

Hanna Schimek, Aegina, January 2017

this first contribution to the scrapbook > think tank consists of two suggestions for the CORPUS

research / inspiration material collected for our performance „Die Bilderwerfer / The Image Throwers“:

CORPUS SUGGESTIONS:

Artist's name: Beba Fink

Title of the work: „Liquid landscapes“

To which TAG could the work be assigned: “Body Involvement”, “direct theory”, „by other means“

Why this work is assigned to this particular TAG: see the mentioned Tags

Artist's name: Běla Kolářová:

Title of the work: „Traces series“

To which TAG could the work be assigned: “Body Involvement”, “direct theory”, „by other means“

Why this work is assigned to this particular TAG: see the mentioned Tags

I have to admit, I am not very efficient in putting things in specific drawers.

The longer I start to think in which drawer something might fit, the more drawers I open...

Questions are so much nicer than answers...

RESEARCH / INSPIRATION MATERIAL COLLECTION „THE IMAGE THROWERS“

0 stimuli for BW (see jpg.)

1 semiotics of the kitchen, Martha Rosler, Cindy Sherman, Laurie Simmons

2 the negligible detritus of everyday life, Běla Kolářová

3 biosynthetic and interacting photograms, Beba Fink

5 handpainted films

6 kaleidoskope

7 camera less images

1 SEMIOTICS OF THE KITCHEN

MARTHA ROSLER

(Wikipedia, the free encyclopedia)



Semiotics of the Kitchen 1975, 6min. is a feminist parody video and performance piece released in 1975 by Martha Rosler. The video, which runs six minutes, is considered a critique of the commodified versions of traditional women's roles in modern society.

Scenario: Featuring Rosler as a generic cooking show host, the camera observes as she presents an array of kitchen hand utensils, many of them outdated or strange, and, after identifying them, demonstrates unproductive, sometimes violent, uses for each. It uses a largely static camera and a plain set, allowing the viewer to focus more on Rosler's performance and adding a primitive quality.

Letter by letter, Rosler navigates a culinary lexicon, using a different kitchen implement for each step along the way. She begins with an apron, which she ties around her waist, and, with deadpan humor, journeys through the alphabet, until the last few letters. For these, U, V, W, X, Y, and Z, the implements are dispensed with and Rosler's gestures and body become a signal system themselves. The Z replicates the mark of Zorro, a filmic reference, and at the end of the entire work the artist offers a shrug, somehow defusing the negative reading of the parody. The focus on linguistics and words is important, since Rosler intended the video to challenge "the familiar system of everyday kitchen meanings -- the securely understood signs of domestic industry and food production."^[1]

CINDY SHERMAN



is a contemporary master of socially critical photography. She is a key figure of the "Pictures Generation," a loose circle of American artists who came to artistic maturity and critical recognition during the early 1980s, a period notable for the rapid and widespread proliferation of mass media imagery. At first painting in a super-realist style in art school during the aftermath of American Feminism, Sherman turned to photography toward the end of the 1970s in order to explore a wide range of common female social roles, or personas. Sherman sought to call into question the seductive and often oppressive influence of mass-media over our individual and collective identities. Turning the camera on herself in a game of extended role playing of fantasy Hollywood, fashion, mass advertising, and "girl-next-door" roles and poses, Sherman ultimately called her audience's attention to the powerful machinery and make-up that lay behind the countless images circulating in an incessantly public, "plugged in" culture.

LAURIE SIMMONS



Laurie Simmons (born October 3, 1949) is an American artist, photographer and filmmaker currently working in New York City and Northwestern Connecticut. Since the mid-1970s, Simmons has staged scenes for her camera with dolls, ventriloquist dummies, objects on legs, and people, to create photographs that reference domestic scenes.^[1]

Simmons has been the recipient of numerous awards, including the National Endowment for the Arts Grant, the Guggenheim Fellowship, The Distinguished Alumni Award at Temple University, the Roy Lichtenstein Residency in Visual Arts, at The American Academy in Rome, among others.^[2] She is considered part of The Pictures Generation, along with artists such as Cindy Sherman, Barbara Kruger and Louise Lawler. Simmons' first mature works, shot in 1976, were black-and-white images taken in a dollhouse, un-peopled variations on each room in the house, particularly the bathroom, using sunlight and different angles to create a "dazzling, dreamlike stage set."^[8]

She then added a housewife doll into a kitchen set and "photographed the figure over and over in various positions — standing and sitting at the table, at the counter, in a corner, standing on her head with the kitchen in disarray. The mood is dramatically different than in the bathroom views."^[8]

Black Series For the Black Series, Simmons constructed spare rooms with dollhouse furniture and replicas of iconic, easily recognizable artworks. Simmons considered the photographs of these interior spaces her strongest work at the time.^[9]

Early Color Interiors In 1978, Simmons began shooting the figures in the dollhouse in color, to create the "Early Color Interiors" series. At that time, color photography was "more commonly associated with the artifice of commercial photography while black-and-white was perceived to be more truthful. By using the techniques and processes identified with advertising, fashion, and film, Simmons linked her work to a realm of suspended belief—the realm of fantasy and fiction that sustained many of her memories and longings."^[8]

Interview on: In her photography work artist Laurie Simmons explores the role of women in society by placing miniature and doll-like figures in confined domestic settings:

<https://www.youtube.com/watch?v=FMU4i-DV2k8>

2 THE NEGLIGIBLE DETRITUS OF EVERYDAY LIFE

<http://distortedarts.com/review-bela-kolarova-at-raven-row/>

BĚLA KOLÁŘOVÁ

Pecky broskve (z cyklu Stopy)

Peach Stones (From Traces series)

1961

Gelatin silver photograph from an artificial negative

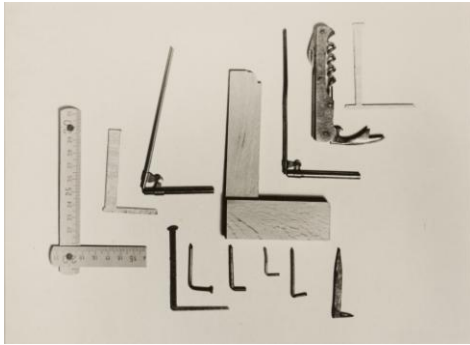
Taking up photography in 1956 during the Cold War, the Czech artist Běla Kolářová wrote about the need to photograph things normally beneath the notice of photography, the negligible detritus of everyday life. Her initial experiments along these lines involved the making of prints from what she called "artificial negatives."

Collecting all sorts of discarded items (onion peels, peach pits), she either placed her scraps directly on celluloid or embedded them in a layer of paraffin, projecting the resulting image onto bromide paper using an enlarger. Kolářová also began to produce photographic images by placing her light-sensitive paper on a record turntable, rotating it at varying speeds, and allowing the light to produce a series of overlapping and wavy concentric circles.



The French novelist *Georges Perec* sought to investigate what he referred to as the *infra-ordinary*, the essence of the quotidian, of the habitual. He posits that the common things in life – where we eat, where we sleep,

‘bricks, concrete, glass, our table manners, our utensils, our tools, the way we spend our time, our rhythms’ – are essential to understanding the nature of our being. In an extract from his book *L’infra-ordinaire* Perec questions how we are to speak of our mundane daily patterns as to give them meaning, and to let them speak of what we are.



The selection of works by late Czech artist Běla Kolářová currently on display at Raven Row gallery, form a rather personal record of the *infra-ordinary* and establish its creative potential. This exhibition spans Kolářová’s camera-less experiments, her artificial negatives and light drawings, arranged photographs of everyday objects and bundles of hair, as well as assemblages, collages and drawings. Kolářová’s preoccupation with small, intimate objects like hairpins, various utensils and mechanical parts is often associated with the domestic and the feminine.

Although feminist overtones may be important to several of Kolářová’s works, particularly drawings made using make-up, such as *Day after Day*, *Semaphores of Lips* and pieces in which patternmaking takes on a heightened significance such as *Swatch of Cosmetics*, works that depart from a feminist reading are far more successful.

Kolářová’s abstract photograms as well as her arranged photographs, which pay ruthless, systematic attention to the everyday, convey a more profound meaning. Her black and white photographs of broken china, eggshells and rusted bottle caps, appear to communicate something universal.



Kolářová’s images of everyday objects, in which she arranges eggshells, beer caps and bundles of hair into grids, indicate what Perec refers to as rhythm, or background noise; they suggest the passing of time. Kolářová takes this one step further in a photograph depicting a cracked teacup surrounded by a selection of objects including a wilting flower, potato skins and various metal utensils. *Untitled (Still Life)* is reminiscent of the symbolic artwork known as *vanitas*, an allegorical still-life in which the objects depicted were meant to be a reminder of the transience of human life. Particularly prevalent in 17th century Holland, this type of painting often featured a skull, rotten fruit, watches and hourglasses.

Kolářová’s photograms as well as several of her assemblages perpetuate these notions of duration. Her light drawings are often multiple exposures of small objects, creating numerous temporal layers within a singular

image. The sense of movement resulting from this technique is heightened in *Radiograms of Circles*, which in turn illustrates the elliptical nature of our daily patterns.



Assemblages where the artist arranges the cogs and springs of wristwatches and clocks, such as *Expanded Time*, communicate notions of time and its measurement in a more literal way. Finally, Kolářová's use of human hair is also indicative of multiple temporalities; clumps from the plughole speak of the daily, the cropped full-length locks photographed in *Hair* indicate a prolonged period of time.

By directing her attention to everyday objects, items which we hardly notice—'scraps from dining tables and desks, [...] pages from newspapers and magazines only briefly scanned, [...] a carelessly dropped ticket after a completed journey or a piece of wrapping paper from a sweet we've just eaten'—Kolářová articulates something universal. Particularly her photographs, which depict the remains of past processes, emphasise the transience of everyday objects and, by extension, mortality.

3 BIOSYNTHETIC AND INTERACTING PHOTOGRAMS

BEBA FINK <https://www.bsa.at/veranstaltungen/2014-03-25/beba-fink>



Die Molekular- Ästhetik der Photogramme von Beba Fink

Seit einigen Jahren beschäftigt sich die steirische Künstlerin Beba Fink mit biosynthetischen und interagierenden Photogrammen und Diaprojektionen, die auf eine morphologische Zellkultur hinweisen. Die Frage ist: was kann diese Zellkultur in der Kunst erreichen? „Liquid landscapes“ eines der Titel ihrer künstlerischen Arbeit **zeigen Cluster aus z. B. körperlichen Flüssigkeiten, wie Eigenblut, Spucke oder Sperma, „Eigenkörper-Photogramme“**, die in Diarähmchen, also zwischen zwei Gläsern eingequetscht werden, und sich plötzlich bewegen. „Materialien“, die man bisher aus dem Aktionismus der 60er Jahre her kannte, werden neu untersucht und mittels Projektionen durchleuchtet und in einem neuen Display, fernab der actionistischen Agitation präsentiert bzw. projiziert. Es bewegt sich etwas interaktiv, ohne dem zutun der Künstlerin. Es sind Bläschen oder amorphe Kreise zu sehen, die sich bewegen und nach einer anderen Verbindung suchen und

andocken. Man kann abstrakte Cluster beobachten, wie in einem schwarz-weiß- Film, die sich stetig verbinden wollen. Das Dia beziehungsweise dessen Projektion wird zu einem entropisch dynamischen Kunstwerk ohne Pause. Kino der Atome! **Milch, Kernöl, Rot-oder Weißweine und andere Flüssigkeiten, die von dem Körper der Künstlerin direkt umgeben sind; aufgenommen und im Körper wieder integriert werden**, bilden einen weiteren programmatischen Aspekt in der Arbeit von Beba Fink und werden als im Körper in spe vorkommendes Biomolekül mittels verschiedenster Projektoren installativ und in situ in einem dark-room präsentiert.

Wasserstoff z.B. bildet aufgrund der Anziehung eines Wasserstoffatom mit dem Sauerstoffatom eines anderen Wassermoleküls sogenannte Wasserstoffbrücken.

Diese Brückenbildung ist abhängig von der Bewegung der Teilchen. Ähnlich verhält es sich bei den interaktiven Diaprojektionen (mit anderen, oben genannten Flüssigkeiten) bei der künstlerischen Arbeit von Beba Fink, visualisiert durch Ornament und Rhythmus.

Die Künstlerin ist auch eine bekennende Sammlerin und Archivarin. Sammeln von Plastikteilen der Spielzeugindustrie, Bruchstücke, transluzide Plastikwaren und Gläser aus dem Haushalt, die dann in einer ästhetischen und inhaltlichen Intervention im „dark-room“ photogrammiert werden.

Es entstehen stille Photogramme, schwarz-weiß, oder sehr farbig, überlagernd gehalten, die an ein Ablaufdatum und an ein Vergessen der Produkte erinnern, dessen Sinnhaftigkeit in Frage gestellt wird.

Parallel dazu entstehen auch Soundinstallationen, amorphe Geräuschkulissen, verzerrte Bilder, die in einem Environment zu einer Einheit präsentiert werden. Cluster eben, Atome und Brücken. Diese Brückenbildung ist ein wesentlicher Bestandteil der künstlerischen Arbeit von Beba Fink.

Klaus Dieter Zimmer, Wien - Göritz, 2013

Google translation of the text:

The molecular aesthetics of the photograms by Beba Fink

For some years the Styrian artist Beba Fink has been dealing with biosynthetic and interacting photograms and slide projections, which point to a morphological cell culture.

The question is: what can this cell culture achieve in art? "Liquid landscapes" one of the titles of their artistic work show clusters of eg physical fluids like self-blood, spit or sperm, "Eigenkörper-Photogramme", which are squeezed in diarahmchen, between two glasses and suddenly move. "Materials", which had previously been known from the actionism of the 1960s, are being re-examined and illuminated by projections and presented or projected in a new display, far from the actionist agitation. It is a bit interactive, without the artist. There are bubbles or amorphous circles, which move and look for a different connection and dock. One can observe abstract clusters, as in a black-and-white film that wants to connect steadily. The slide or its projection becomes an entropically dynamic work of art without a break. Cinema of Atoms! Milk, core oil, red or white wines and other liquids directly surrounded by the body of the artist; And re-integrated into the body form a further programmatic aspect in the work of Beba Fink and are presented as in the body in spe occurring biomolecule by various projectors installatively and in situ in a dark room.

Hydrogen e.g. Forms hydrogen bonds due to the attraction of a hydrogen atom with the oxygen atom of another water molecule.

This bridging is dependent on the motion of the particles. Similarly, interactive slide projections (with other fluids mentioned above) in the artistic work of Beba Fink, visualized by ornament and rhythm.

The artist is also an avowed collector and archivist. Collecting plastic parts of the toy industry, fragments, translucent plastic goods and glasses from the household, which are then photographed in an aesthetic and substantive intervention in the "dark-room".

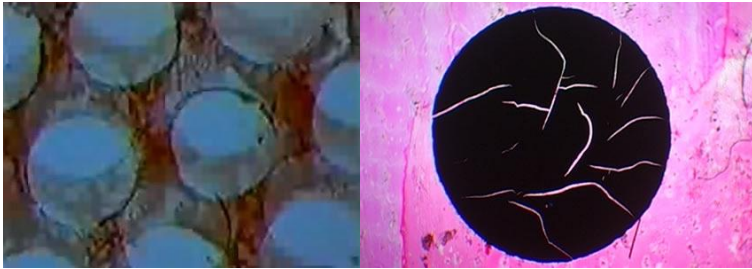
Silent photograms, black-and-white, or very colorful, are formed, superimposed, which remind of an expiration date and a forgetting of the products, whose meaning is challenged.

Parallel to this, sound installations, amorphous soundscapes, distorted images, which are presented in one environment to form a unit. Clusters, atoms and bridges. This bridge formation is an essential part of the artistic work of Beba Fink.

Klaus Dieter's Room, Vienna - Göritz, 2013

5 HANDPAINTED FILMS

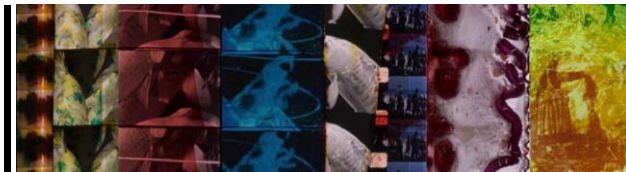
LEN LYE



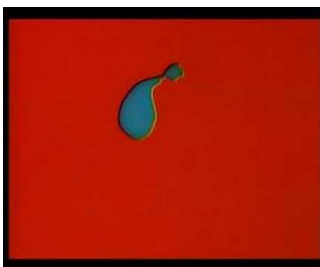
STAN BRAKHAGE



CECILE FONTAINE_Turbidus



NORMAN MCLAREN

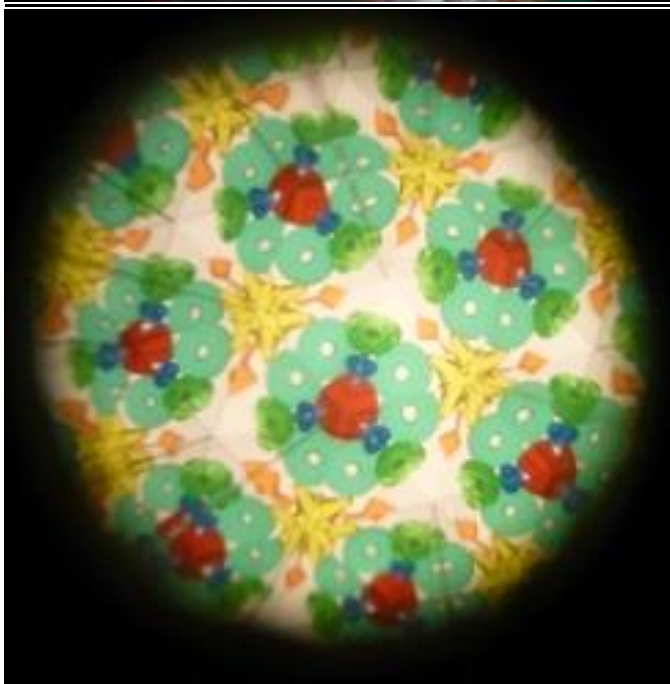
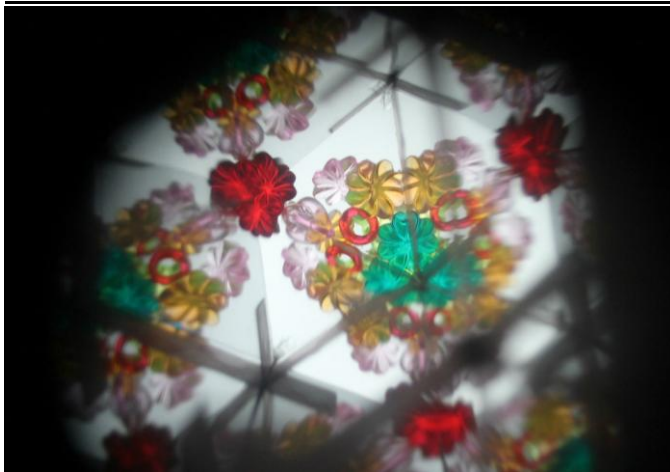
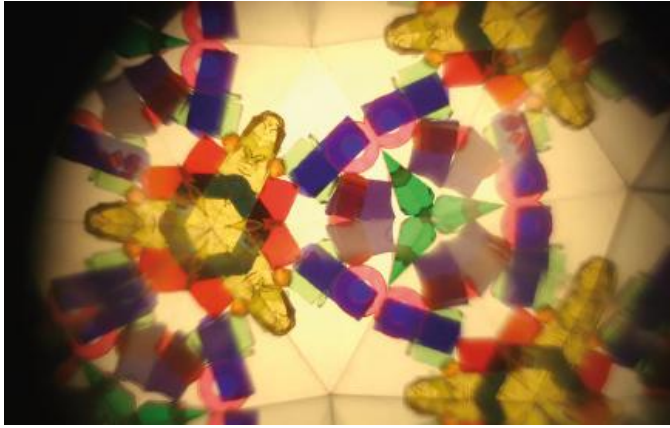


and

6 KALEIDOSKOPE

<https://en.wikipedia.org/wiki/Kaleidoscope>

The word kaleidoscope comes from the Greek and means: see beautiful forms. The three words are: καλός (kalós) "beautiful", εἶδος (eidos) "form, form" and σκοπεῖν (skopéin) "look, see, look".



7 CAMERA LESS IMAGES

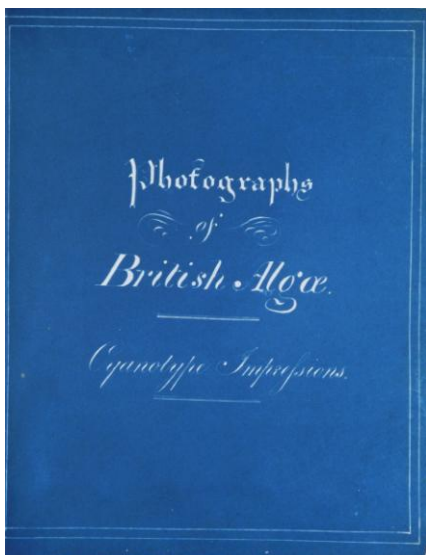
ANNA ATKINS

Photographs of British Algae: Cyanotype Impressions,:

Source: <http://seeingscience.umbc.edu/2016/07/anna-atkins-1799-1871/>

Anna Atkins (1799 –1871), often credited as the first woman to take a photograph, was a British botanist, who learned about photography from family friends and early imaging innovators: Henry Fox Talbot and Sir John Herschel. The images she made were produced by placing the plant specimens she had collected on sheets of light-sensitive blue-printing papers. The books of bound photographs she produced between 1843 and 1853, including *Photographs of British Algae: Cyanotype Impressions*, are among the earliest examples of photographic atlases. Only 17 copies are now known to exist. Photography, eagerly embraced and customized by early adapters in the sciences, would radically transform data collection, as well as how scientists illustrated and shared their work. **Cyanotype** is a photographic printing process that produces a cyan-blue print.

Ann Atkins Dictyota dichotoma Cyanotype:



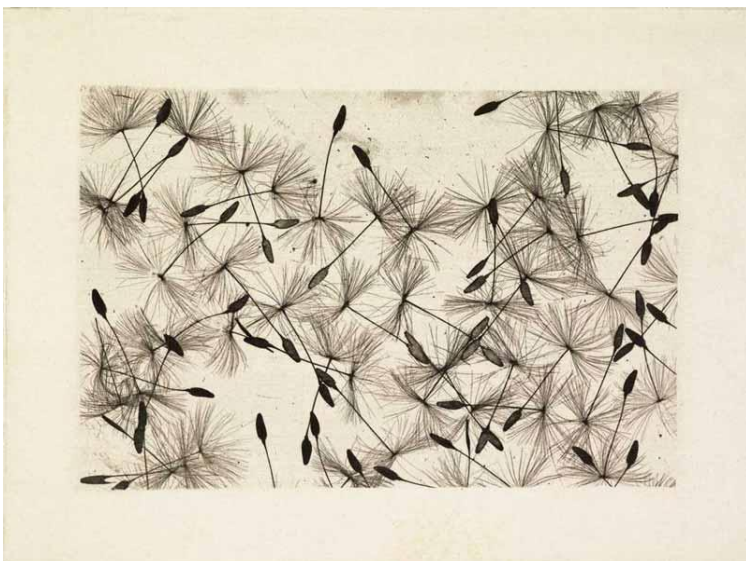
OSCAR GUSTAV REJLANDER IN COLLABORATION WITH JULIA MARGARET CAMERON

'Kate Dore with Photogram Frame of Ferns'_about 1862, albumen print. Museum no. PH.258-1982, © Victoria and Albert Museum, London



WILLIAM HENRY FOX TALBOT

Photogram

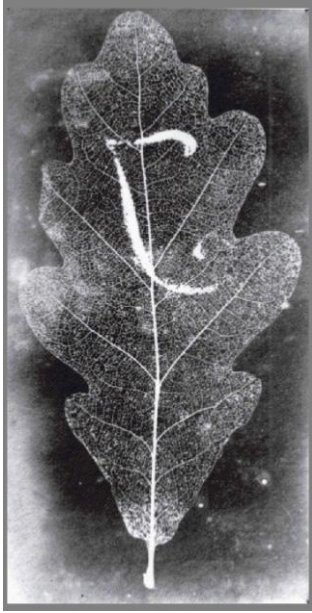


SIR JOHN HERSCHEL

Photogenic Drawing

Source: <https://www.mhs.ox.ac.uk/features/ephotos/ephoto21.htm>

Study of an oak leaf by Sir John Herschel (1792-1871), 26th February, 1839, from his hypo fixing experiments. Apart from the examples of lace this negative photogenic drawing is Herschel's only contact image of a real object, rather than an engraving or other form of illustration. The mark on the leaf seems to be a large J.



MAN RAY

Rayogramm

