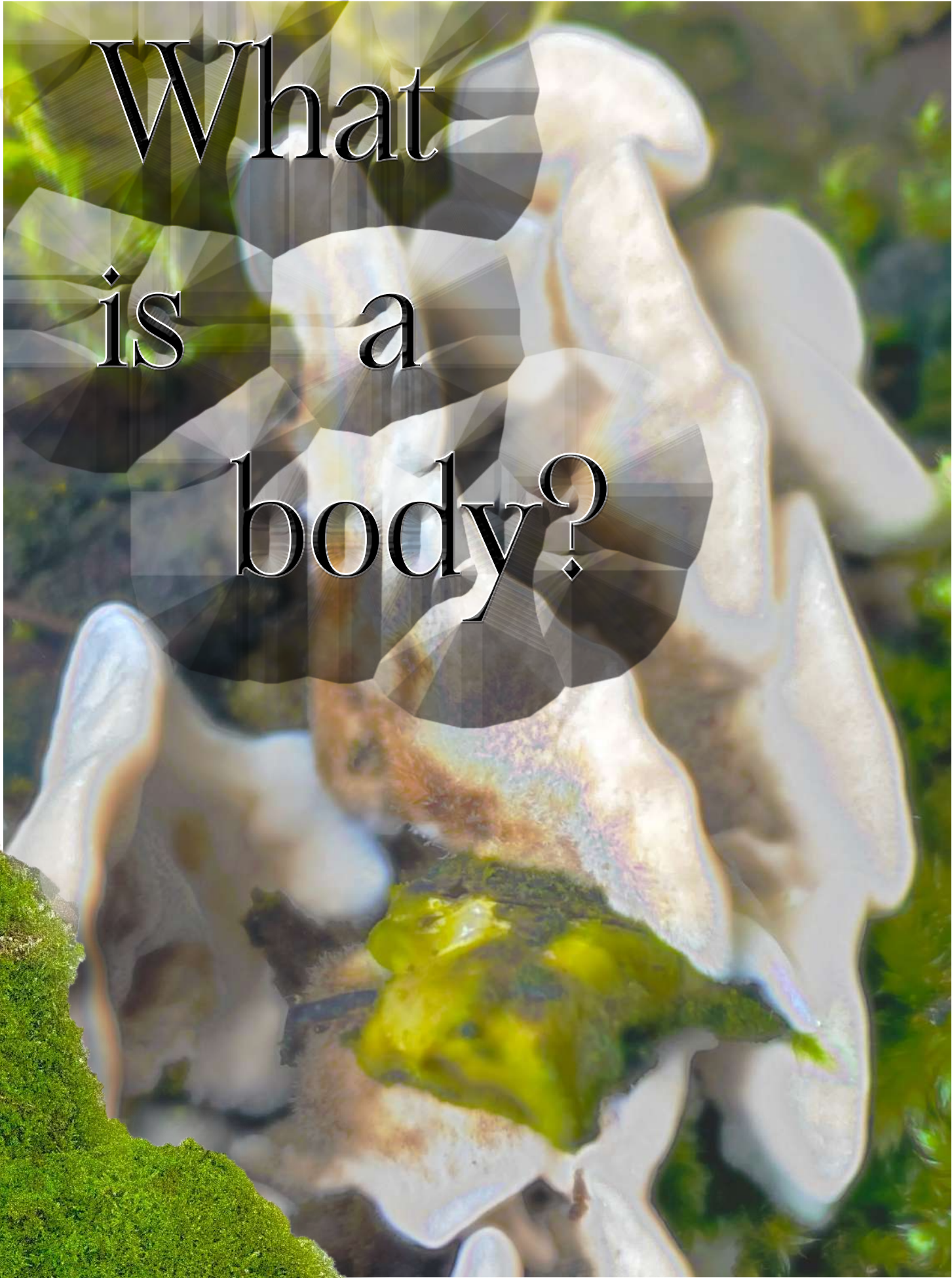
## Research Methods

For my research I have combined theoretical research with hands-on creative research methods such as field-recordings, macro and microscopic visual research and digital collage. I am inspired by the texts *Anthropocene*, *Capitalocene*, *Plantationocene*, *Chthulucene: Making Kin* by Donna Haraway and *Indigenizing the Anthropocene* by Zoe Todd. Both writers encourage me to think of the AWD from a more-than-human perspective, instead of thinking about it as a recreational area or a resource for tap water. This moment of realisation has lead to a week of onsite field-recordings in the AWD in which I carefully collected natural research material. The aim of my research was to capture and record close-up imagery and natural sound from an earthy perspective in order physically engage and collaborate with the more-than-human bodies from the dunes. I have chosen to work with close-up and macroscopic lenses in order to scale, scope and reveal the invisible, more-than-human life that I have discovered in water, soil and plants.

# Macroscopic Image Making



Macroscopic photographs of fungus, AWL



What  
is a  
body?



Digital photograph of fungus, AWL. Macroscopic lens.



Digital photograph of fungus and moss, AWL. Macroscopic lens.

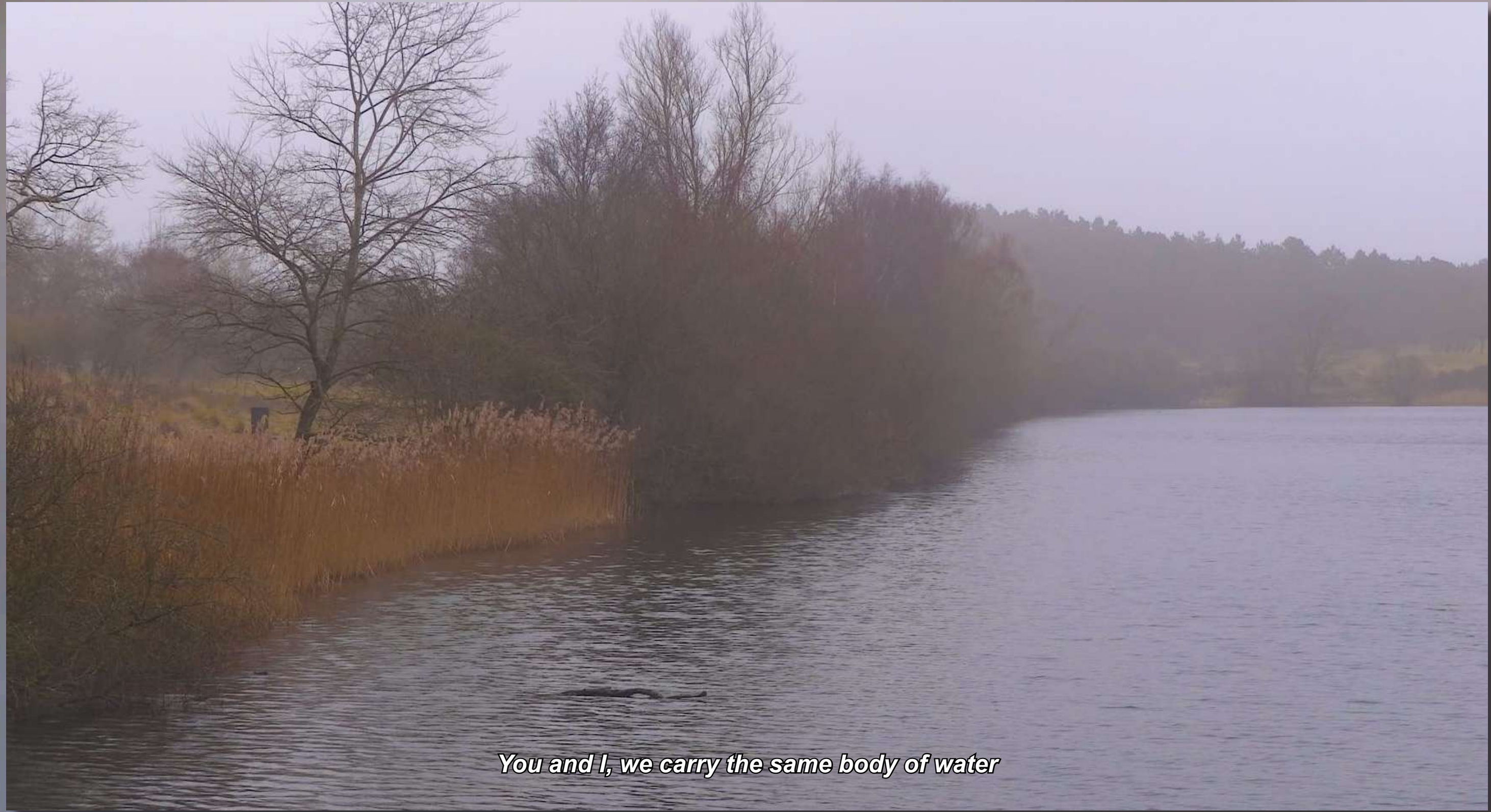




Digital photograph of fungus, AWL. Macroscopic lens.

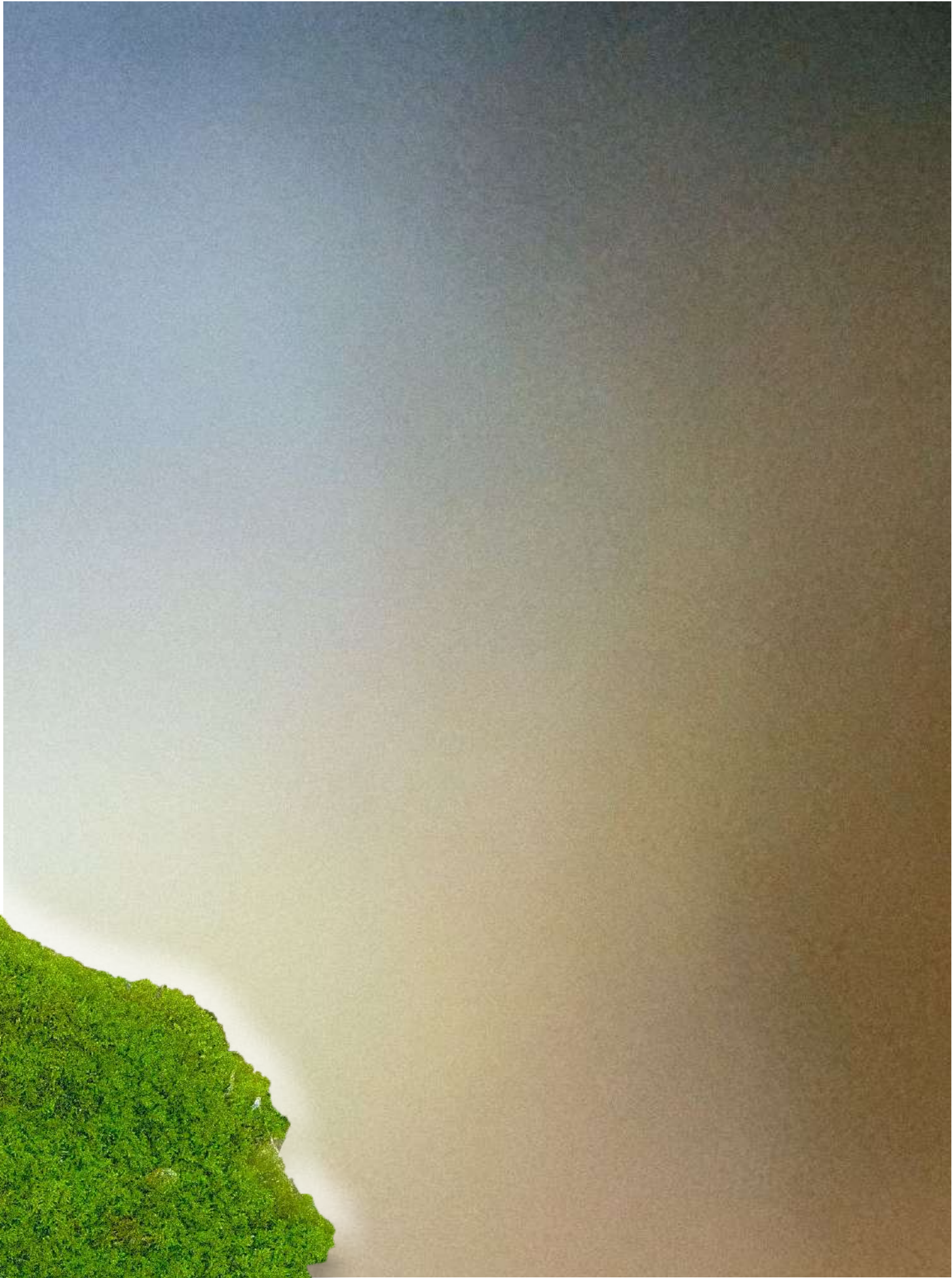


Sound recording in the Nieuw Kanaal, WLD.



*You and I, we carry the same body of water*

# Macroscopic Film Making



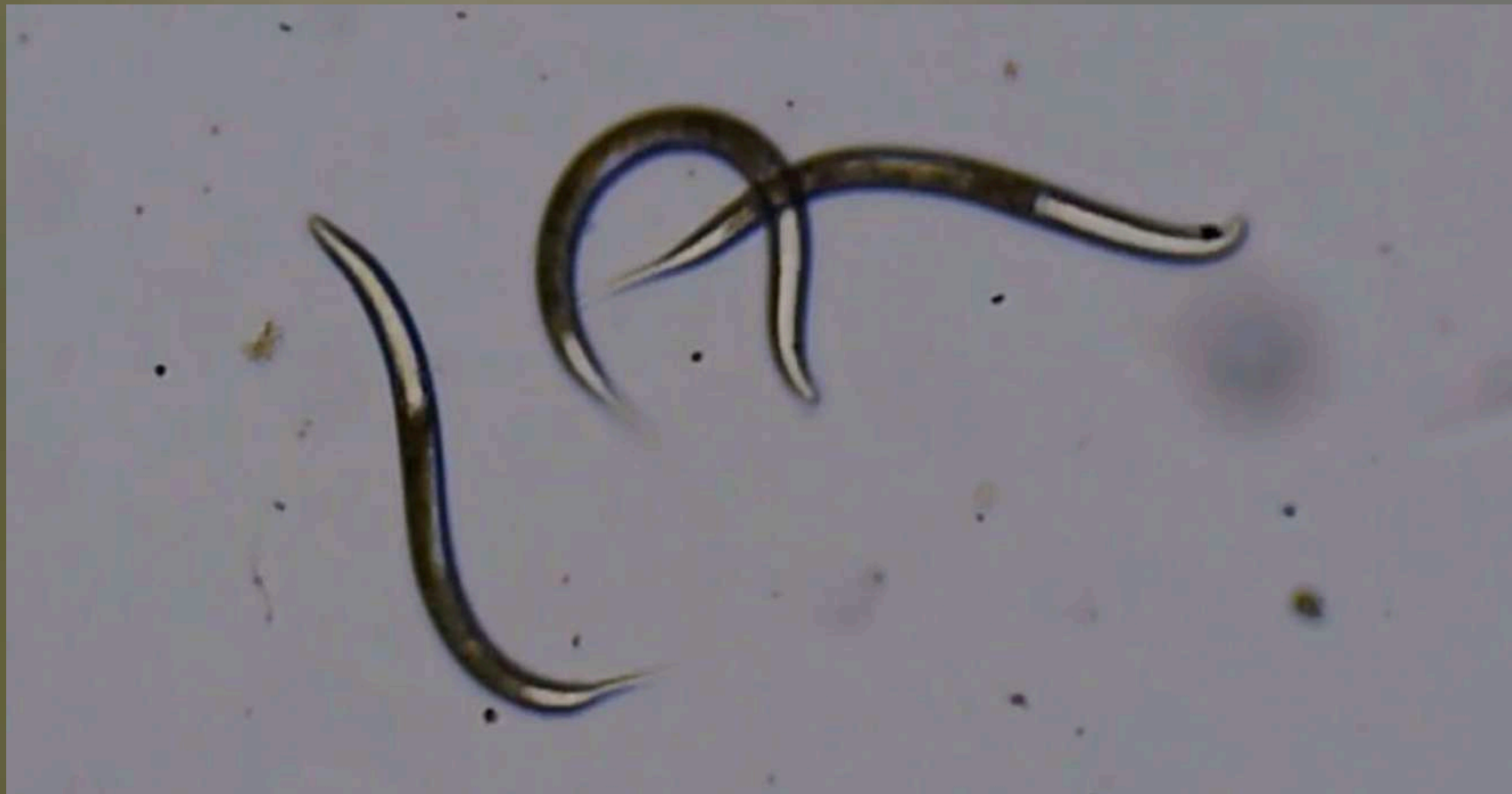


## Microscopic Image Making

Investigating the close-up material through the macroscopic lens created an intimate feeling of curiosity. It made me wonder: What lives beyond that I can't see? I decided to dive deeper into the material by looking at it through a microscope that allowed me to capture photo's and video's through a digital microscope camera.



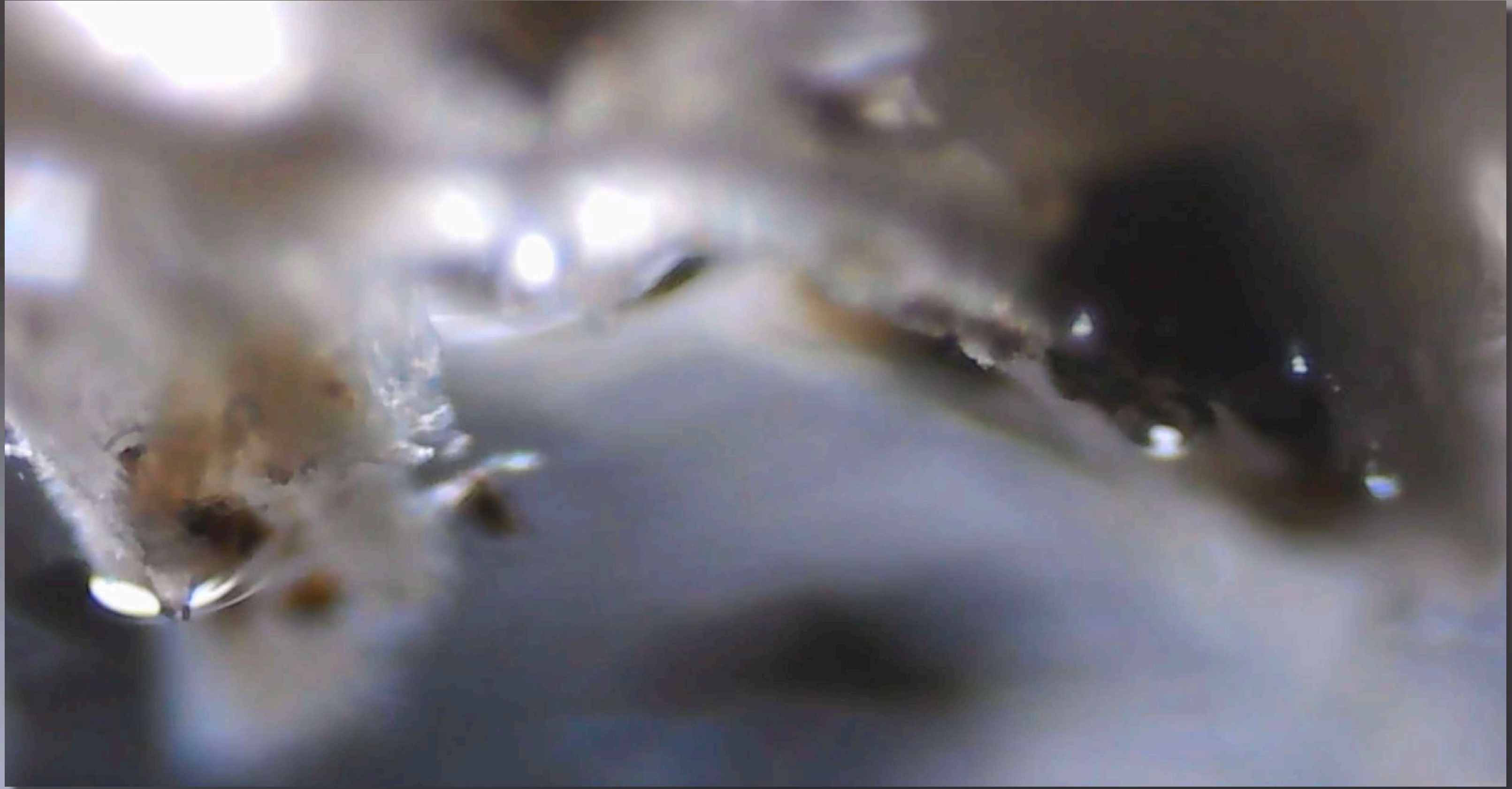
Foraminifera: Single-celled organisms, discovered in soil. 40x objective lens



Foraminifera: Single-celled organisms, discovered in soil. 40x objective lens

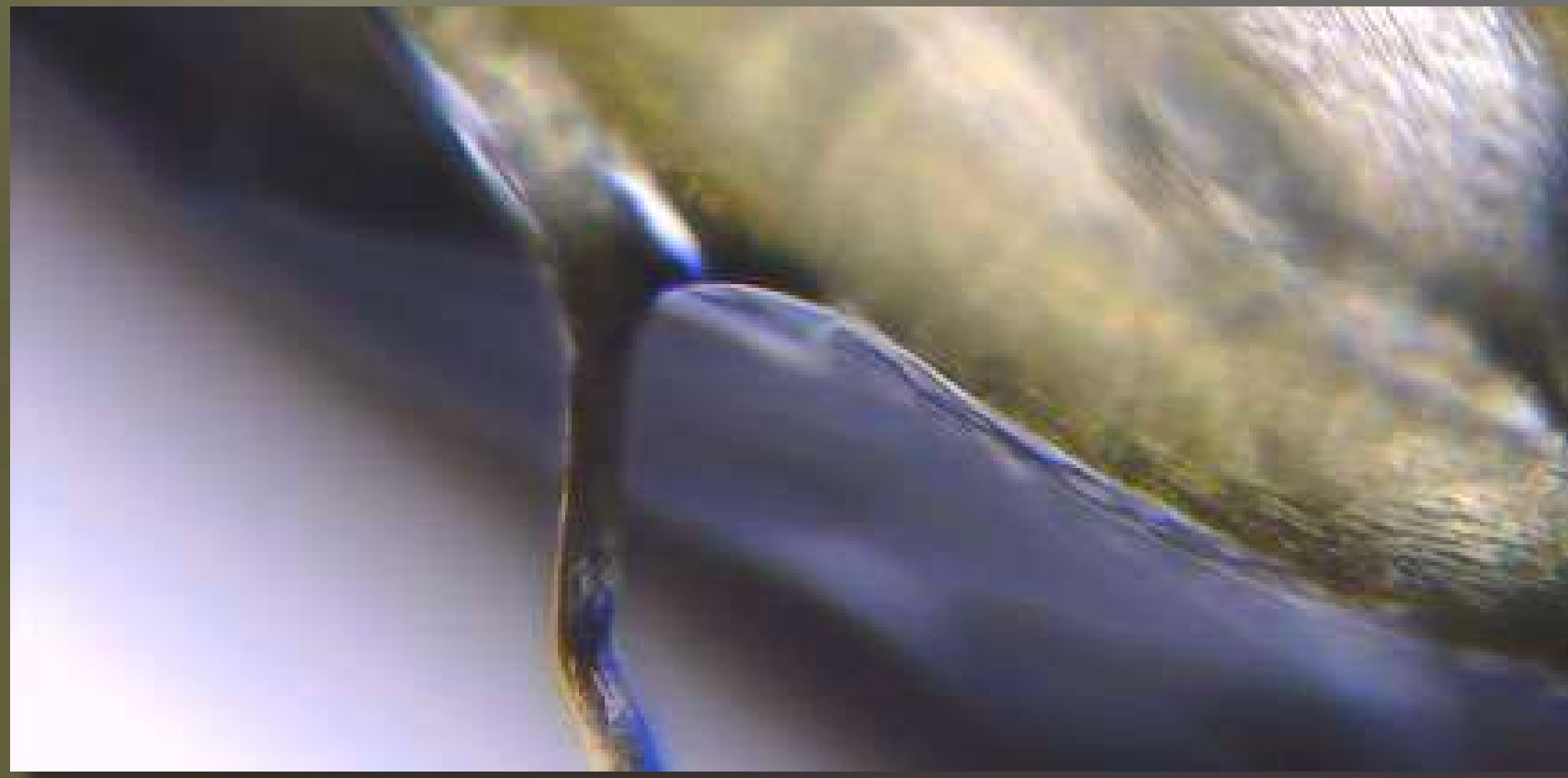
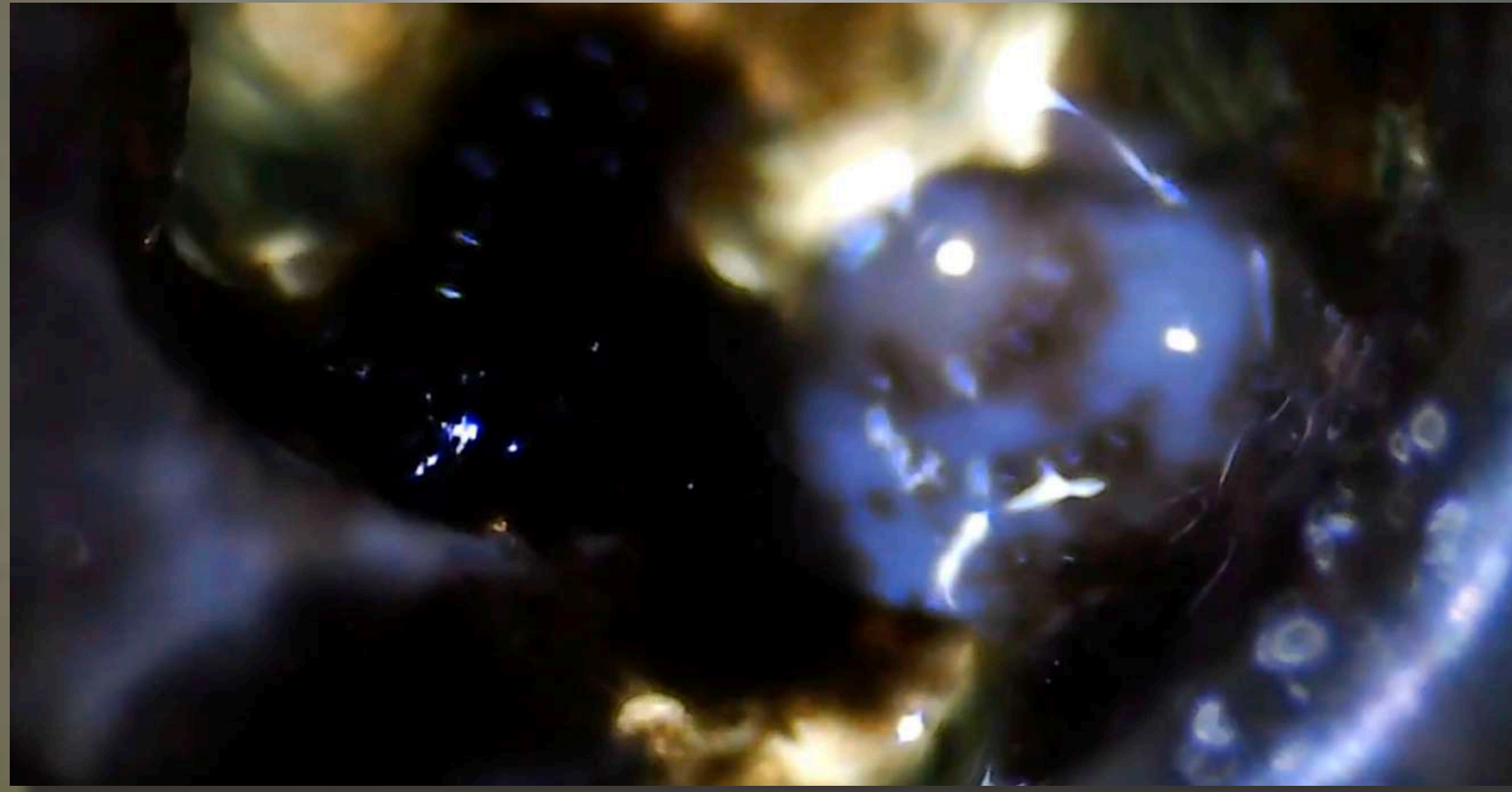


Mycelium, discovered in soil. 40x objective lens

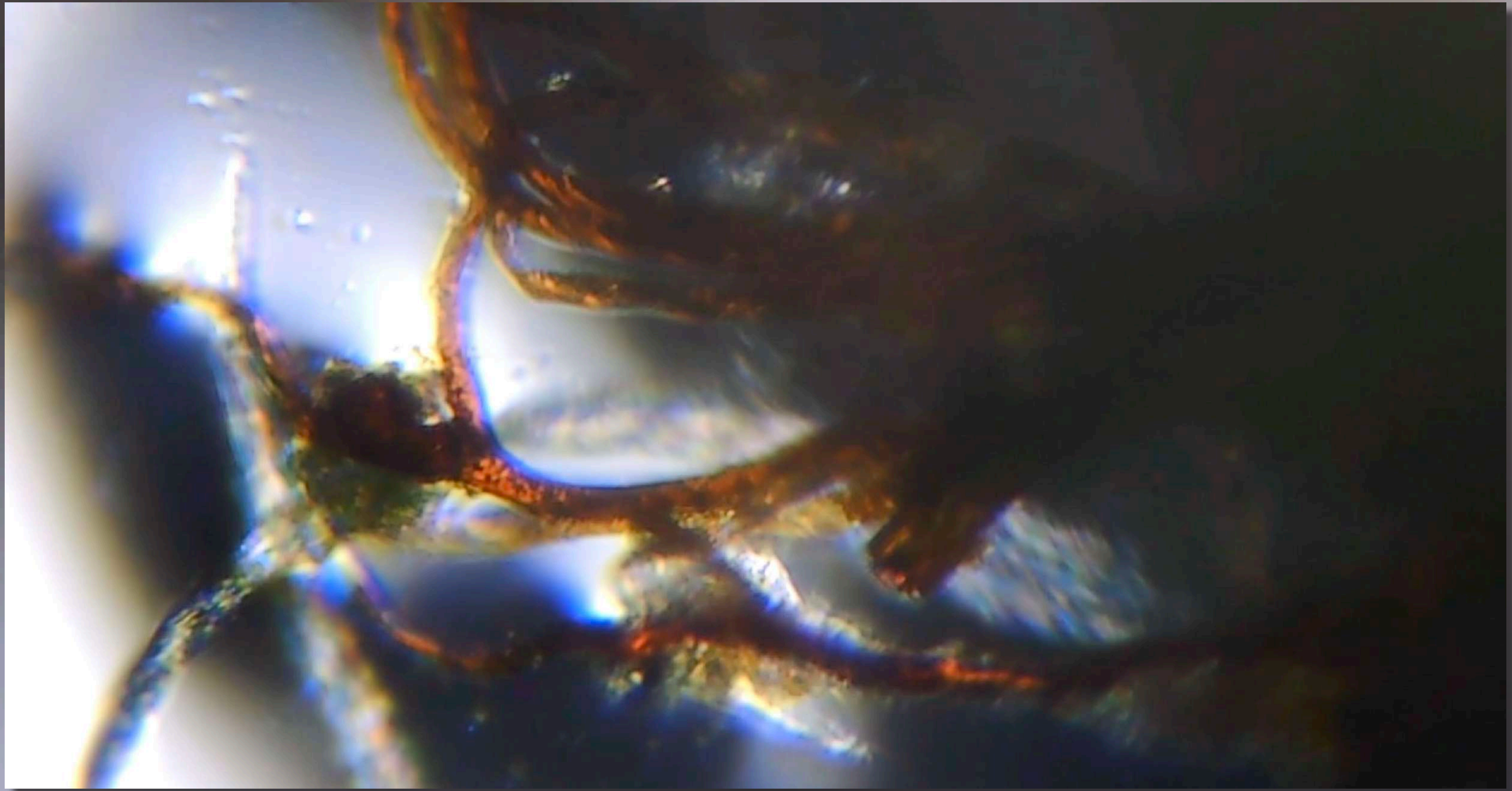




Planorbidae (fresh water snail) discovered in water. 20x & 40x objective lens

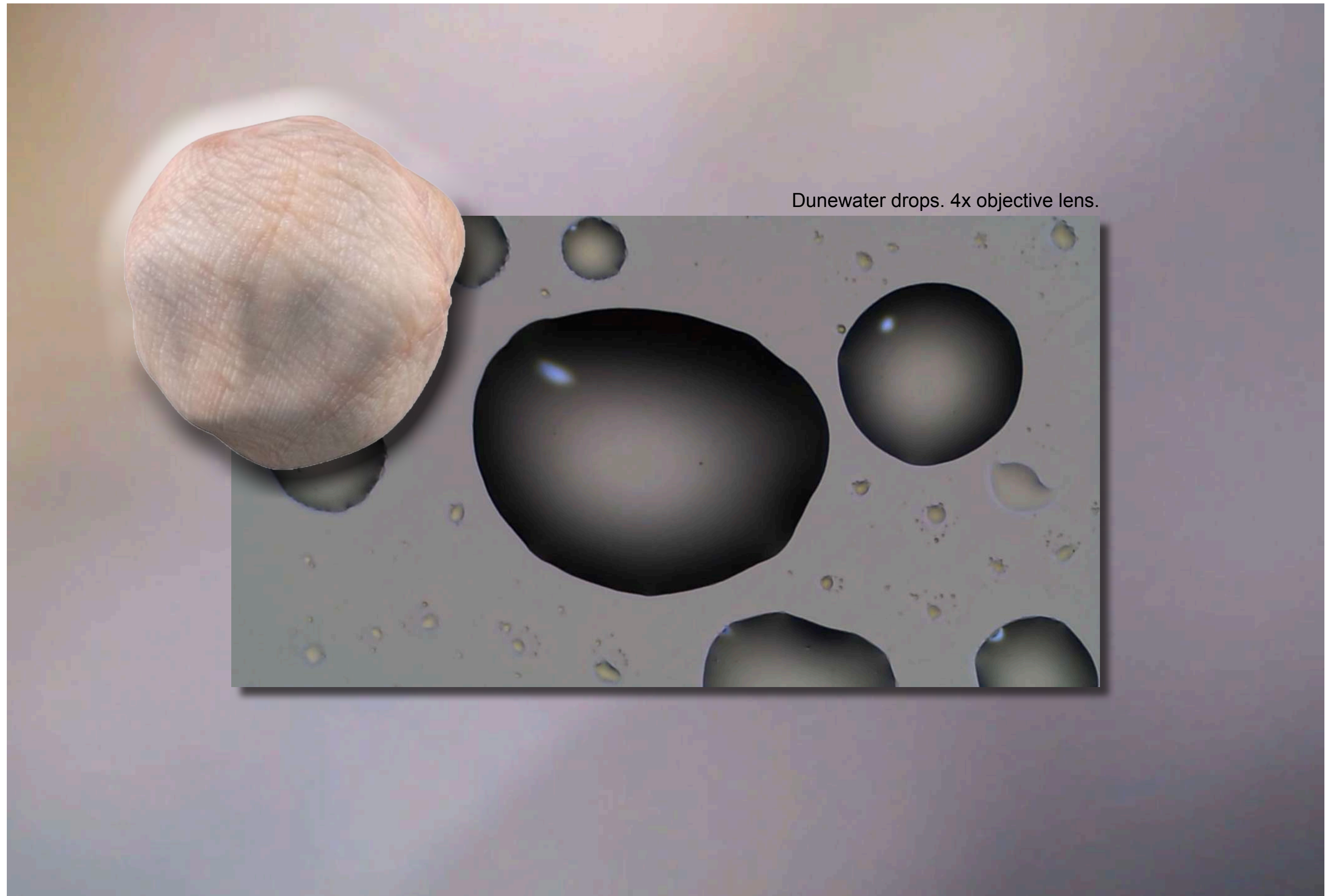


Mycelium, discovered in soil. 40x objective lens



# Digital Collage

The outcome of the microscopic research helped me to construct the visual language for a digital collage series. The digital collages explore the possible similarities of my human body with the more-than-human bodies from the AWD. The chosen medium illustrates a multilayered complexity of the intimate relationship between my human body and her natural surroundings, carefully composed in an organically soft aesthetic of contemporary interrelation in the Anthroposphere.



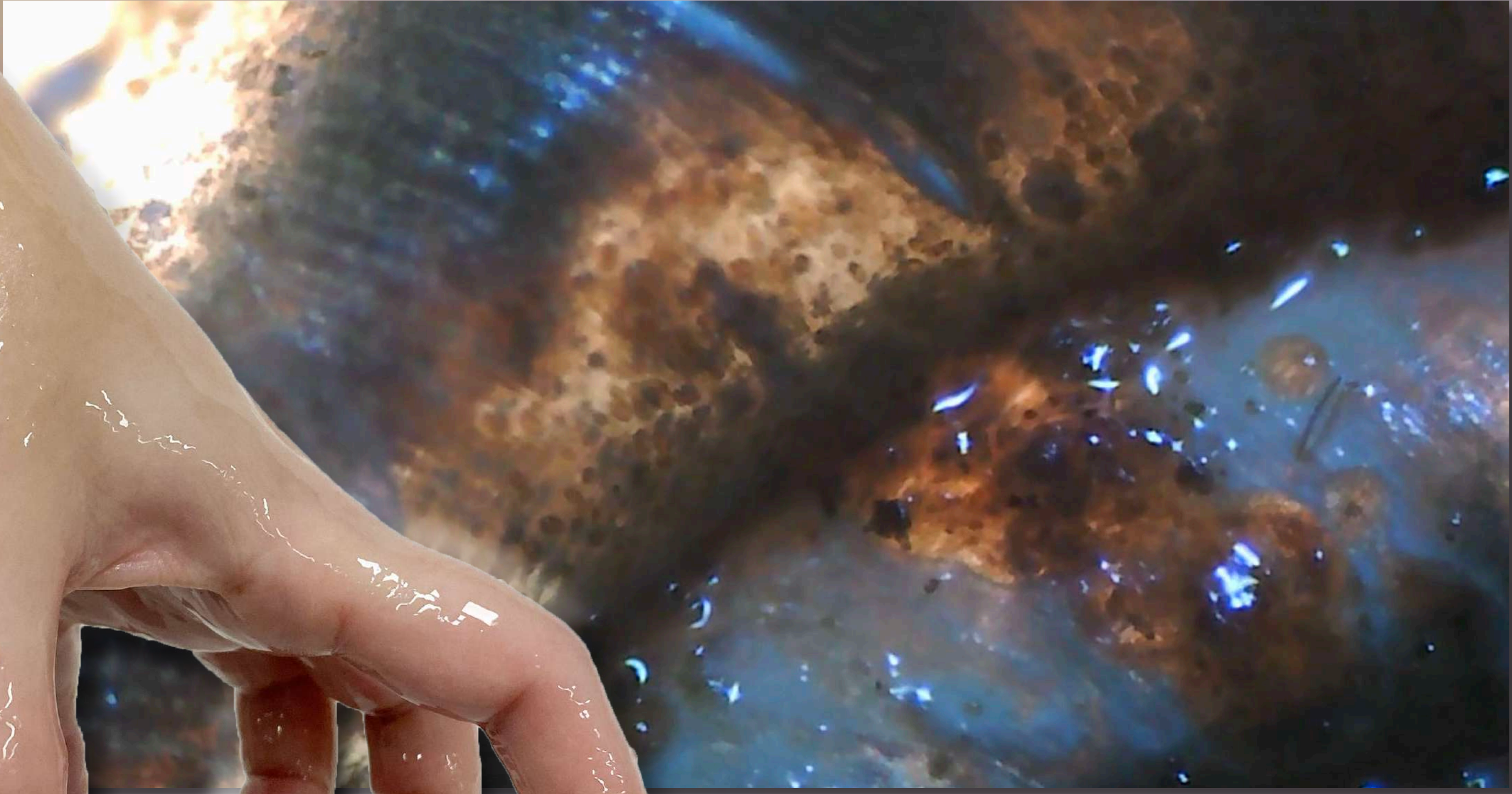
# “We share the same flesh”

At the moment I am working on a hybrid fiction where human bodies and microorganisms merge into each other. The experimental video is composed from an intense macro and microscopic perspective, everlastingly shifting focus and cutting between the human body and the specimens of microorganisms. By placing them on an equal level and playing with the similarities, the hierarchy between human and more-than-human is questioned. The work is an embodiment of Donna Haraway's quote: “we all share the same flesh” (Haraway, 2016) endlessly morphing, growing and evolving into soft and fluid tissue. In subtitling runs an associative, fusion text I wrote on humans and microorganisms being constructed from the same flesh.



*You and I share the same flesh.*

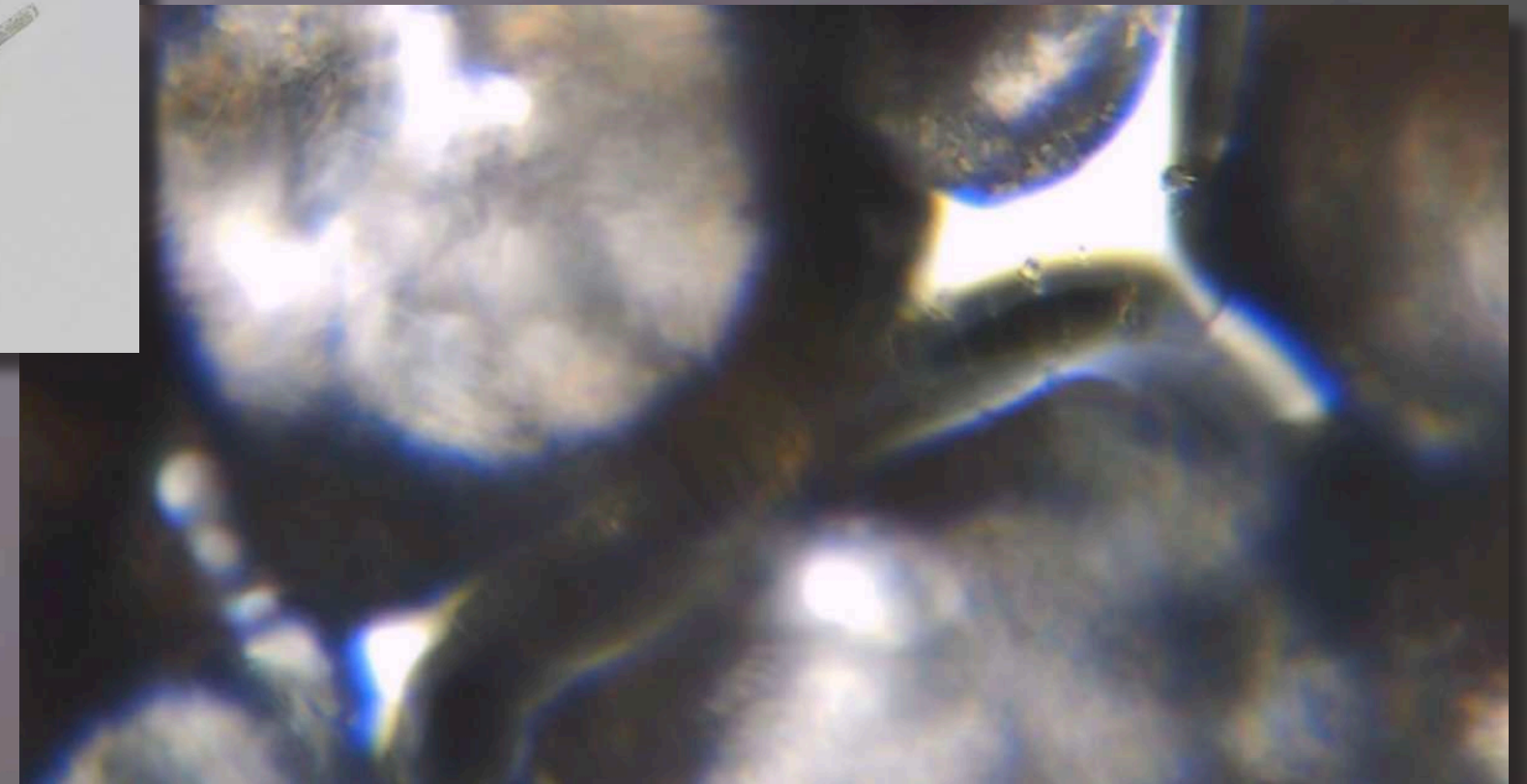
Planorbidae (fresh water snail) discovered in water. 20x objective lens



# Practice Meta- morphosis

Over the past year I have developed a hands-on approach towards my creative research methods. By doing extensive field-recordings I have learned to work with technical equipment to gather natural sound, images, video's and artefacts. By transforming my documentations into digital collages, I have learned how I can translate the research into artworks. Within this process I have gained new technical skills in post-processing my images in Adobe Premiere Pro and Photoshop. Macro and microscopic lenses have become fundamental research and visualisation tools in my artistic practice. They have helped me to re-define and construct a new visual language that I want to further explore in the next trimester.

Throughout the thematic seminar Decoloniality and film I have learned to be more critical towards my theoretical research methods. I have realised that most of the texts that I am reading are written from a white, Western Eurocentric perspective. For my thesis I'll be writing more about the politics of nature in the anthropocene. Within this process I will be more conscious about including resources from more-than-Western-European nationalities, sexualities and cultures in order to build a theoretical framework that is fertile and rich.



Annemiek Hocker 'Why Am I So Attached to A Place I Have Never Been?' (2019)  
Physical Archive Installation. Photographs, green liquid.



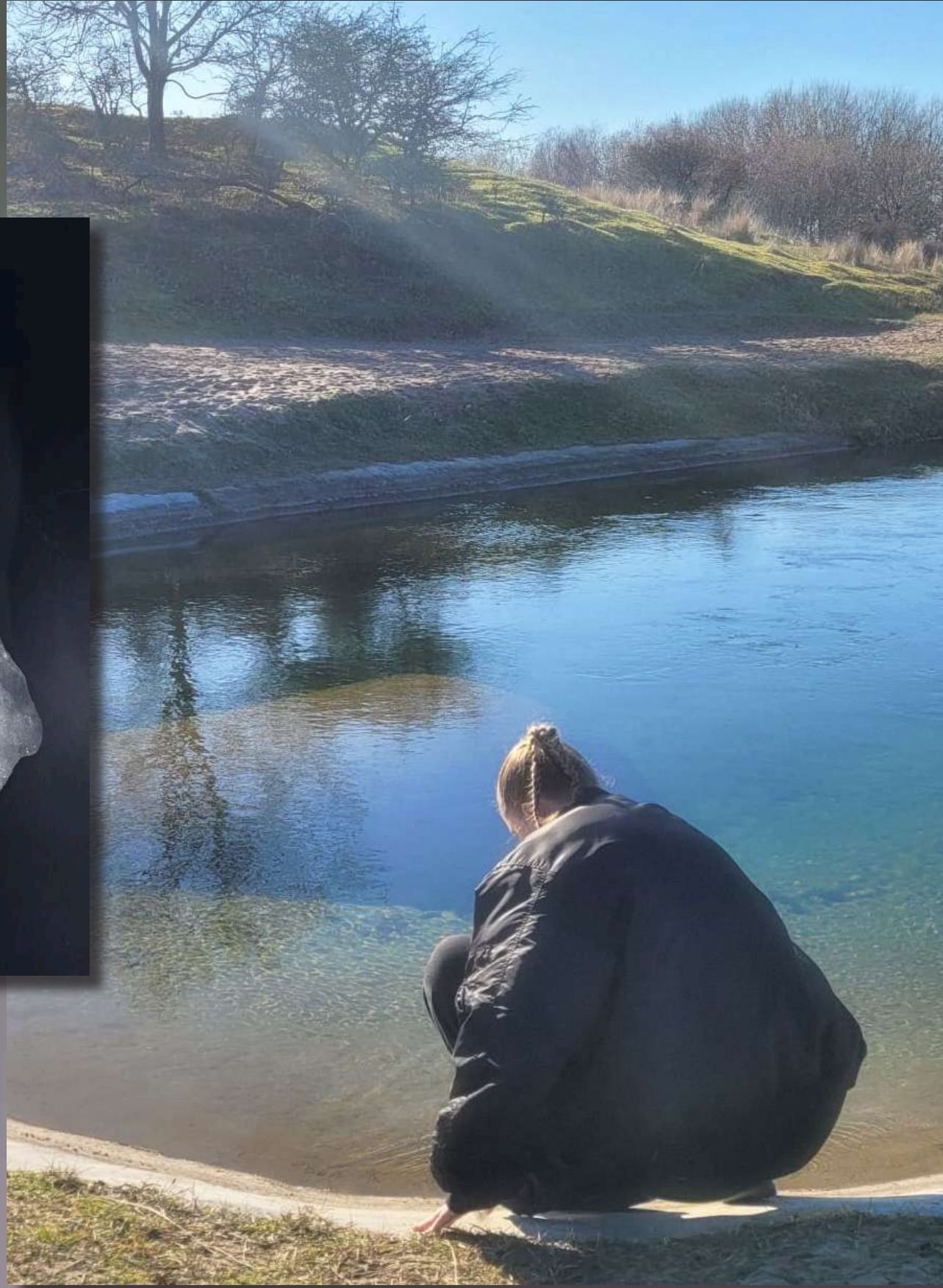
Annemiek Hocker 'Why Am I So Attached to A Place I Have Never Been?' (2019)  
Desktop performance 2019 1 channel, 15:44 minutes



## Future Practice

In the next trimester I want to further explore my journey towards the re-imagining and re-discovery of the interrelation between my human body and the more-than-human bodies in the AWL. I have been interested in researching natural and geological matter ever since I graduated from the Willem de Kooning Academy in 2019. In previous projects I have created work about the ecological problematics that are associated with lithium extraction in The Atacama Desert, deep-sea mining in the Pacific Ocean and rare-earth mining in Inner Mongolia. I used to explore these topics by moving through Google Earth and working with online resources. Right now, I have found a topic of interest that is directly related to myself and closer to home. Being physically present in the natural surroundings of my research makes me feel grounded and more connected to my work.

Earth Speaker Annemiek Hocker. 2022. Ceramic sound speaker, glazed in neodymium oxide.

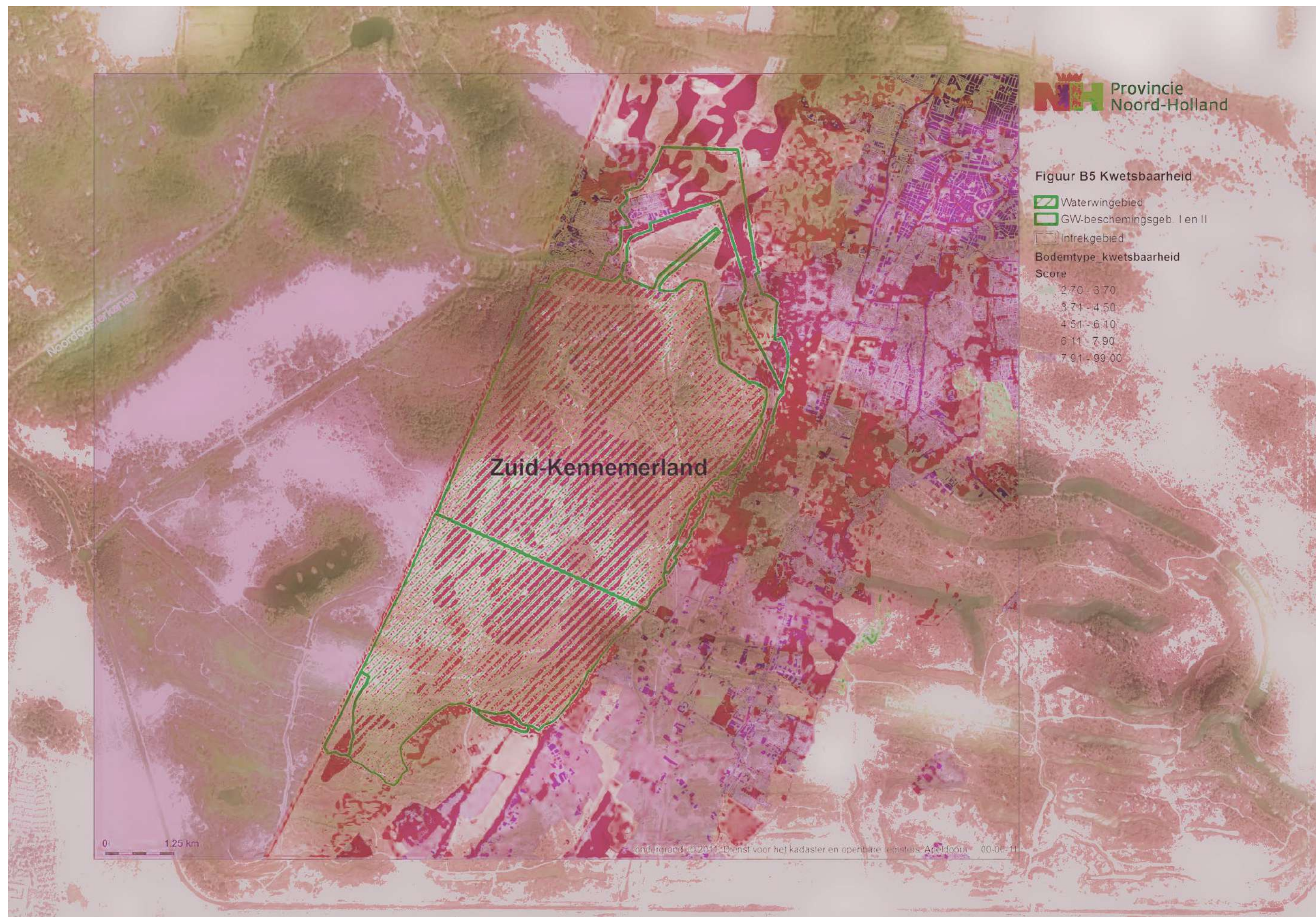


## Ethical Collaboration

I am excited to explore ethical ways of collaborating with more-than-human beings and work together with ecologists and biologists that are related to the AWL. I want to further develop my visual language in microscopic image and film making, by working with multiple microscope camera's, trying out different objective lenses and transforming the microscopic research into moving image and prints. Within this process I am interested in researching the possibilities of adding sound to film. I am thrilled to embark on a sonic journey through the exploration of sound-design, experiment with multiple microphones and collaborate with sound designers to transform natural sound recordings into enchanting soundscapes. Furthermore I'd like to embrace the hand-making poetry of my narratives by encouraging myself to transform my work into immersive, audiovisual installations and experiment with printmaking. I am envisioning my digital collages printed on ceramic clay, I could materialise this concept by using the flatbed Mimaki printer in The Publication Station.



# Hybrid Fiction & Fusion Text



In terms of writing methodologies I am motivated to work with the concepts of hybrid fiction and fusion text. Within this process I am eager to learn how I can incorporate varying storytelling methods such as theoretical writing, associative writing and poetry and into speculative fiction which is characterised by a fusion of different illustrative mediums such as photography, illustration, digital collage, graphic design and computer-generated imagery.

For my theoretical research I am interested in learning more about political ontology, ecological feminism and the Anthropocene because I want to gain a deeper understanding of the interrelation between my human body and more-than-human bodies. I've added books to my bibliography that I'd like to read for my future research.



## Relation to a Larger Context

I am drawn to the work of Nona Inescu and Kristina Olekk. In *The Venus Trap*, Inescu presents works that focusses on the relationship between humankind and nature within the larger frame of landscape design. I'm inspired how she dissects natural objects, removes them from their contexts, to carefully arrange them in sensual, poetic compositions of formal similarities in the exhibition space. (Inescu, 2021)

Similar to Inescu, Olekk investigates representational processes, geological matter, aquatic ecology, and the human-made environments. In her practice she explores situations when fact and fiction, synthetic and natural intertwine with each other and become a hybrid object / matter. (Olekk, 2020) Both practices are always constructed from a strong theoretical framework and bring photographs, videos, sculptural installations and objects together in one space. Both artists encourage me to work beyond the limitations of my screen and motivate me to explore the possibilities of physical world-building in the exhibition space.



Nona Inescu. 'Lithosomes Lito/Gym' (2017) Stainless steel structure, leather, chains, stones, photographs





Kristina Öllek *'FILTER FEEDERS, DOUBLE BINDS & OTHER SILICONES'* (2020) Installative exhibition, photographs, video, oyster shells , sand.

# List of References

Amsterdamse Waterleidingduinen, *'Waterzuivering: Hoe het duin het water zuivert'*  
Noord-Holland. Available at: <<https://awd.waternet.nl/beleef/waterzuivering/>>

Borst, L; Vissers, M; Vliegthart, F. (2014) *'Gebiedsdossiers drinkwaterwinningen Noord-Holland. Amsterdamse Waterleidingduinen'*. Provincie Noord-Holland.

Boutellier, A (2021), *'Zorgen over de teruggang van de biodiversiteit in de duinen'*  
Stichting Duinbehoud. Available at: <<https://www.duinbehoud.nl/zorgen-over-de-teruggang-van-de-biodiversiteit-in-de-duinen/>>

Haraway, D. (2016) *'Staying With The Trouble: Making Kin in the Chthulucene'*  
London. Duke University Press.

Inescu, N. (2021) *'The Venus Trap'*  
<Available at: <https://nonainescu.com/the-venus-trap/>>

Öllek, K. (2020) *'FILTER FEEDERS, DOUBLE BINDS & OTHER SILICONES'*  
Available at: <<https://nonainescu.com/the-venus-trap/>>

Rijksinstituut voor Volksgezondheid en Milieu (2014) *'Bescherming tegen overstroming'*  
Netherlands. Available at: <<https://data.rivm.nl/meta/srv/api/records/2da4f090-c800-4834-9f13-1d6da3a9fe2b>>

Todd, Z. (2015) *'Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies'* Open Humanities Press.



Kristina Öllek *'FILTER FEEDERS, DOUBLE BINDS & OTHER SILICONES'* (2020)

# Bibliography

