

STUDIO 47 at UNSEEN Photo Fair Amsterdam 2015

Introducing the STUDIO 47 READER

STUDIO 47 is a collective reflection on property and ownership in digital age initiated by Amsterdam-based artist Céline Manz. The space at the Kloveniersburgwal 47 in Amsterdam functions as both her studio and as base camp for temporary occupations like short term residencies, exhibitions and performances by other artists. The studio's activities are complemented on the website studio-47.org.

STUDIO 47 PRESS is the publishing platform of STUDIO 47. The publisher's program solely consists of works that are the result of an artistic appropriative practise. The publications are printed in small editions and available as free PDFs on studio-47.org/press.

a.
Sarah Bernauer (CH)
'Double Happiness', 2014 / 2015
Digital Print on Hahnemühle Paper, 45 x 30 cm

It was a special moment when I first looked outside the window of my dusty hotel room, 10th floor, in Surabaya. Double Happiness: The lettering of an abandoned club located in an area where business quarters and slums are overlapping is coevally the display of a promise and a schizophrenic synonym for a state of system (and mind), that is torn between modernization and tradition. In a more personal sense, it became my leading image during and after that journey. Double Happiness for life.

Double Happiness is as well the title of an essayistic road-movie, made in 2014/2015. The video combines recordings and notes from my two-months journey through Indonesia with conceptional studio recordings made back home in Basel. It's a reflection upon east-west, gaps, labyrinths, evocative materials, value systems and point of views. The movie also contains two contemporary adaptations of traditional rice songs which Indonesian workers are still singing on the field. It's a playful inversion of the trend among Indonesian teenagers to sing and play their interpretations of western folk/pop-songs in the streets.

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b.
Rebecca Stephany (DE)
'Working Clothes (tentative molting)', 2015
Jpg tattoos: Color laser print on temporary tattoo paper, 29,7 x 21 cm

While chewing the rather dry pieces of critical theory about the 'artistic subjectivity of precarization in neoliberalism blahdibla', a parallel plane inflated itself around me: various at first blurred fascinations and seemingly unrelated

material associations emerged out of the digital nowhere, sticking to my spiritual shoe sole as well as his chewing gum on hot asphalt. These were jpegged moods, figures and textures that had another syntax to 'thinking theory', yet seemed to be interlacing my fragmented picture of identity production, radical responsiveness and corporeality.

Deflation, collision, self-ingestion, digestion and surrogate shame. Unrhythmic dancing, stuttering, scating, repetitive motion, OCDs and misspelled inspirational tattoos.

Performative fabrics, impermeable second skins, enhanced enhancement. Clothes on bones/signs on epidermises are never not corporeal. We are styling our precarity, molting tenderly, tentatively.

'Working Clothes (tentative molting)' is part of a larger body of work. Installation; Shirts— hand poured latex, the mocromic silkscreen ink and lamifix on white long sleeves in unique sizes; Installation— heat cable, closed-cell rubber foam, air valve, automatic timer and accessories.

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c.
Sonia de Jager (AR)
'A. Ttribute', 2015

Inkjet Print, 29,7 x 21 cm, framed

Frank Zappa appears a few times in my publication 'The Author Has Collected The Remarks Of Various People With Differing Opinions, But Has [Not] Omitted Citing His Authorities And Has [Not] Attributed Each Remark To The One Who Said It'. The text includes a quote from one of his songs and his graduation mugshot — the rest consists of citations from the 'Norton Anthology of Theory and Criticism'. The 'Zappa element' would normally not be included within the canon the 'Norton Anthology' encompasses, but I introduce him as the educated, relevant author who takes the argumentative lead: "Who gives a fuck anyway?" The irony and beauty in this quote is the fact that it embodies what I find to be at the core of post-structural trouble. Zappa's legitimacy and presence in the given context is proven — look at him: an official graduate, no guitars or leopard-print thongs here, ladies and gentlemen.

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d.
Eva-Fiore Kovacovsky (CH)
'Dot Dot Dot', 2015
Ink on laserprint, 42 x 29,7 cm

Nature has a strong impact on my life and how I see the world. To me, nature is a large entity constructed out of many particles living in a symbiotic relationship with each other. Plants are not independent beings but in continuous communication with each other and their environments.

We could call it the 'Internet of the Natural World'. I am interested in the patterns of holes eaten by insects into leaves. Every constellation of holes is unique. Although they seem coincidental to us the patterns actually follow the logic / need of the animals.

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e.
Céline Manz (CH)
'Le Domaine Public, 1:17', 2015
Analogue print on baryta paper, 42 x 29,7 cm, framed

'Le Domaine Public' started with a research on Jacqueline de Jong's magazine 'The Situationist Times', which features archival material, found footage and art

reproductions. I was mainly interested in de Jong's statement that „All reproduction, deformation, modification, derivation and transformation of the Situationist Times is permitted". In a facsimile of an issue published in 1964, I found two small black and white reproductions that intrigued me; one of 'Rythme sans fin' (1934), a painting by French avant-garde painter Robert Delaunay, and one that seemed to be a detail of the painting. Both images were credited to him. Only, the placement of the signature on the 'detail' was different than on the painting. It turned out that this image actually was one of the rare reproductions of a print made by Robert's wife Sonia Terk Delaunay. Since his early death in 1941 she used her increasing celebrity to ensure Robert's artistic heritage. In this context she created a series of prints entitled 'Rythme sans fin — d'après l'oeuvre de Robert Delaunay' (1956). They represented a partial copy of his painting as well as his oversized signature and were reproduced in an edition of 300. It was this early piece of 'Appropriation Art' that de Jong included alongside Robert's painting in the magazine, attributing both reproductions to him.

The false credit creates a paradox: Robert's oeuvre is public domain, while Sonia's oeuvre is copyright protected and administered by an estate that restricts reproductions even in online catalogues of prestigious museums. I use this legal confusion to bring Sonia's tribute to her husband back into circulation; 'Le Domaine Public' is a reproduction of the image published in the Situationist Times, which is a reproduction of Sonia's print 'Rythme sans fin' which is a copy of Robert's painting with the same name. Given the complicated chain of origin it is not clear which copyright is decisive — de Jong's, Robert Delaunay's, or Sonia Delaunay's - or is my version of the image transformative enough to be legally considered an 'original work' on its own? At the time UNSEEN is taking place these legal implications are being analysed by a copyright lawyer. The results will be displayed alongside the finished installation.

Edition of original prints in scale of 1:17 of the installation 'Le Domaine Public', 2015. The technique of photographic reproduction was developed by the artist and is based on the virtual image of a computer screen.

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f.
Hanna Mattes (DE)
'Petri Dish', 2015
C-print, 42 x 29,7 cm

'Petri Dish' has its roots in a dialogue with fellow artist Chris Oatey. We exchanged art works under the premise of creating something new, taking the other's work as a starting point — an exchange of ideas, an alignment of thoughts and shared inspiration. Oatey took a sheet of white paper, distributed pure pigment on it and put it out in the snow for one night. The result was a spontaneous painting which he then photographed, enlarged and carbon copied - his new work is a large sized black and white abstract drawing. I used the same pigment painting as the starting point for my work. 'Petri Dish' is a small fragment of the painting, enlarged, inverted, cut out and put behind a black background.

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g.
Tania Theodorou (GR)
'Sail', 2013 / 2015
C-print on MDF, 29,7 x 21 cm

The original image is a stock photo sold together with a frame. I collect these images because they attempt to signify moments we are meant to value. My process is to engulf

those images with 'darkness' thus casting doubt on this set of generic values, and giving voice to my own.

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h.
Bianca Pedrina (CH)
'Cloud Atlas', 2014
C-print, 42 x 31 cm

'Cloud Atlas' grew out of 'Skyfall' a work I did for Meret Oppenheim's 100th birthday in 2013. I was interested in her works about clouds and had this idea of taking a photo of a cloud - this three dimensional thing up there in the sky - and to 'domesticate' it. By coincidence, my doctor's office was located in the same house as Oppenheim's former studio. Consequently, I decided to bring a cloud down to earth and land it in front of that building.

In 'Cloud Atlas', I took again a piece of the sky to be my own. 'Taking' a photograph is no less then the attempt of owning a part of reality. The motif uncovers this action in form of lens flares. They indicate that we are looking at a photograph and don't allow us to perceive it as an actual imitation of the sky (trompe l'oeil). There was obviously a camera lens between me and my loot while I was capturing it. The flares also indicate that I have been framing my reality consiously. By excluding what was outside the frame, I specifcily value this special cutout of the world.

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i.
Lotte Reimann (DE)
'Drapery Studies, No. 22 (C4D velvet)', 2015
C-print mounted on wood with appendix on back-side, 42 x 30,5 cm

In my work I usually focus on things that fascinate me personally, that give me the kicks. In 'Drapery Studies' I'm exploring other people's fetishes, our overall obsession for cloth (the real and the representation), alongside today's hyper-self-staging-need. In general I highly appreciate and even somehow identify with the characters, (amateur) photographers, researchers, dealers, etc. whose photographic material I take the freedom to incorporate.

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j.
Marieke Gelissen (NL)
'I Was Turning Pages', 2015
C-print, 30 x 45 cm

It was the daily gesture of turning pages with a little help of some spit on the finger, that resulted into this picture, which shows me gently drawing circles with my wet finger on the right top corner of a blank page, rubbing into the paper structure, making it soft and thin, until it almost cracks. Then turning the page over, discovering that the rubbing left a tiny stain on the next page, as if it insists you continue doing this until you finish the book.

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un
se
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a.1



a.2

DOUBLE

Planting rice is never fun
Bend from morn till set of sun
cannot stand and cannot sit
cannot rest for a little bit

Sky! Let the rain fall down
So that there is water to drink
Sky! Let the rain fall down
So, I can plough my field
Sky! Let the rain fall down
So we can eat the rice

Appropriation of traditional rice songs from the field

HAPPINESS

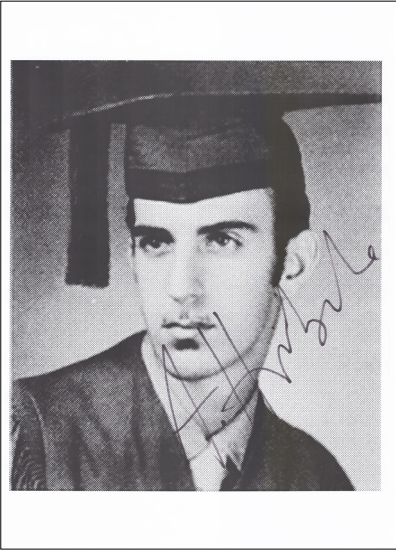
b.



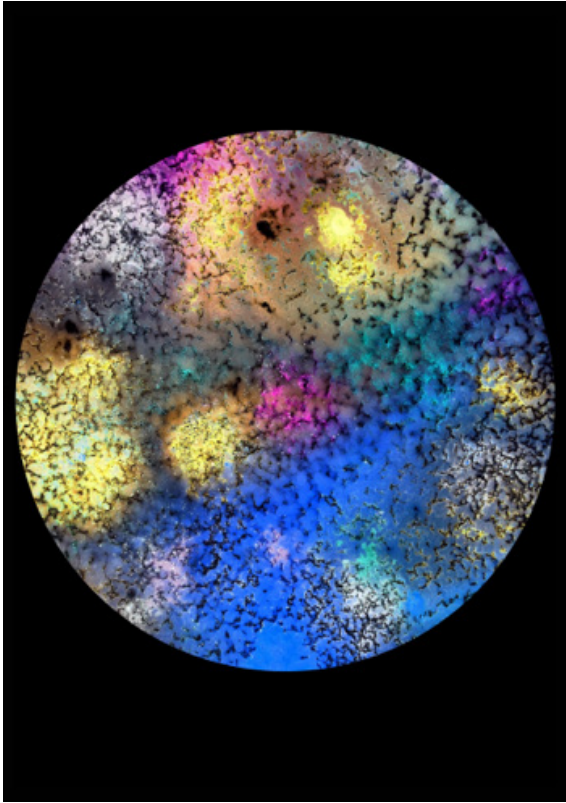
d.



c.



f.



i.2

In facts anasyrma^{20,21}, C4D²² and the magnus effect²⁴ have nothing in common. The reasons why I chose for these images to be assembled are purely visual: upward movement, mysteriousness and a desire to discover. What always if it's about how images depict, than what they actually show? rather

i.1



h.



g.



j.

