

World of Art - 24th of February 2013

Prompt (provided by Erik Hagoort):

To start communication with World of Art, there are two levels: collectively & individually.

1. Individually: go ahead, see the MFA-WoA_progress file.
2. Collectively:

World of Art students sent us already a first update of their exhibition-making-process, so we thought of returning the favor.

Let's take turns in sending them weekly impressions of what's going on from our side.

Every Thursday: collecting material.

Every Friday: make a short impression and send it to World of Art.

What, how?

Some suggestions:

- ask a few questions relevant for all (not too many questions at once).
- make photo's of the studio-talks,
- do a short interview with a fellow on a work in progress
- do a short interview with a fellow on a topic of research.
- give them an impression of past events, such as the Kunstvlaai event, or the Garage exhibition, or a visit with others to an exhibition.
- anything, that comes into your mind: diagram of students, diagram of....
- keep it modest and not too complicated.
- be inventive.

As we have six Thursday-Fridays before the trip, the schedule is as follows:

Feb 21-22: Tramaine

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Introduction:

On Thursday, the 21st of February, we, the second year Master of Fine Art students met in Den Bosch (NL) within our practical studios. Within this informal time, we talked with our group instructor, George Korsmit, about the possibilities of Ljubljana/ World of Art which included questions, hopes, etc., and had a studio/practical presentation by our colleague, Una Björk Sigurdardóttir.

The attached photos reflect this meeting. Photos of the “1” series shows some colleagues; the “2” series is part of Una's presentation; and the “3” series are of the work series I am currently working on, as an introduction to me, the anonymous author (Tramaine de Senna).

#1 - Studio Dialogue amongst Colleagues re: World of Art:

Giorgos: we should all do something together. It may be impossible for them to curate us all in one week.

George: what did they do before? Looking at their portfolios and resumes, they all have different backgrounds. Does this extend into their “comfort zones”? There is a newness in their backgrounds. Perhaps this is a point of inquiry. What can you do in a week?

Let's say “we're not curators/ we're not artists” to loosen up for collaboration. But, this is hard – we are curators and artists.

We should all come up with an idea for ourself. Don't talk about it with the group; stay close to your character and who you are. It will help to get different ideas out on the table.

Better to fill it in by yourself. We can ask them to do the same.

Eleni: I would like to discuss about the problems concerning art...

...because they are theoreticians? Because she [Eleni] is critical of art.

George: Find a format/ platform on how to achieve that. Perhaps we assemble a text, an A4.

Giorgos: We should try to build a relationship and an outcome would be a text. We meet and spend a week with them. They can see how we work/ we can see how they work. A psychoanalysis of artists and curators. Then, as an exchange, they can keep the work we produce.

George: Work on this together, then present these ideas. Find people who may have a match with you, such as Erik (Boker) and one curator who has a background interest in archives and anthropology. Or, perhaps finding someone who relates to your work is not the answer... perhaps we do something that *isn't* art.

Una: I would like to find a friend/partner and go around with a camera... do performances.

Giorgos: How about a roadtrip?

Tramaine: I would like to ride a bus around the city and observe... go to grocery stores... public spaces, etc.

George to Soohie: what would you like to do there?

George: Maybe we are fed up with art. Maybe ask them where are the best performance

venues of that place. What concerts will be occurring in that time... Beyonce?

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2 - Studio presentation of Una Björk Sigurdardóttir:

(please refer to the images)

Presentation of photos of costumes from a performance of hers at Kunstvlaai in Amsterdam (NL), Nov./ Dec. 2012, in which our Master class took part in.

notes from presentation:

Question Una starts with: Can they be works on their own within a performance of outside of a performance?

Una: These are costumes of characters/ icons/ cultural references/ archetypes. Can they be works on their own? They refer to culture which have nothing to do with her own (Iceland).

They stem from globalization of mass culture. Wanting to take cultural phenomena and adjust them to a new meaning, so they become their own. Meaning is being re-invented and icons become all of ours.

The cowboy with black skin (the U.S. Played by an Icelander) vs. Yukari (from Japan) with her white-stained/ African/ voo-doo attire.

Had a video which exited out of Yukari's character's hoo-hoo with Lady Gaga proclaiming that self-worship is the new religion. Profound. Joost thinks that the internet is the new religion - it does not really exist (like God); it's only in the matrix.

Eleni: I can see your work like video game characters, in how you shot the photos with profiles, front view and in action.

Miriam: As photos, you are giving your work room to breath; perhaps this will allow you to reflect. You are involved costumes, performance, video, music, collaboration, painting, etc. in your work.

Perhaps, you should question what globalization means to you.

...what are your next steps? What is your work process. You seem to shine during collaboration work processes, such as with Thomas (the drummer in the gas mask).



(photo of Una's studio)

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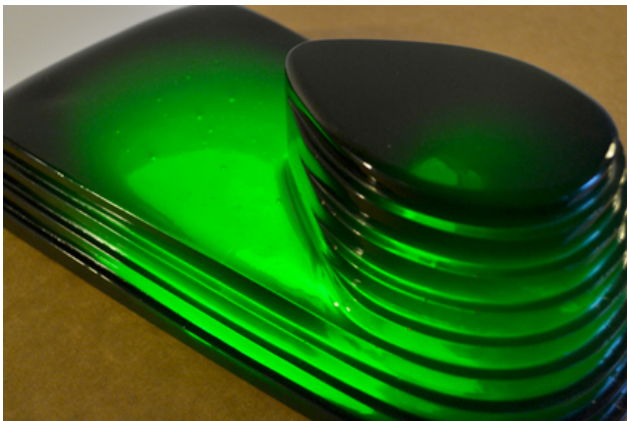
3 - Contribution from Author:

Artist Statement - Tramaine de Senna

I am interested in surfaces – representation, facades, display, signs, spectacles – the construction of illusions, the in-between tensions of the manifested and the latent, the loss of information and appropriation of meaning, and the origin of how things come to be. This involves a psychological state of playing a role within and after the construction of the artificial and the real – a mental state which stems from my methodical motivation of autobiography. I register and use as a trigger what has an affect on me, to create a memory, an experience, a dream within the past to translate into the future as the artwork.

My points of departure stem from the role of hierarchies, modern reductionism leaving traces on the surfaces of things, film architecture, illusory devices in film, the display of emotional ambiguity, window dressings, the aesthetics of digital file corruption, ornamental

cookery, spectacle sport rituals in bodybuilding and striptease, car interiors, and ancestral stories as history. My oeuvre consists of three- and two-dimensional objects to hang or project onto a surface, to wear, or to stand.



Title: "V.O.M." (Vague Object Motifs) – resin series

Year: 2013

Technique/ Material: Hand-polished and wet-sanded cast polyester resin from rubber molds; cured in kiln/ polyester resin and green dye

Dimensions (in cm): 3 of 3 objects (order starting from top, then clockwise):

object #1: L 36 x W 15 x H 20cm;

object #2: L 27 x W 20 x H 13.5cm;

object #3: L 33.5 x W 19 x H 10.5cm

Description of this work:

Modern reductionism leaving traces on the surfaces of things was the vehicle for creating this artwork,. Surface, ornamentation and origins are part of my interests. While studying streamline design from the 1940s, the modern cleansing of vision - that which was ridding itself of the sensuality of ornamentation - became itself a form of adornment. Some of streamline's origins lay within aerodynamics which shaped the machinery of airplanes and automobiles; yet, it became decorous when shaping vacuum cleaners, lamps and stationary desk sets.

Trusting the process of practice - starting from clay versions, to plaster, to ceramic and now resin - is what I found in this work.