

IN CONTI WORKFLO

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INTRODUCTION

“Through a mutation that is not of very recent origin, but which has still not come to an end, history has altered its position in relation to the document: it has taken as its primary task, not the interpretation of the document, nor the attempt to decide whether it is telling the truth or what is its expressive value, but to work on it from within and to develop it: history now organises the document, divides it up, distributes it, orders it, arranges it in levels, establishes series, distinguishes between what is relevant and what is not, discovers elements, defines unities, describes relations. The document, then, is no longer for history an inert material through which it tries to reconstitute what men have done or said, the events of which only the trace remains; history is now trying to define with the documentary material itself unities, totalities, series, relations.”

— Foucault, Michel¹. (1972). *The archaeology of knowledge and the discourse on language* (A. M. Sheridan Smith, Trans.). New York, NY: Pantheon Books.

Foucault’s conclusion in “Archeologies of knowledge and the discourse on language” is relevant nowadays and besides disclosure of historical forces can be narrowed down and seen as a guideline to the execution of contemporary process of creating an artwork. In this essay as an examples you can find the works of investigation. In particularly the art works where the viewer is there not just to observe the final work but to find out how all the materials come together. All the art works presented in this essay cherish the most the transformations and development from the starting till the final point, therefore bringing the process of making on equally important level as the final result. Step by step these projects are going through the several stages leading to an outspoken result.

EXAMPLES

“Picasso did it, Dada did it, and Marcel Duchamp did it, too. James Joyce and T.S. Eliot were famous for it. Hip-Hop artists do it, of course; it’s through them that we first thought to label such practices not just “appropriation²”, “quotation”, or “collage³”, but “sampling” and “remix” as well. Whatever you call it, though, the basic underlying method is that of the cut-and-paste.”

— The Banality Of Cut And Paste by Lynn Berger

Daniel Gordon

Born in 1980 Boston, USA. Contemporary American photographer. Lives and works in New York, Brooklyn. His notable group exhibitions include “New Photography 2009” at the Museum of Modern Art in New York, and “Greater New York 2010” at MoMA PS1. He is the author of “Still Lives, Portraits, and Parts”, Mörel, 2013; “Flowers and Shadows”, Onestar Press, 2011 and “Flying Pictures” powerHouse Books, 2009. He is the winner of the 2014 Foam Paul Huf award, Amsterdam and exhibited his work in a solo exhibition at the museum in 2014.

— www.danielgordonstudio.com

¹ Michel Foucault (1926–1984) was a French historian and philosopher, associated with the structuralist and post-structuralist movements. He has had strong influence not only (or even primarily) in philosophy but also in a wide range of humanistic and social scientific disciplines. *The Archaeology of Knowledge*, a methodological treatise that explicitly formulates what he took to be the archeological method... The premise of the archaeological method is that systems of thought and knowledge are governed by rules, beyond those of grammar and logic, that operate beneath the consciousness of individual subjects and define a system of conceptual possibilities that determines the boundaries of thought in a given domain and period.

— Stanford Encyclopedia of Philosophy, Center for the Study of Language and Information (CSLI), Stanford University, 2003.

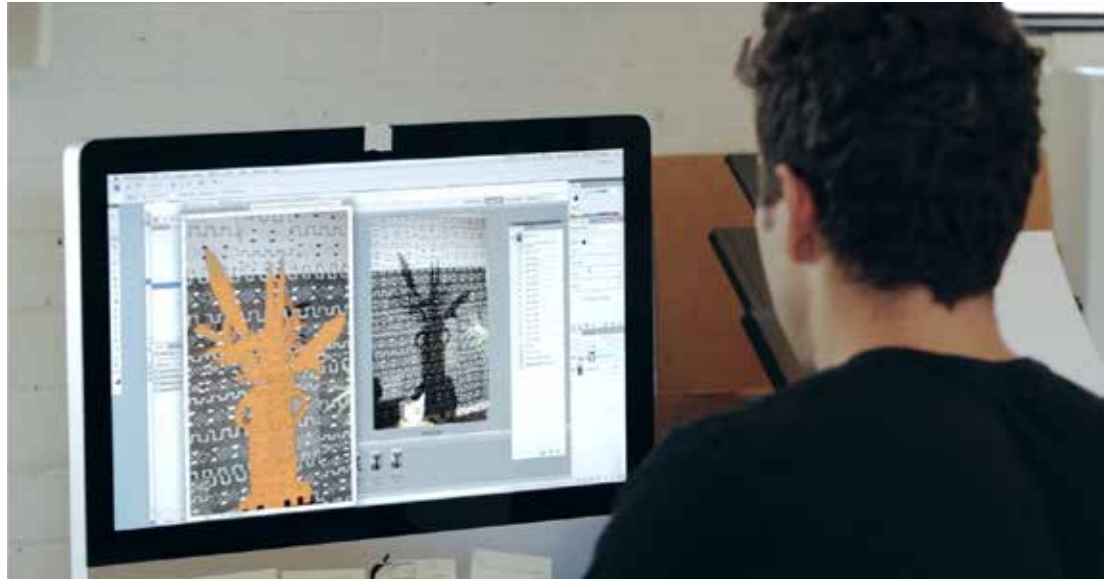
² Appropriation is the intentional borrowing, copying, and alteration of preexisting images and objects. It is a strategy that has been used by artists for millennia, but took on new significance in mid-20th-century America and Britain with the rise of consumerism and the proliferation of popular images through mass media outlets from magazines to television.

— Art Terms, MoMA

³ Collage is an art form and technique, incorporating the use of pre-existing materials or objects attached as part of a two-dimensional surface. Despite occasional usage by earlier artists and wide informal use in popular art, collage is closely associated with 20th-century art, in which it has often served as a correlation with the pace and discontinuity of the modern world.

— Art Terms, MoMA

Re-use is fundamental in the artistic practice of Daniel Gordon. The first step of Gordon's process is extensive Internet research on the photographic images of objects, patterns, figures, body parts. Later on he is intensively digitally manipulating found material by playing with hue, saturation, vibrance and contrast. This way he is giving a vivid pulsation to an ordinary imagery.



In the next step he prints these images and assembles them into three-dimensional collage-like compositions using scissors and glue. Edited images now becoming a sculpture.

Still from Daniel Gordon Gets Physical – "New York Close Up"/Art 21, 2013



In his project "Shadows, Patterns, Pears" we can find a sculptural still lifes which already could be seen as a final artwork by the time Gordon is finished with three-dimensional composition. Fruits and vegetables of these still lifes look surreal as if the colors of the objects were changed in real life and created a new reality full of energetic contrasts. But artist doesn't stop at this point, he continues the process and moves forward by photographing these arrangements with an 8x10- inch view camera. This way he is transforming the compositions back into flat surface.

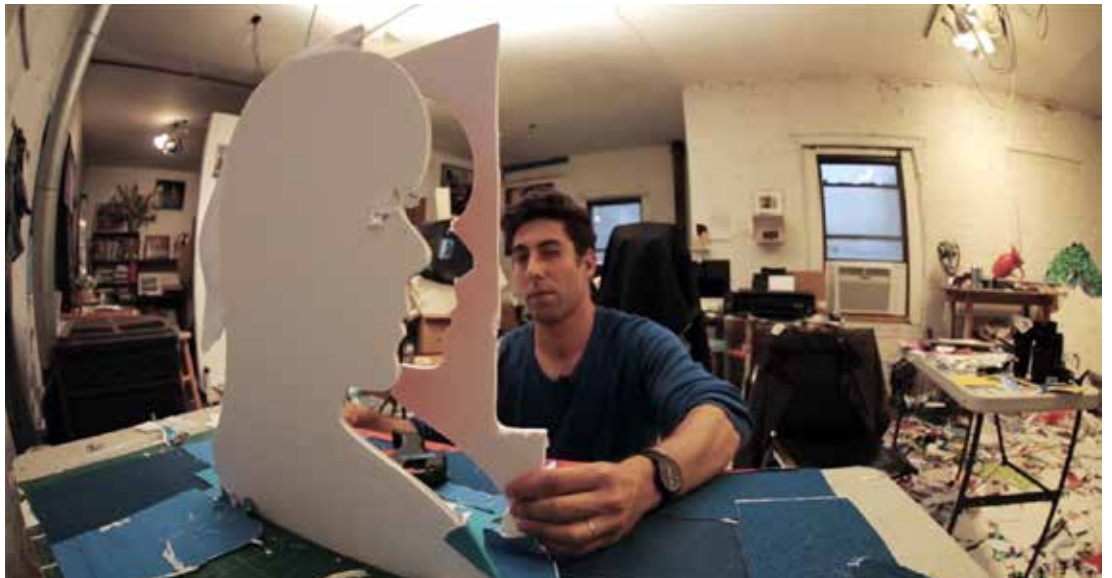
Still from Daniel Gordon Gets Physical – "New York Close Up"/Art 21, 2013



In another work "Portrait in Ruby and Blue" you can see precisely staged theatrical construction where all the layers of the three-dimensional composition are working together towards very atmospheric experience of the final picture. The same face on the photograph you can see 5 times and each time it speaks differently to the viewer, from different angle, shadow, perspective, color. It all gets flattened in the end but still speaks with several voices as a multi layered figure.

Still from Daniel Gordon Gets Physical – "New York Close Up"/Art 21, 2013

Still from Daniel Gordon Gets Physical – "New York Close Up"/Art 21, 2013



Portrait in Ruby and Blue, Daniel Gordon. C-Print, 2013



After the final photograph is taken, the sculptures are being dismantled and all the different pieces of the installation are set aside for a potential use in future works. In Gordon's case the whole project might be entirely done by rearranging edited found images for different sculptural compositions, which are later making a series. The final work of Daniel Gordon shows the entire construction of the work, the way he is staging and recycling used materials.



With this manual technique of cut-and-paste, build and rearrange Gordon creates forms that expand upon the rich history of photography, collage and appropriation. The fragmented parts are melting together into a contemporary portrait or still life, where different perspectives, profiles, objects, rich color schemes merge into one. The idea a multilayered process.

Still from Daniel Gordon Gets Physical – "New York Close Up"/Art 21, 2013



Artichokes and Leeks, Daniel Gordon, C-Print, 2014

Camille Henrot

Born in 1978. Visual artist, lives and works in Paris and New York. Was involved in a large number of shows from 2005 including "Entre-Temps, l'artiste narrateur" in Musée National d'Art Moderne & Centre Pompidou, Paris, France, 2010 ; "The Primitive in Us", Stedelijk Museum, Amsterdam, Holland, 2015 in a group shows. The most recent solo shows are "The Pale Fox", Westfälischer Kunstverein Münster, Germany, 2015 and "Grosse Fatigue", touring screening: Lismore Castle Arts, Waterford, Ireland, Collective, City Observatory & City Dome, Edinburgh, Tate Modern, London, la Sorbonne, Paris, Nottingham Contemporary, UK, Gucci Museo, Italy, 2014. In 2013, her work "Grosse Fatigue" was included in the 55th Venice Biennale, where she was awarded the Silver Lion as a promising young artist in the International Exhibition "The Encyclopedic Palace".

— www.kamelennour.com/artists/6/camille-henrot.html

Camille Henrot's video work "Grosse Fatigue" is an outcome of her residency at the Smithsonian Institution in Washington, D.C., the largest museum complex in the world, where Henrot became hyperaware of the paradoxes that can result from the human urge to classify and preserve. "Grosse Fatigue" is a curious hymn to foundation and creation, myths and thoughts on the history of the world and above all to death and extinction.



This work masterfully combines layers of information visually and intellectually in a collage-like manner. Most of the video materials for this project were shot in the archives of Smithsonian Institution. The other part came out of Internet research.

*Still from Grosse Fatigue,
Camille Henrot, 2013*

"Before filming, I created folders with a whole bunch of images that I had found and which I put beside one another on my screen in order to think about how I was going to link the different elements together."

— Camille Henrot "Grosse Fatigue", video interview for gallery Kamel Mannour, 2014.

During her stay at the Smithsonian Institution she collected a great number of Creation myths: Sioux, Navajo, Inuit, Shinto which led the artist to the structure of the film, to a single story. The nonlinear⁴ narrative of the layered video parts is following the myths where the process of Creation is not following the same order in different versions according to different beliefs.

4 In nonlinear narratives, the story is about more than just a beginning, middle and end. Often, the order of the events is rearranged, deconstructed or presented out of chronological order in a way that reflects the central character's psychological state or the story's theme.

— Heise, Ursula K.
Chronoschisms: Time, Narrative, and Postmodernism. Cambridge University Press, 1997

On top of the visual layering Camille Henrot is using an audio. The soundtrack was composed by French DJ and composer Joakim Bouaziz — Henrot's companion — who leads music label Tigersushi, and includes a text that Henrot co-authored with her friend, poet Jakob Bomberg.⁵ The quotations from the complex mythological legends became a basis for the audio part of the film. This way she takes the right to break open the codes of academic citations in order to allow books to come alive without excessive complications. To reach this goal helps the main reference of the audio, which is hip hop for

5 — Camille Henrot: Grosse Fatigue - Domus. www.domusweb.it/en/art/2013/06/4/camille_henrot_grossefatigue.html

“it's universal dimension, the way it has become a universal reference, not only because you can hear it everywhere..., but because there is something heavy in the sound production. You feel like it's a sound that spreads throughout the universe.”

— Camille Henrot “Grosse Fatigue”, video interview for gallery Kamel Mannour, 2014.

The video form with voice over was obviously not satisfying for the artist, she needed almost physical connection with the audience. Therefore Camille Henrot has built a space for projecting the film painted in dark blue color and seats in the middle of the room.



“It's important for me that the film is shown in a protected space, a space both controlled and built by me. The film is very dense with images and sounds, since it's an experience of density itself, it needs to be shown in a protected space. It is important to me that visitors are able to watch it several times...This film isn't at all suited to be watched on the Internet, since it is itself composed of browser windows that open within the image. A computer screen would be too small to watch it.”

— Camille Henrot “Grosse Fatigue”, video interview for gallery Kamel Mannour, 2014.

Grosse Fatigue, Camille Henrot, 55th Venice Biennale, 2013

In the film, we see spatter and spume, cosmologies and Jackson Pollock, curators opening drawers of preserved toucans and penguins, the universe condensed and archived both in the museum and online. A driving, jiving rap poem fills the work of art, science, myth and the history of the world. All this in 11 minutes.



Pale Fox, Camille Henrot, Bétonsalon, 2014

The Camille Henrot's project "Pale Fox" can be seen as continuation or the next step of the "Grosse Fatigue" but in a physical form. It is both installation and narrative, it's elements arranged on specially constructed shelves that run around four walls, painted in the same dark blue color as Camille Henrot used for the "Grosse Fatigue" projection room. Sometimes almost empty, sometimes full of three-dimensional objects, the shelves act as a non-linear timeline which as well can be seen as a reference to "Grosse Fatigue". Eggs and photographic portraits, books, newspapers and a heterogeneous collection of stuff purchased on eBay, there are also the artist's own highly crafted sculptures in bronze, ceramic, plaster, stone and other materials, made over a number of years.

With the "Pale Fox" project Camille Henrot brings an open question to the audience - what would be the next outcome of her continuous artistic process within the project?

Albert Soldatov

Visual artist, born in 1980, Moscow, Russia. Member of Chamber of Artists, Moscow, since 2004. Was involved in a large amount of shows from 2001 including "SAY IT. RU>vol.1", Vienna, 2014 in a group show and "Celebration" in the cycle "Great Expectations", Manege, Moscow, 2014 as a solo show. In 2014 Albert Soldatov was awarded Kandinsky Prize in the category "Young Artist. Project of the Year", Art Space Udarnik.

— albertsoldatov.com

In his award winning video work "Balthus" the viewer can see a visual quotation of artworks of Balthus Klossowski de Rola (1908 – 2001), known as Balthus, a French-Polish artist. Therefore the initial step of Soldatov's project started with the research on the Balthus's work which the young artist sees with unconventional connotations. The characters of the original paintings are infantile and therefore very modern. The pastel color palette, earthy tones, always muted, now it is associated with the fashion for vintage, it is colors of so popular today Instagram application. It is also a fashionable reference of the artist to 40's. The puppet-like characters are frozen in unnatural poses - this is the key elements of the film.



In the next step of the project the artist theatrically staged the scenes from the original paintings in a way he sees a modern man daily frozen in front of his computer/gadget screen. There were real people acting on the stage but their filmed figures seem to fall into Uncanny valley.⁶ Slight pulsation of life is shown only in the close up scenes, where Soldatov is focusing his camera on slight movements of the bodies or objects around the figures.

6 Uncanny valley — used in reference to the phenomenon whereby a computer-generated figure or humanoid robot bearing a near-identical resemblance to a human being arouses a sense of unease or revulsion in the person viewing it. - Urban Dictionary.



As the final touch of the process Soldatov is using a soundtrack - verbalised comments from Facebook in quite unemotional, detached way. According to the idea of representing a modern man in the work, the sound element was necessary, it completes the film. Now the characters got the constant flow of information around them, useful and meaningless which is surrounding them as a cloud in a fragmented form. These fragments are short emotions, evaluations, opinions, jokes from the Internet. This is the way Soldatov sees the trance consciousness of a modern man/Internet user as if the works of Balthus became real.

*Still from Balthus,
Albert Soldatov, 2013*

Karl Nawrot

Karl Nawrot, also known as Walter Warton, born in 1976, France. French graphic designer and illustrator based in Seoul. Large number of his exhibitions include "Things to do" Museum für Gestaltung, Zurich, Switzerland, 2012 and "It's graphic Now! the words of future" Pitti Immagine, Florence, Italy, 2012; "KunstKammer" 12mail Gallery, Paris, France, 2011. Publications include "Regular Graphic Design Today", Die Gestalten Verlag, 2009; "Type Archive Issue", Graphic #16, 2010; "Forms of practice", Idea Magazine #340, 2010 and "Incomplete Discography" Horizon Pages, 2011.

— <http://www.sortby.org/person/KarlNawrot/>; <http://eastsideprojects.org/exhibitions/karl-nawrot/>

Karl Nawrot combines drawing, model-making, type design and illustration to explore the potential narratives in between intuitive line sketches and abstract or geometrical shapes, architectural structures and surreally distorted spaces. Drawing practice has influenced both his personal and commissioned projects in which he is embracing different forms of expression: type design, model making and illustration. Most of the Nawrot's projects are very playful and flexible where every step of it triggers the viewer's imagination. On the same time it's a systems based on specific restrictions. His practice might be seen as constant workflow where every project continues one another. We can follow his thinking and making process on the example of his solo exhibition "Mind Walk #1" which took place in Eastside Projects gallery on 19 April – 18 May, UK, 2013.

Mind Walk #1, Karl Nawrot, Eastside Projects gallery, 2013.

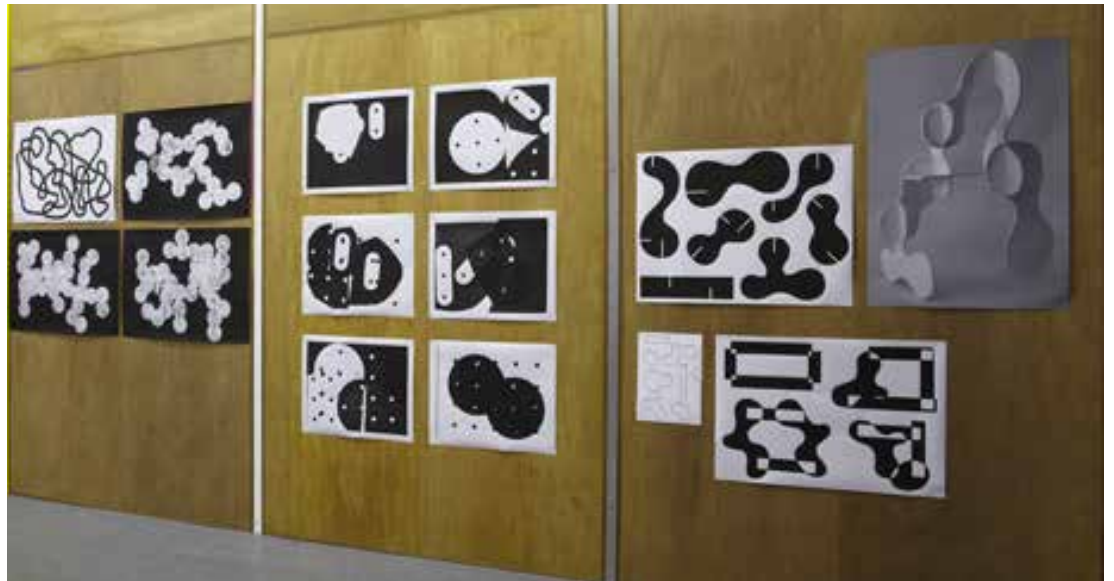


As an inspiration to the central models Karl Nawrot took Le Corbusier's⁷ Dom-ino House where minimal and open staircase was substituted by labyrinth-like intimate sculptural space.

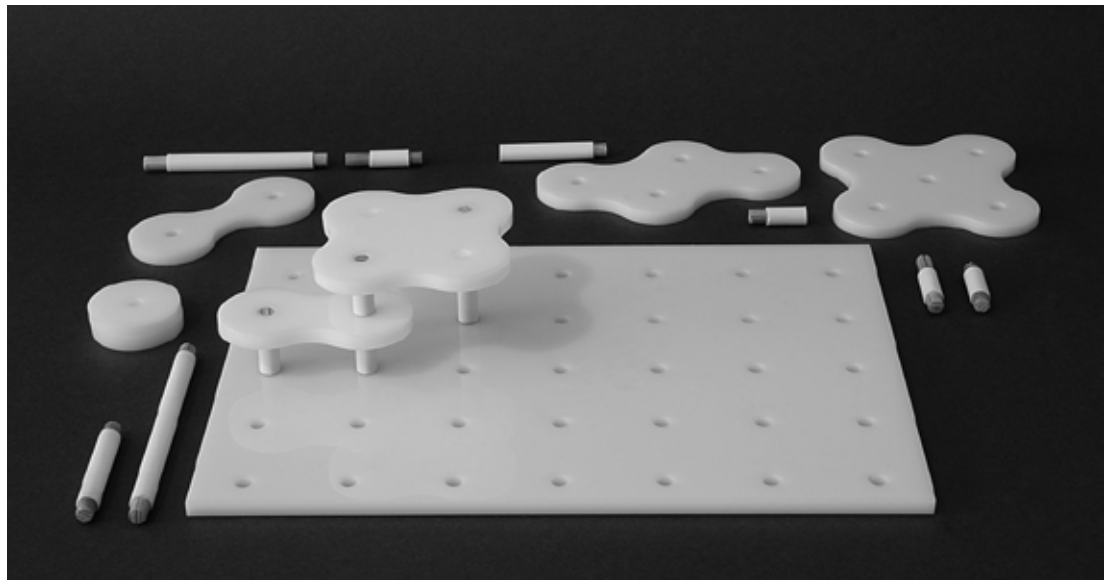
As a logical continuation of this new form we can see another work next to it. It is a three-dimensional models made as tools: primitive stencils and architectural structures, later used in the production of prints, sometimes combined with drawings. We can find graphical outcome next to the pictures of the models. This prints represent a large variety of different combinations and options to use the elements of the three-dimensional objects.

7 Le Corbusier (1887—1965) - Swiss architect, urban planner, painter, writer, designer and theorist, active mostly in France. His visionary books, startling white houses and terrifying urban plans set him at the head of the Modern Movement in the 1920s, while in the 1930s he became more of a complex and sceptical explorer of cultural and architectural possibilities. — Le Corbusier, Oxford University Press, 2009

*Mind Walk #1, Karl Nawrot,
Eastside Projects gallery, 2013.*



Another project which wasn't part of the "Mind Walk #1" show but continues Nawrot's fascination of Le Corbusier's vision on architecture is "Ghost(s) Writer".



This piece may be read in two ways: it can be a pun on "ghostwriter," a person who writes for someone else, but it can also be a play on "typewriter," a machine to produce characters. But a typewriter is meant to produce text, while Nawrot's "Ghost(s) Writer" does not immediately suggest that. Nawrot explains that it is

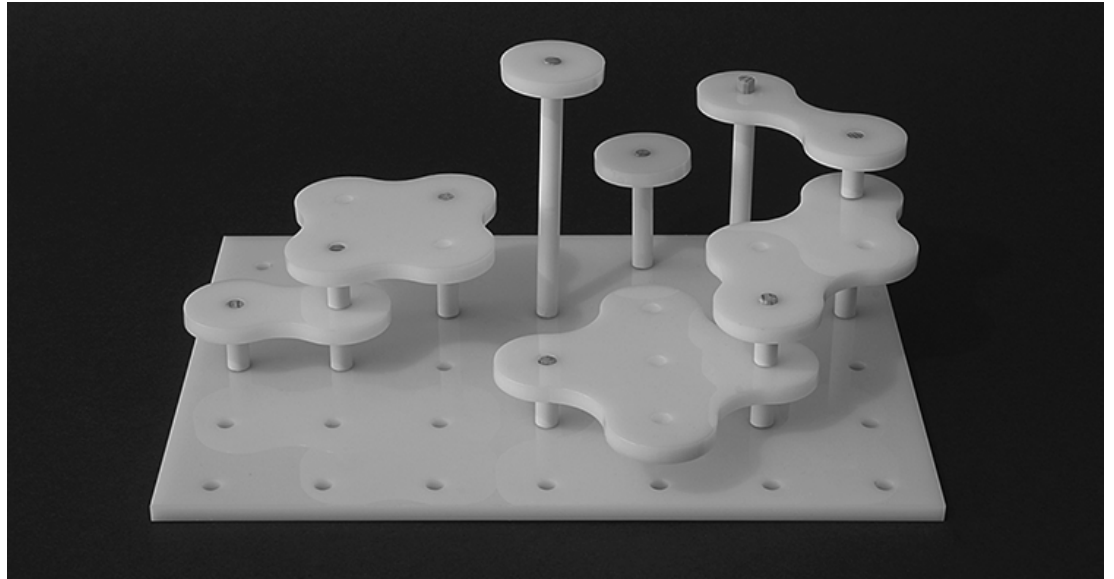
*Ghost(s) Writer modules,
Karl Nawrot, 2013.*

"an object dedicated to the act of sketching... It rejects the idea of a definitive form and its function is left to the user or the viewer and can be approached as a typewriter, a construction game or a sculpture."

— from Karl Nawrot's interview for TypoJanchi 2013, Seoul International Typography Biennale.

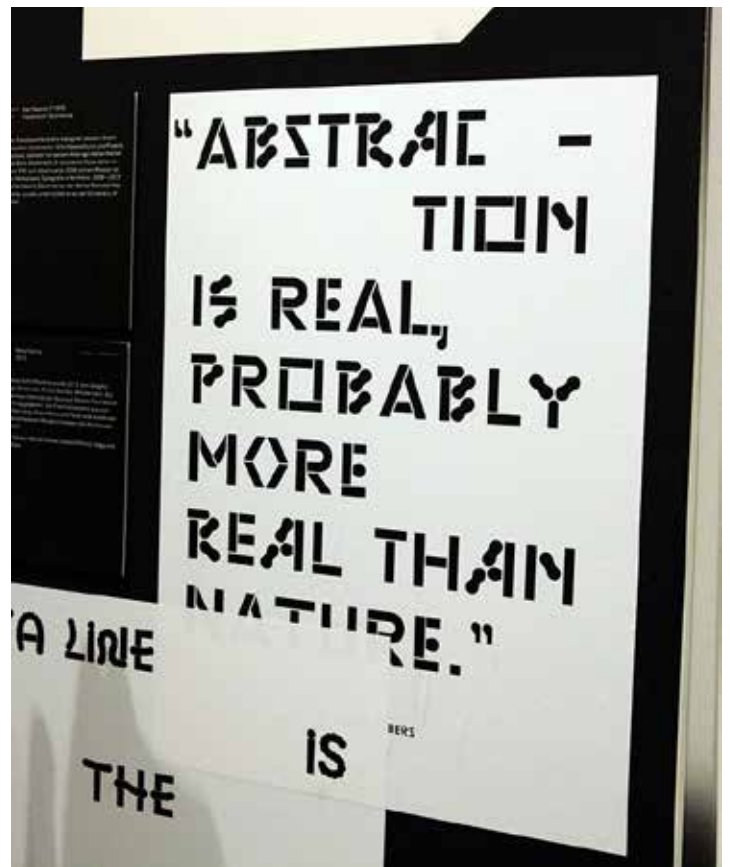
The nonsensical, abstract pieces are put on a grid to form figures that slightly remind of certain things such as alphabet letters. But the figures and the meanings are not inherent in the object: they are projected on it by the user/viewer. In that sense, it is the user/viewer who is the ghostwriter, who writes for "Ghost(s) Writer".

*Ghost(s) Writer modules,
Karl Nawrot, 2013.*



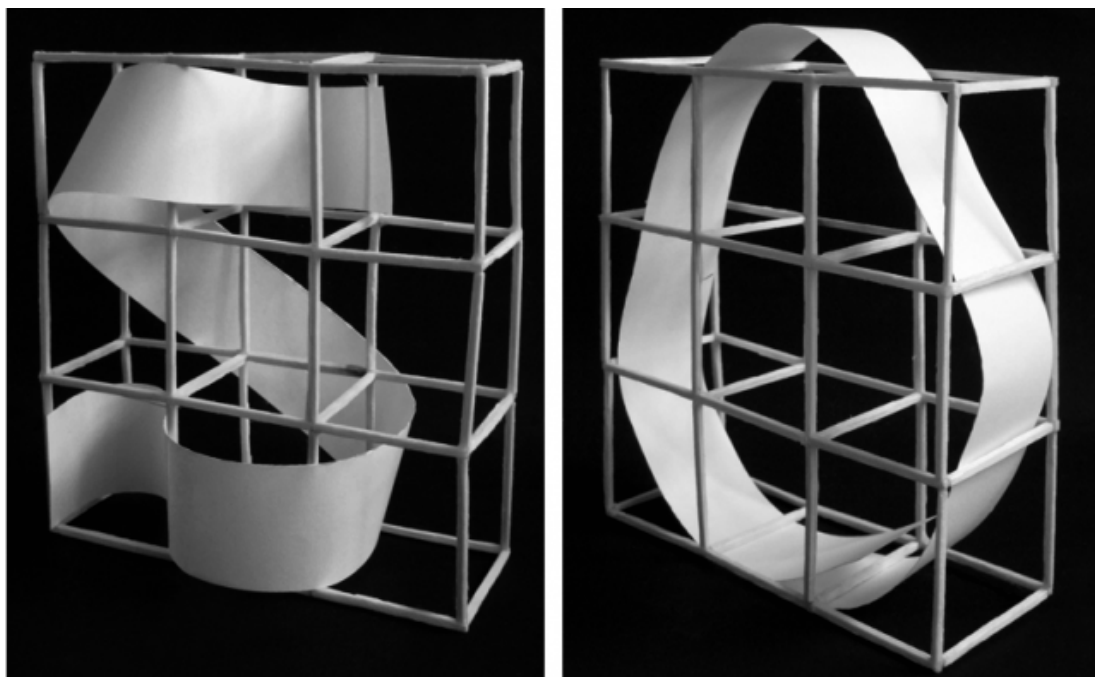
Similar shapes could be traces in Nawrot's poster for "Call for Type Vernissage" which took place at Gutenberg-Museum in Mainz, 2013.

*Call for Type poster,
Karl Nawrot, 2013*



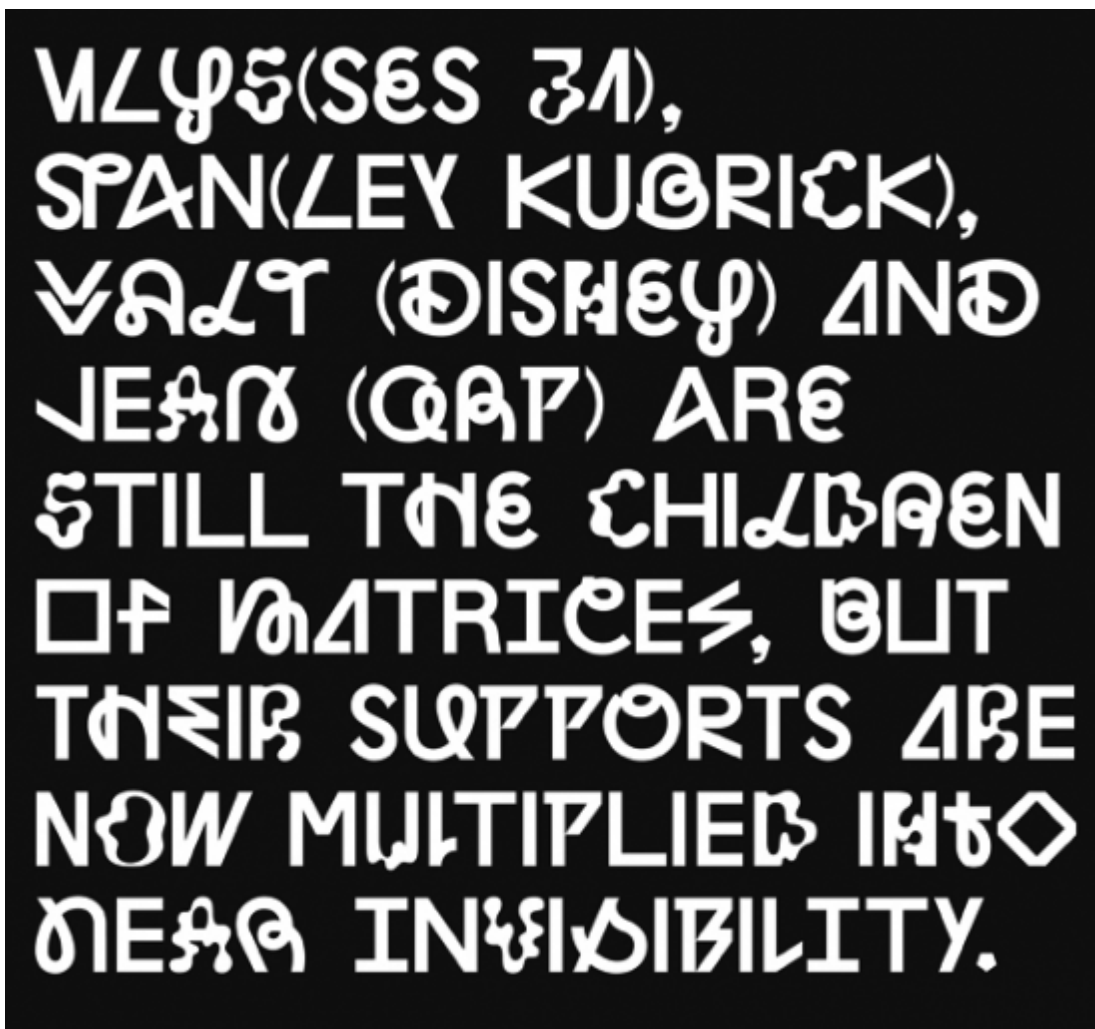
For this poster Nawrot designed a typeface which contains elements from his previously described architectural modules combined with simple geometrical shapes. Where in the next work we can see two three-dimensional typographical characters "S" and "0", locked in a strict framework but freely defining it's shape in the grid.

Three-dimensional typographical characters, Karl Nawrot, between 2009/2011



This structures led to another project where this ribbon-like characters melted together this “Ghost(s) Writer” playground, took the essence of the “Mind Walk #1” and became a typeface.

Lÿno, Karl Nawrot and Radim Pesko, 2009/2012



“Lÿno” was designed by Karl Nawrot in collaboration with Radim Pesko between 2009 and 2012.

CONCLUSION

“Could you give us your definition of a good design in a few words? A good design gives you the feeling of a piece stuck between past & future.”

— from Karl Nawrot’s interview for 12 Mail gallery, 2011

What unites all the examples of the essay is complexity of artistic process where each step of the project might be seen as self-definitive point. Where the audience is wondering, what is the next step? Where the artist is figuring out where to stop? Or how to continue? They all focus on different subjects but the execution of the ideas are leading to a fascinating and inspiring results. This way being created an alternative versions of conventions which have great potential for creative expression. These complex paths of creating the artworks might be seen as a strategy of challenging the traditional notions of originality and can be used as a model to push it forward.

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