

Change Makers: Creativity and value of creation

ADAA5000

Paul Duerinckx

Zine Evaluation

The first thing that came to mind was that a magazine is made out paper, trees, so I wanted to explore that connection. Explore how a tree performs as a magazine.

Magazines are created a cheap and ferly fast way to communicate to the public because of mass-production printing. There are many advantages to this process because it allows the artist to play with how they want to present their work. They can be created digitally using InDesign, then printed a million times, for example. Or they can be created fully by hand, like a small handstitched book.

Because magazines tend to be small(A5) they are easy to carry and easy to spread amongst people, however they can also be easily discarded or ignored.

Instantly this makes me think about the implications of paper, what it means for artists, and how important it is.

I decided I wanted to know the tree that would become part of my magazine and it should not be something discardable.

My first idea was to go up to a forest nearby (Kilvey) and find a fallen tree from which I cloud take a sizable chunk of wood to make my zine with. It was a ceremony, one that would fuel the rest of the process of the concept and making of the zine. This felt relevant to me because there is a performance which takes place for paper of any kind to be created and I was putting myself through it. This took me back to a text by Thich Nhat Nanh (2022) where he explains that "Without non-paper elements, like mind, logger, sunshine...there will be no paper." And no art either.



The cutting was tiring

I could feel the life of the tree, despite it being fallen already

Compact with a lifetime in its wooden rings which bind earth and tree

No more roots and crushed branches peacefully laying

Made me feel small
For the strength of the tree sapped me of mine



A slow-motion guillotine.
Eventually, after many hours of labour, a chunk of the tree was free from the decay of that tree.
It would have its own journey.
Now I wanted to slice it as thin as I could and those would be the pages of the magazine to be displayed on top of each other; a chunk of wood whispering: open me... like any other book.



I had three cut up slices by the time the tree bent the blade.

This event made me re-think what I was trying to create.

Artists do not only cut trees, but we burn them too:

Charcoal.

More action, more morphing more exploring was necessary.

The second ceremony then took place, back in the forest:





wood

Flame

Warmth

Light

Smoke

Charcoal.

It was not burnt to ashes; it was transformed into a drawing toll.

This called into a third ceremony, the tree drawings:





It was performed in the life-drawing room because it was there that it became obvious how much we need trees to create.

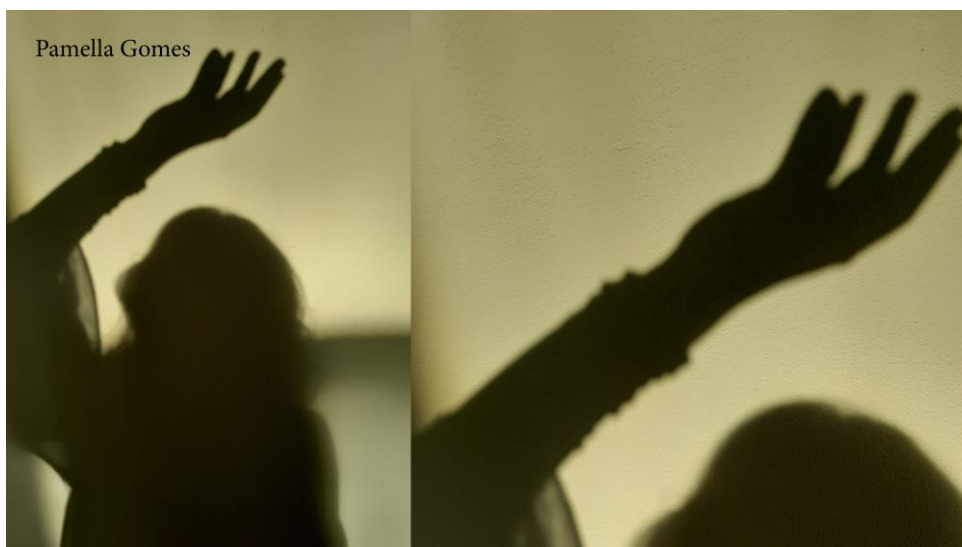
Not just the piles of A1 sheets of paper but the easels planted in it are trees that support the work of an artist.

It was the chunk of wood that reacted to the paper and my movements reacted to the weight of it.

Drawing felt completely physical, I was a vessel for movement, I did not plan the drawing, I let the tree think it through instead.

Throughout this process I had also been exploring alternative methods of zine-making:

Using InDesign, I tried to create an online zine, with my artist statement and recent photographs and works:



I am an artist, a composer, a choreographer of sorts arranging movements into images and sounds. I let my body become part of my work, anthropomorphising ideas, making them fit into the human experience.

Part of the human condition is constant change, and this too is experienced by the body as it exists in the world, in various environments which interact with the body (and mind, as part of the body). Making it Stretch and Bend, Move and Change. Inspiration follows me wherever i am and leads me to movements which create art. And that art becomes my response to living. Site responsive, site specific, or both.

My art lives in the past, present, and future, and it speaks of living now. Presented through photography, sound, video, writing, drawing, painting, performance or installation, my art is meant to lift spirits into existence.



I have Brazilian blood and lived in Portugal for most of my childhood, so i am fluent in Portuguese and English. To me this is a blessing as it expands the language i can work with in art.

"Estou" an important Portuguese word, a word to describe a place and a feeling as one. A verb "to be" expanded to the experience of being present, feeling your placement in existence. This sense of being inspires me to use installation art to let the ideas and the audience be present.

The concept of being and interbeing is what led me to think about the human presence in the world and how art can change the way we interact with the world.

Recently I have been exploring the world of performance art including live work, video work, photography, and sound art. this is often site responsive and/or site specific, I will respond to an environment and have a vision in my mind's eye, and I will live it and invite others to live it too. I think of nature when I create art and of how it is so necessary for my work, from its inspiring qualities to the paper I sketch on.

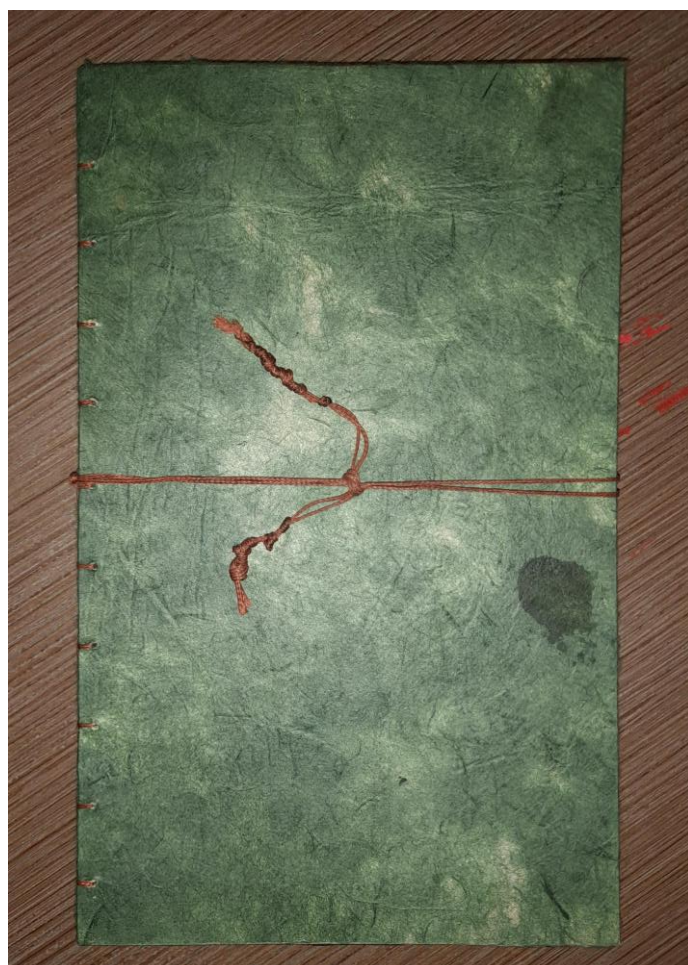
I experimented with RISO prints:

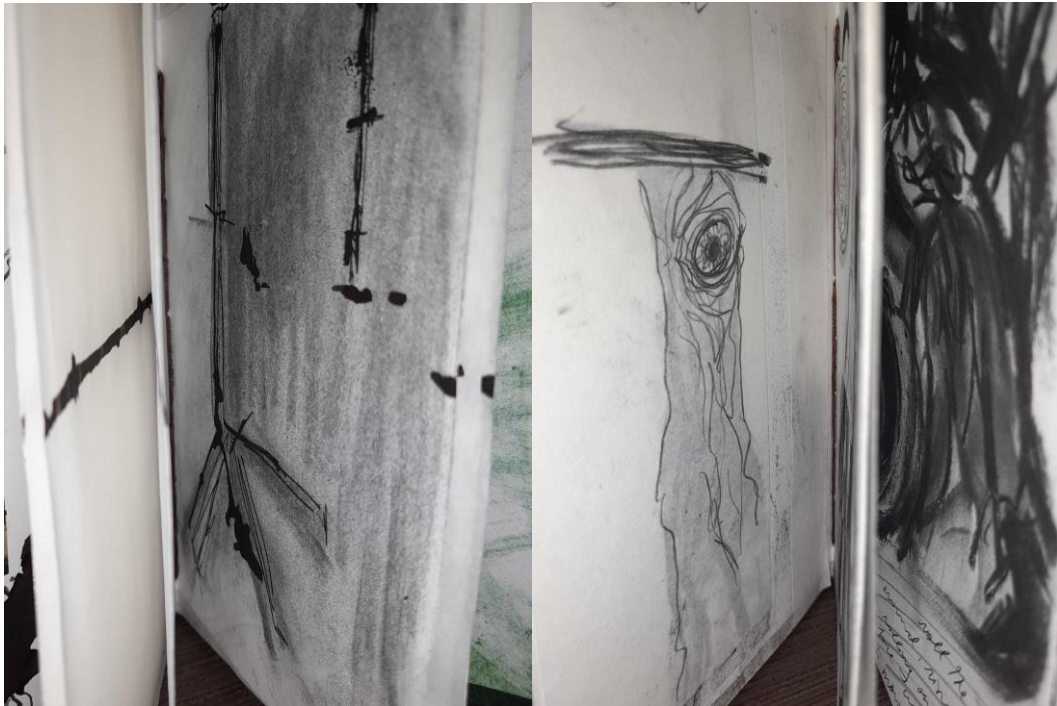
trees make air
trees make paper
trees make books
trees make tires
jungles and
dreams
trees make wood
trees make structures
trees make our beds
and homes
trees make
hammocks
trees make life
trees make money



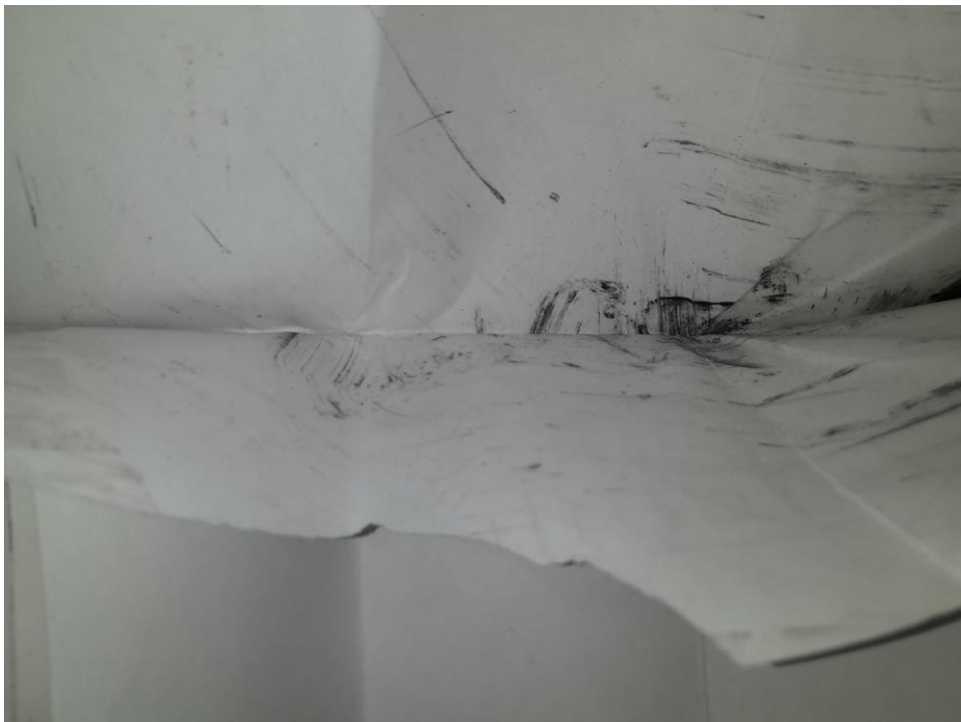


I created a handstitched A5 book which is the size of a zine but feels more unique and not reproducible:





The size of the conventional zine was restricting so I created a foldable version of an A1 tree drawing:



And after experimenting with these methods, I've decided that these should be bound together as one, and I will give it in as a part of my "magazine" project.

And the life-size tree drawing should be the main zine because that is the main result of the performative process I went through as a response to the brief.

