

Distance & Proximity

With 3D Print Workshop



Artist and filmmaker Adina Pintilie has been selected to represent Romania at the 59th International Venice Biennale 2022, with the project *You Are Another Me—A Cathedral of the Body*, closely developed with curators Cosmin Costinaș and Viktor Neumann. <https://www.facebook.com/watch/?v=306944578258348>

Distance – Proximity
Distance AND Proximity
Developing Perspectives

Things on the periphery - Close Reading
Things on the periphery AND Close Reading

Using Distance and Proximity as a Research Method Framework

Proximity can define a method of focusing on **micro-level** phenomena, where the researcher gets "close" to the subject by exploring personal, localized, or specific experiences.

This could include your own personal experience, or that of others (autoethnography). Requires more reflexivity

Distance could define a method focused on **macro-level** phenomena, where the researcher analyzes overarching structures, systems, or general trends.

This could include the wider global impact. Requires more objectivity

Time and Context in praxis

Temporal proximity: Research that focuses on **contemporary** or real-time events might lead to more participatory or dynamic research and practice methods.

i.e Proximity: Investigating the role of social media in emerging art movements today (requiring the researcher to be embedded in digital spaces).

Temporal distance: Research that looks at historical subjects may require retrospective methods such as archival work, comparative studies, or data analysis to support the arts practice.

i.e Distance: Analyzing art movements from 50 years ago using available archives and documentation.

Distance & Proximity – an exercise in research gathering as praxis tool.

Explore how the concepts of distance and proximity influence your explorative praxis (practice and theory).

Through a personal lens, link your own art/design interests to theories of distance and proximity.

Examine how these ideas manifest into visual concepts.

The idea of distance and proximity can also be taken as a theme as well as research strategy/conceptual tool (see PowerPoint for artists).

Reflection

Instructions:

Chooses a contemporary work that aligns with your current interests.

Analyse it in terms of:

What is it?

It's materiality

Why does it interest you?

How do you/we (audience) interact/ participate with it.

(how) does this work convey ideas of distance or proximity, for example literal and/or metaphorical distance—physical space, emotional closeness, time, relationships, etc.)



Discussion

How do different interpretations of distance and proximity influence the meaning or impact of a work?

Can proximity to a subject (literal or metaphorical) create empathy or alienation? How is this shown in your chosen works?

What role does physical distance (scale, composition, arrangement) play in how art/design is experienced?

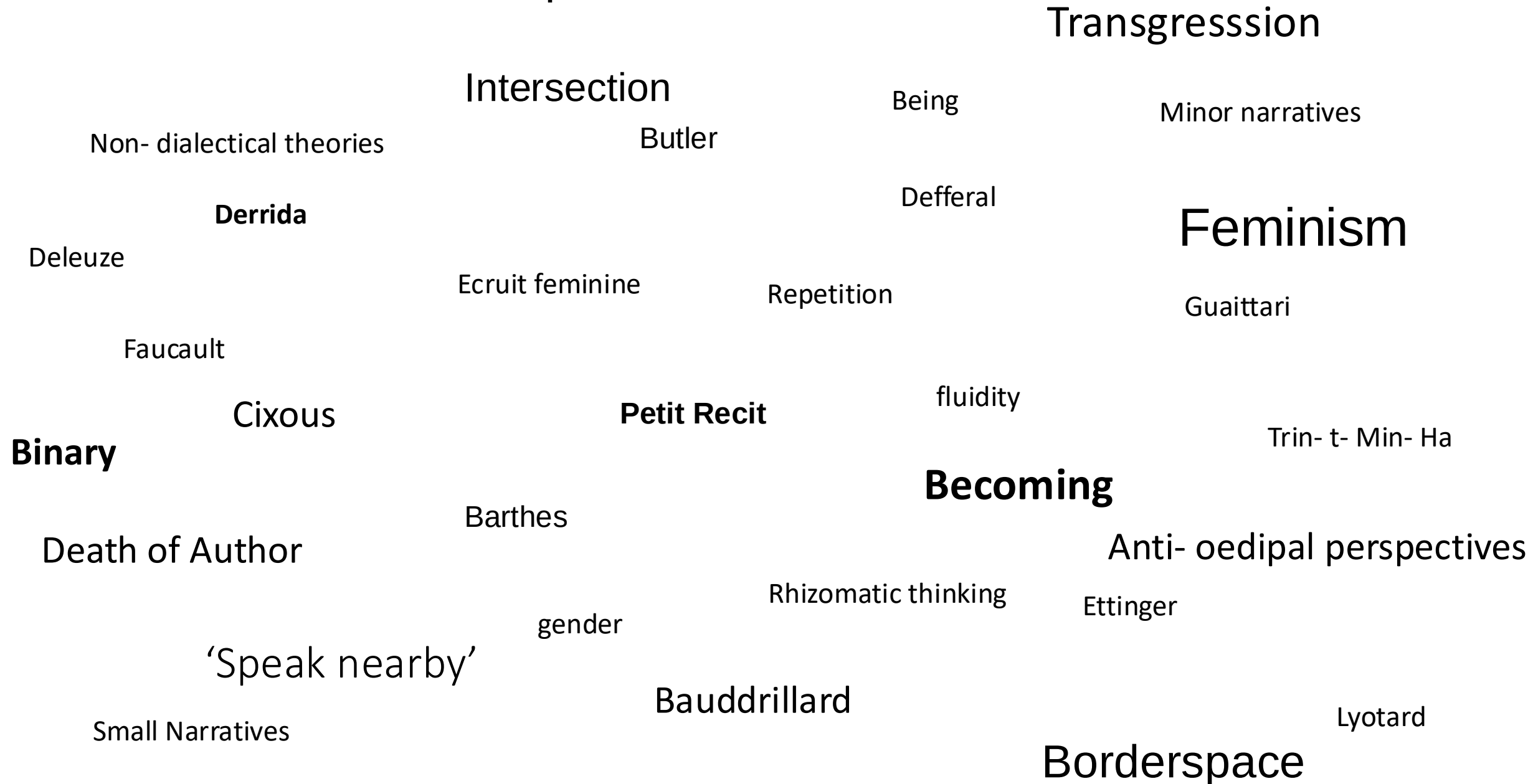
(how) does it connect to a theoretical idea of philosophical position that you are interested in.

Explore this further....find quotation, examples....

Can you craft a question?

Gather a whole host of words and begin to make a word cloud or glossary where these become significant elements to refer to, or back to.

Post – Structuralist concepts and theorists

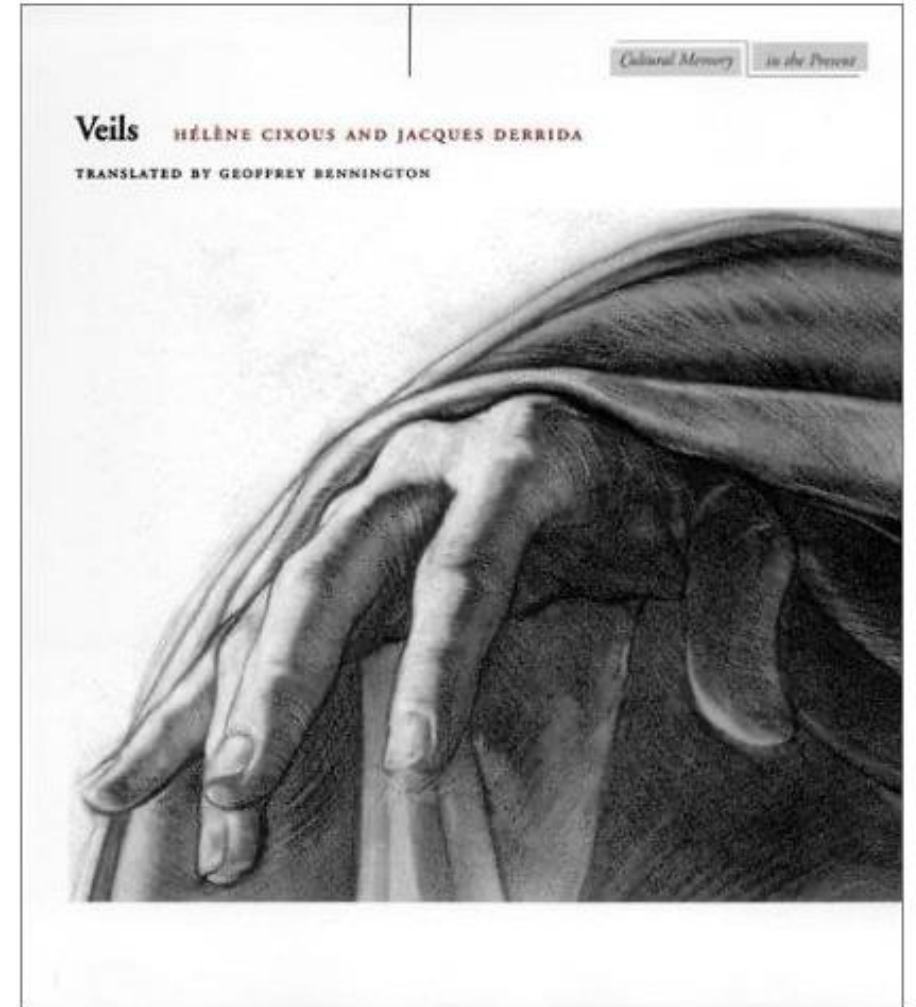


Jacques Derrida and Helene Cixous – Veils

Translated by Geoffrey Bennington

With drawings by Ernest Pignon-Ernest

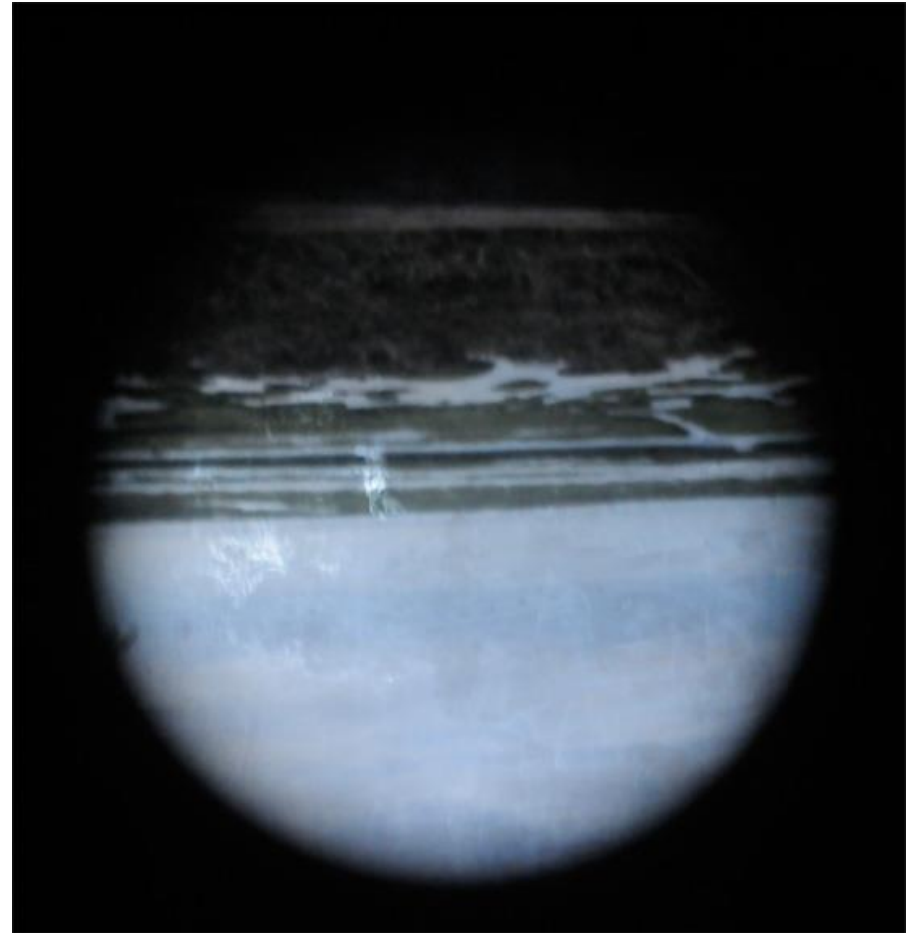
Myopia was her fault, her lead, her imperceptible native veil. Strange: she could see that she could not see, but she could not see clearly. Every day there was refusal, but who could say where the refusal came from: who was refusing, the world, or she? She was part of that obscure surreptitious race who go about in confusion before the great picture of the world, all day long in a position of avowal: I can't see the name of the street, I can't see the face, I can't see the door, I can't see things coming and I'm the one who can't see what I ought to be able to see. She had eyes and she was blind.



Veils

The next day as night ended she suddenly saw the pattern on the carpet she had never seen. Then the shelves came slowly up, the first to greet her, smiling. Still yesterday she was the one who would turn her glasses to the left so that the shelves that were never there could make their appearance. And so the world came out of its distant reserve, its cruel absences. The world came up to her, making its faces precise. All day long.

Chris Drury - Horizon Line Chamber, Sunderland Point, Lancashire



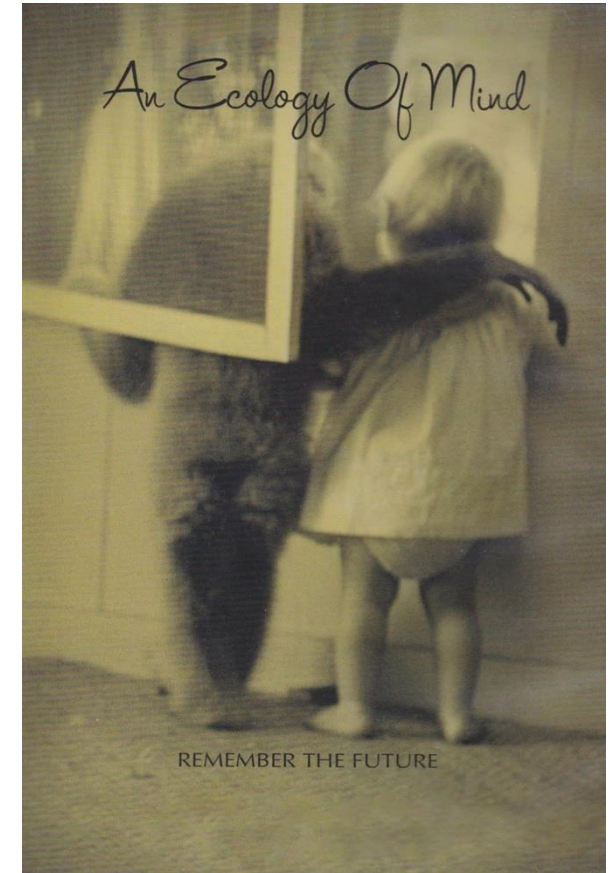
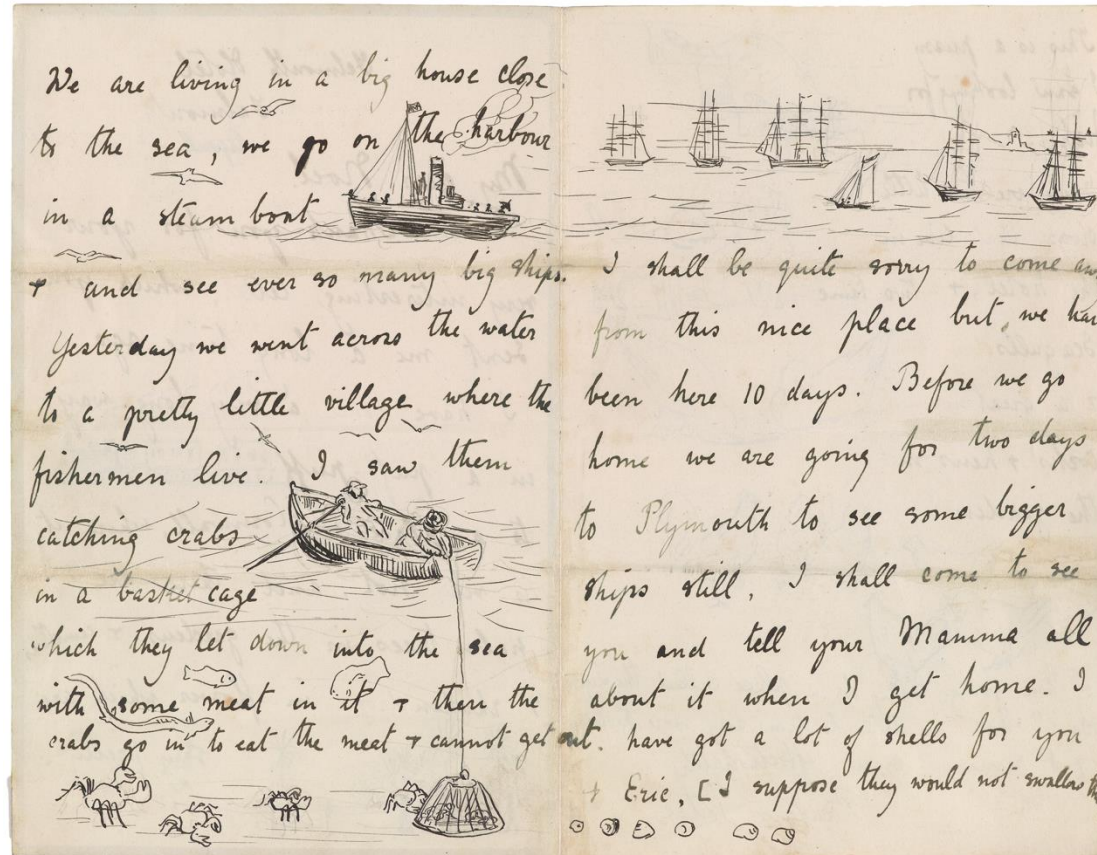
Camera obscura,
<https://www.youtube.com/watch?v=bo748C3iz2U>

Micro - Macro (as a close looking or distant gaze)

an ecology
of....

Making
The mind
Landscape
Microbes

(Beatrix potter drawing
left)



'An Ecology of Mind' is a filmic portrait of anthropologist, biologist, and psychotherapist Gregory Bateson. Bateson believed that, 'The major problems in the world are the result of the difference between the way nature works and the way people think.' Seen through the relationship between father and daughter, this documentary is an invitation into 'systems thinking'. <https://www.imdb.com/title/tt1679144/>

Beatrix Potter and her pet mouse, Xarifa, in 1885

Later botanists included Beatrix Potter, who between her mid teens and the age of thirty, kept a secret diary: 200,000 words of coded text, a secret alphabet, a private language which was not deciphered until the 1950s. Her interest in plants and fungi is developed in these pages, and photography had an enormous impact on her work as well. When she first used a camera, the journal "is suddenly full of boulders and screes and speculations about strata-still in cipher, as though the subject; like everything else that interested her, must be kept secret.'



Like many of her predecessors, Potter developed a taste for "the precise and the minute, for the fine details of a plant, mosses under the microscope, the fabric of a mouse's nest, the eye of a squirrel," with "no twig too small for her attention."(pp245)



Louise Bourgeois's Spider Protector

SPIDER, more solitary by nature, finds the idea of life in a colony hard to grasp. Curious to know what it means to be social, she resolves to press ANT on the issue. SPIDER's account reminds ANT of an incident that took place during his winged mating flight, when he very nearly became caught in a spider's trap.



Tim Ingold's Being Alive: Essays on Movement, Knowledge and Description includes a dialogue between an ant and a spider:

When ANT meets SPIDER: Social theory for arthropods, Tim Ingold

Deep in the woods, amidst the undergrowth and detritus of a forest floor, two distinguished arthropods – renowned in the animal kingdom for their ingenuity and technical accomplishments – have struck up a conversation. One is ANT, the other is SPIDER. Both being philosophically inclined, their concern is to understand the world and their place in it. On this particular occasion, it is ANT's turn to open the debate.

Ingold, T (2008) Being Alive

Ecologies...of making

Cybernetics
Systems theory
networks
rhizomes
mycelium networks

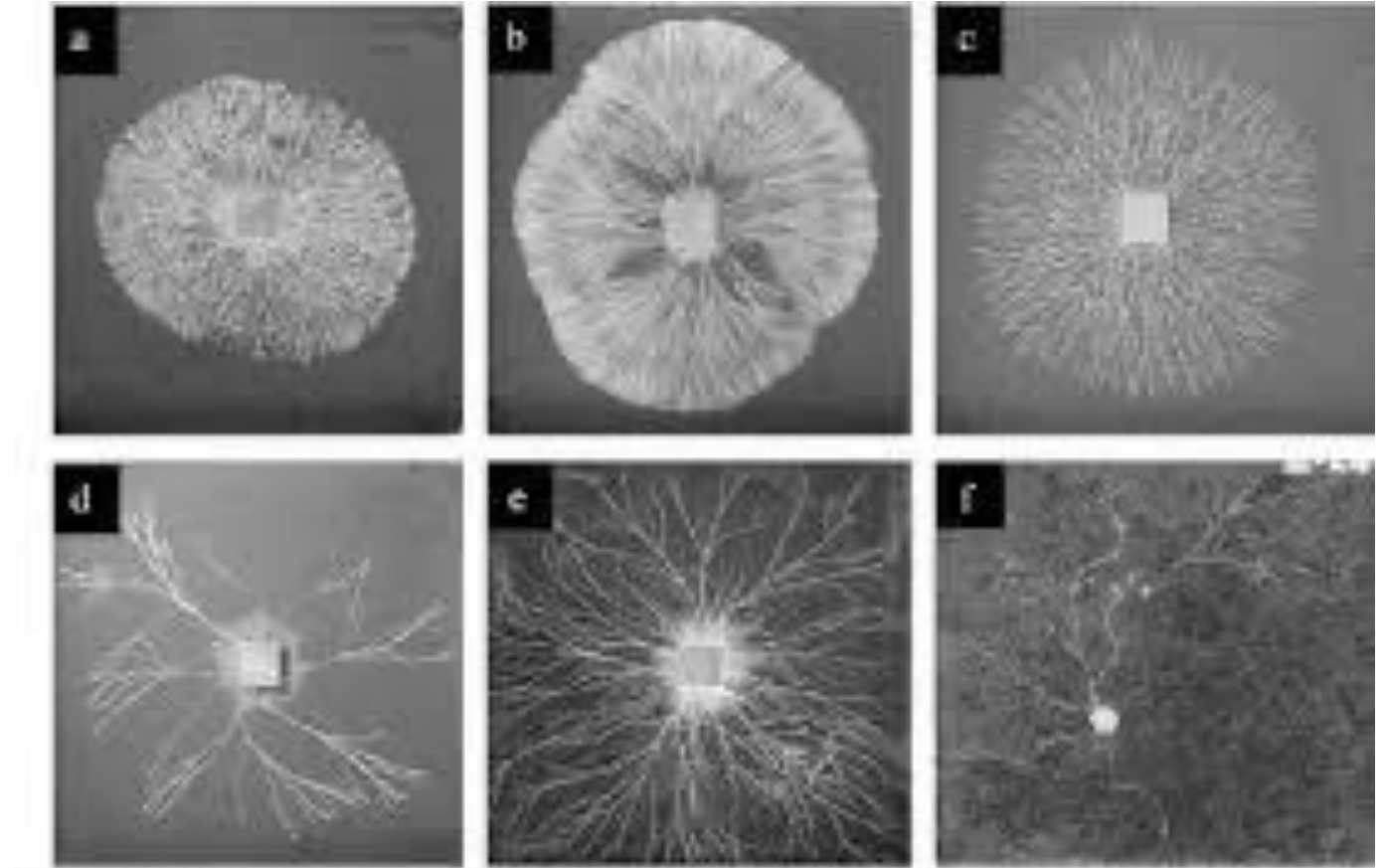
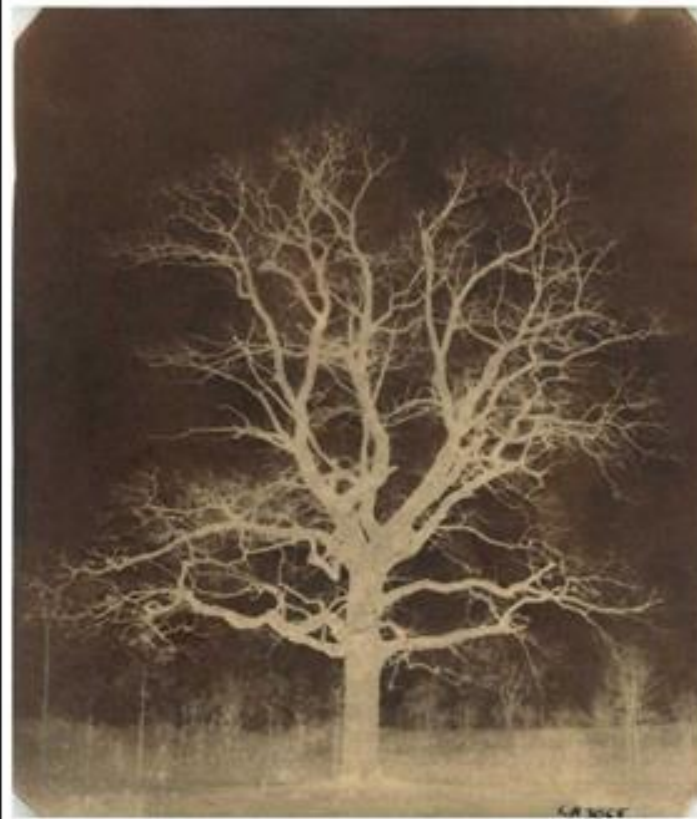


Figure 5. Patterns of Mycelial Outgrowth of *Fusarium* from Cold-Exposed *Bacillus* spores.

Henry Fox Talbot. Macro - Micro photogenic prints

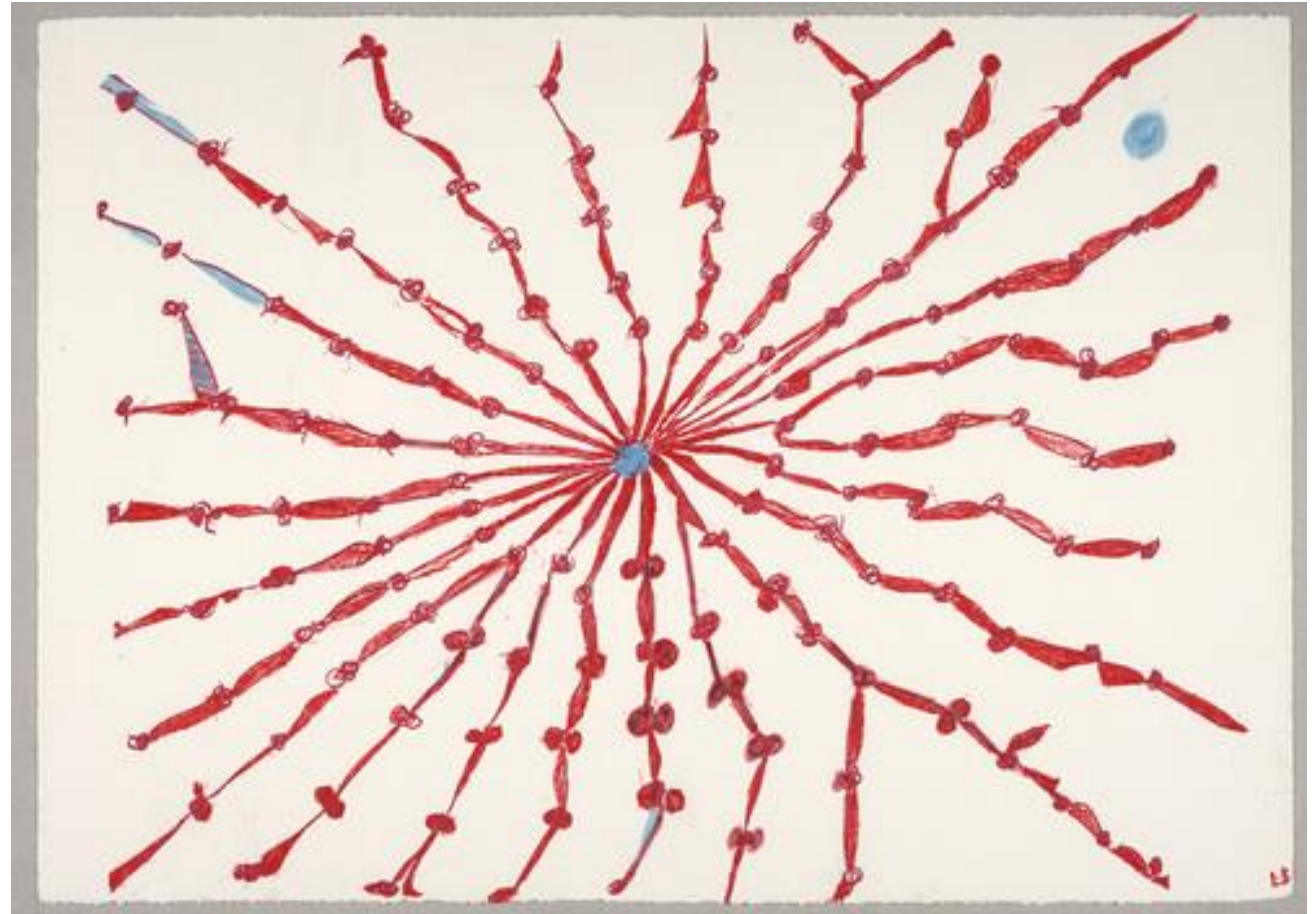


[L]
[SEP]

"Web: An open fabric woven of strands and knotted at usually regular, but equally possibly irregular, intervals. Intricately structured, accessible and yet endowed with complex networks of coded messages. The world wide web is a zone in which a digital constellation of memes can find an orbit. A web of code is used to harvest meanings, just as a web of threads is used to harvest fish."

<https://research.gold.ac.uk/6742/1/EDC.htm>

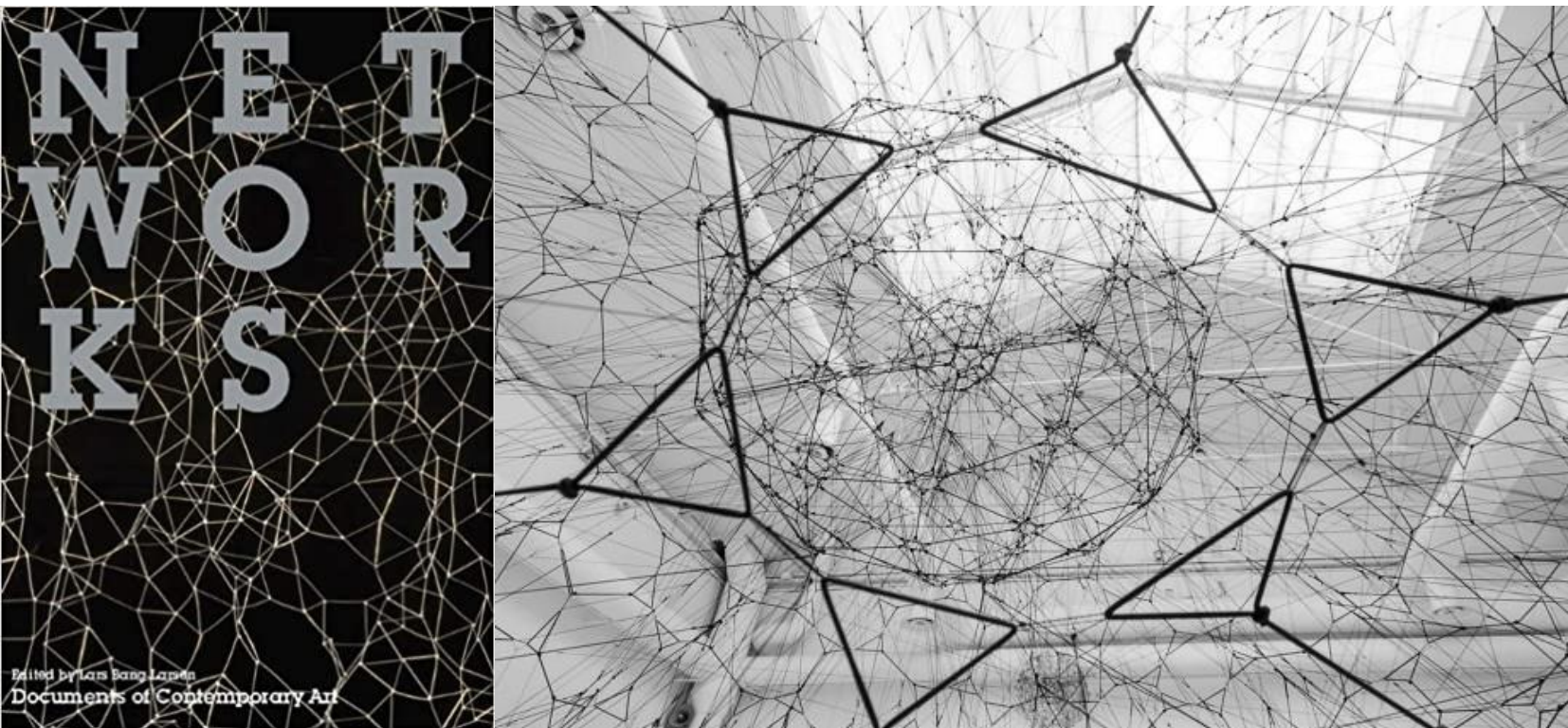
Embroidered Digital Commons in collaboration with the Raqs Media Collective
<https://www.embroidereddigitalcommons.net/#/portability/>



Louise Bourgeois, The Spider Weaves a Web of Friendships, component A, from the series, What Is the Shape of This Problem? 1999

Unlike networks, spheres are not anemic, not just points and links, but complex ecosystems in which forms of life define their “immunity” by devising protective walls and inventing elaborate systems of air conditioning. Inside those artificial spheres of existence, through a process Sloterdijk calls “anthropotechnics,” humans are born and raised.

<https://studiotomassaraceno.org/galaxies-forming-along-filaments-like-droplets-along-the-strands-of-a-spiders-web/>



The two concepts of networks and spheres are clearly in contradistinction to one another: while networks are good at describing long-distance and unexpected connections starting from local points, spheres are useful for describing local, fragile, and complex “atmospheric conditions”—another of Sloterdijk’s terms.

Networks are good at stressing edges and movements;
spheres at highlighting envelopes and wombs.

<https://studiotomassaraceno.org/galaxies-forming-along-filaments-like-droplets-along-the-strands-of-a-spiders-web/>

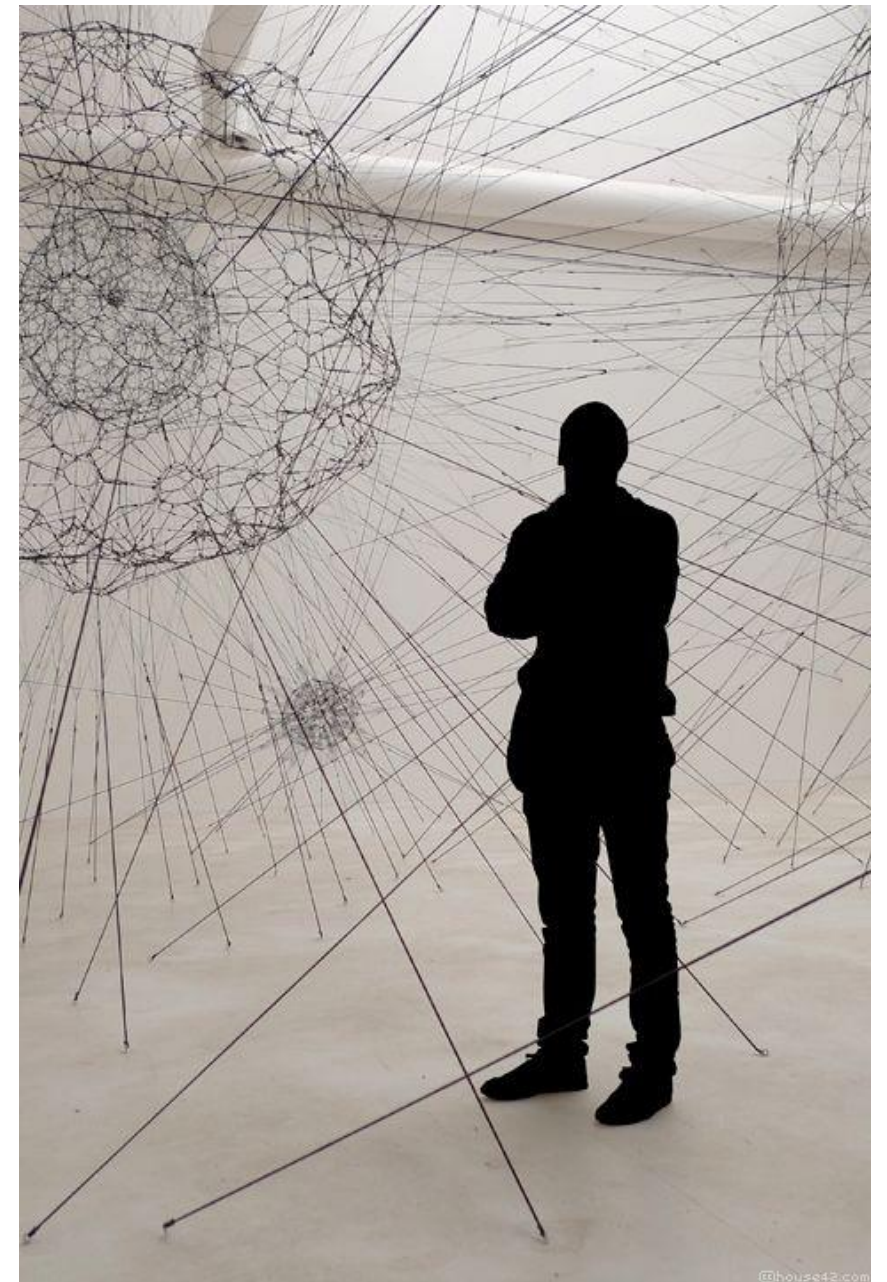
The word “network” has become a ubiquitous designation for technical infrastructures, social relations, geopolitics, mafias, and, of course, our new life online.

[footnote Bruno Latour, *Reassembling the Social. An Introduction to Actor-Network Theory* (Oxford: Oxford University Press, 2005).

But networks, in the way they are usually drawn, have the great visual defect of being “anemic” and “anorexic,” in the words of philosopher Peter Sloterdijk, who has devised a philosophy of spheres and envelopes.

[footnote Peter Sloterdijk, *Sphären III – Schäume* (Frankfurt: Suhrkamp, 2004)

[partial translation: Peter Sloterdijk, *Terror from the Air*, trans. Amy Patton & Steve Corcoran (Los Angeles: Semiotext(e), 2009)]; see also Peter Sloterdijk, “Foreword to the Theory of Spheres,” in *Cosmograms*, ed. Melik Ohanian and Jean-Christophe Royoux (New York and Berlin: Lukas and Sternberg, 2005) 223–241, see →.]

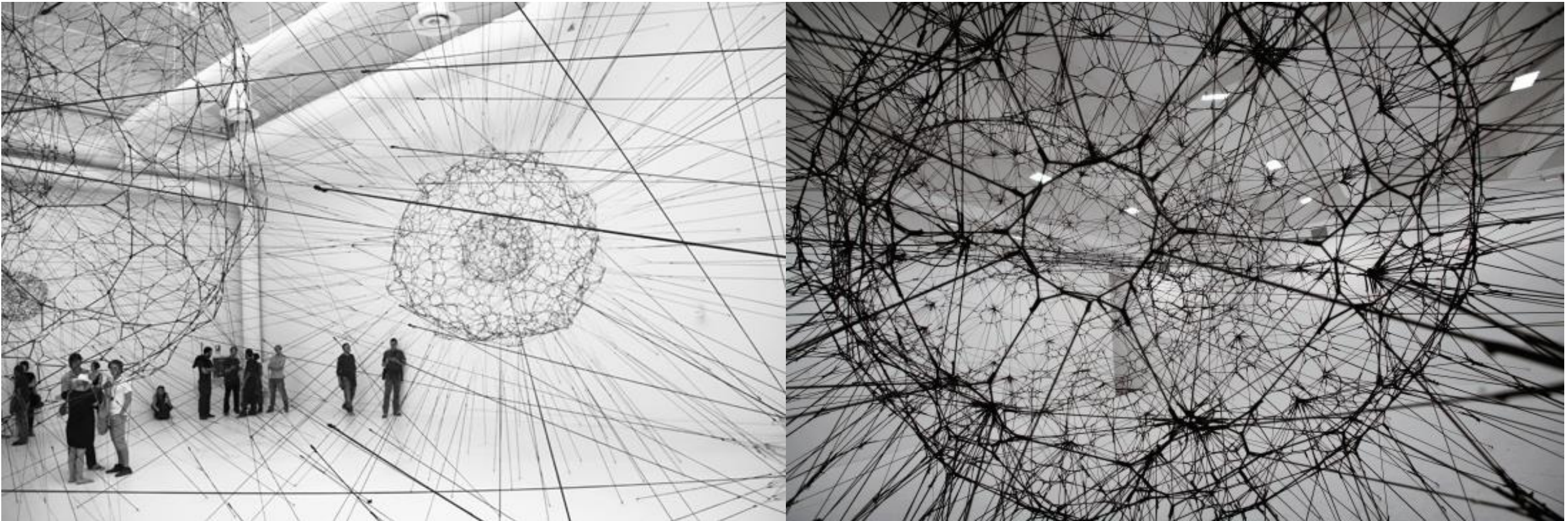


<https://studiotomassaraceno.org/webs-of-at-tension/>

<https://studiotomassaraceno.org/hybrid-webs/>

Studio Tomas Saraceno

<https://studiotomassaraceno.org/>



Tomàs Saraceno, *Galaxies Forming along Filaments, Like Droplets along the Strands of a Spider's Web*, 2009.

Nina Katchadourian

Uninvited Collaborations with Nature



Mended Spiderweb #14 (Spoon Patch)

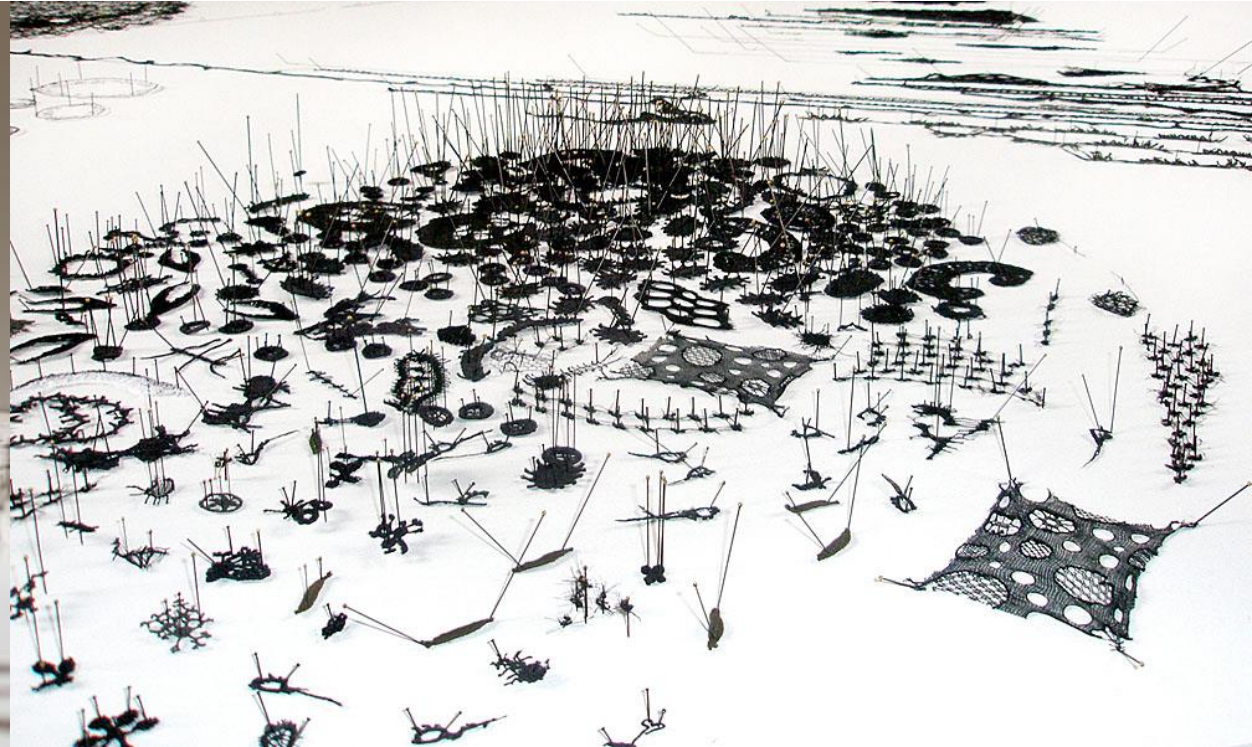
Cibachrome, 30 x 20 inches, 1998

Do-it-Yourself Spiderweb Repair Kit

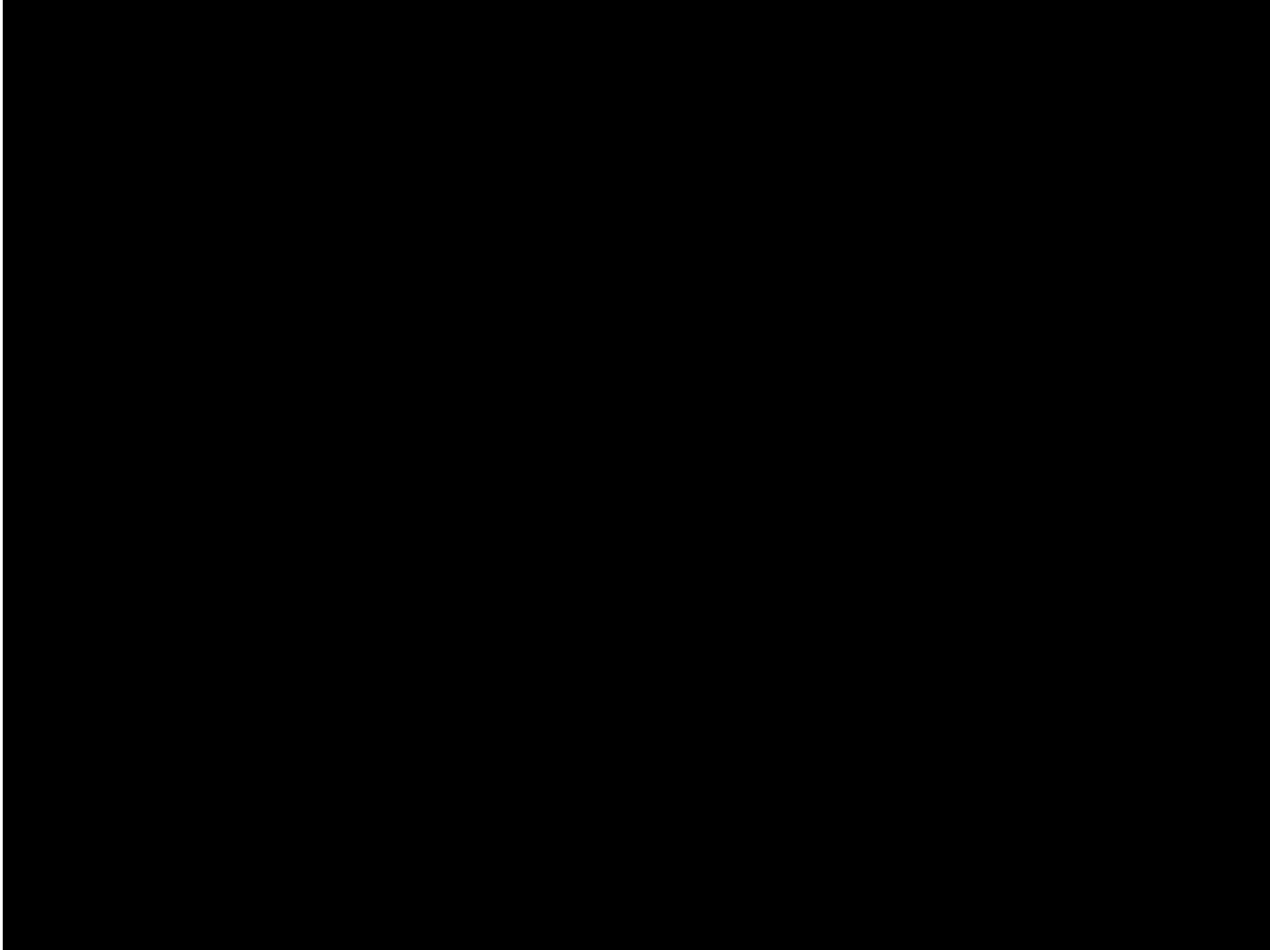
Plastic box with foam and thread, tweezers, scissors and glue, 1998

<http://www.ninakatchadourian.com/uninvitedcollaborations/spiderwebs.php>

Ann Wilson, Topologies and Errant Behaviour's



Debates of the properties, status and purpose of the digital photograph have frequently noted the handicraft conditions of its form and uses, presenting it as a textile like element of the manifold assemblages of networked culture (PP60)



Under the microscope.....



Willard Wigan-



and other tiny narratives

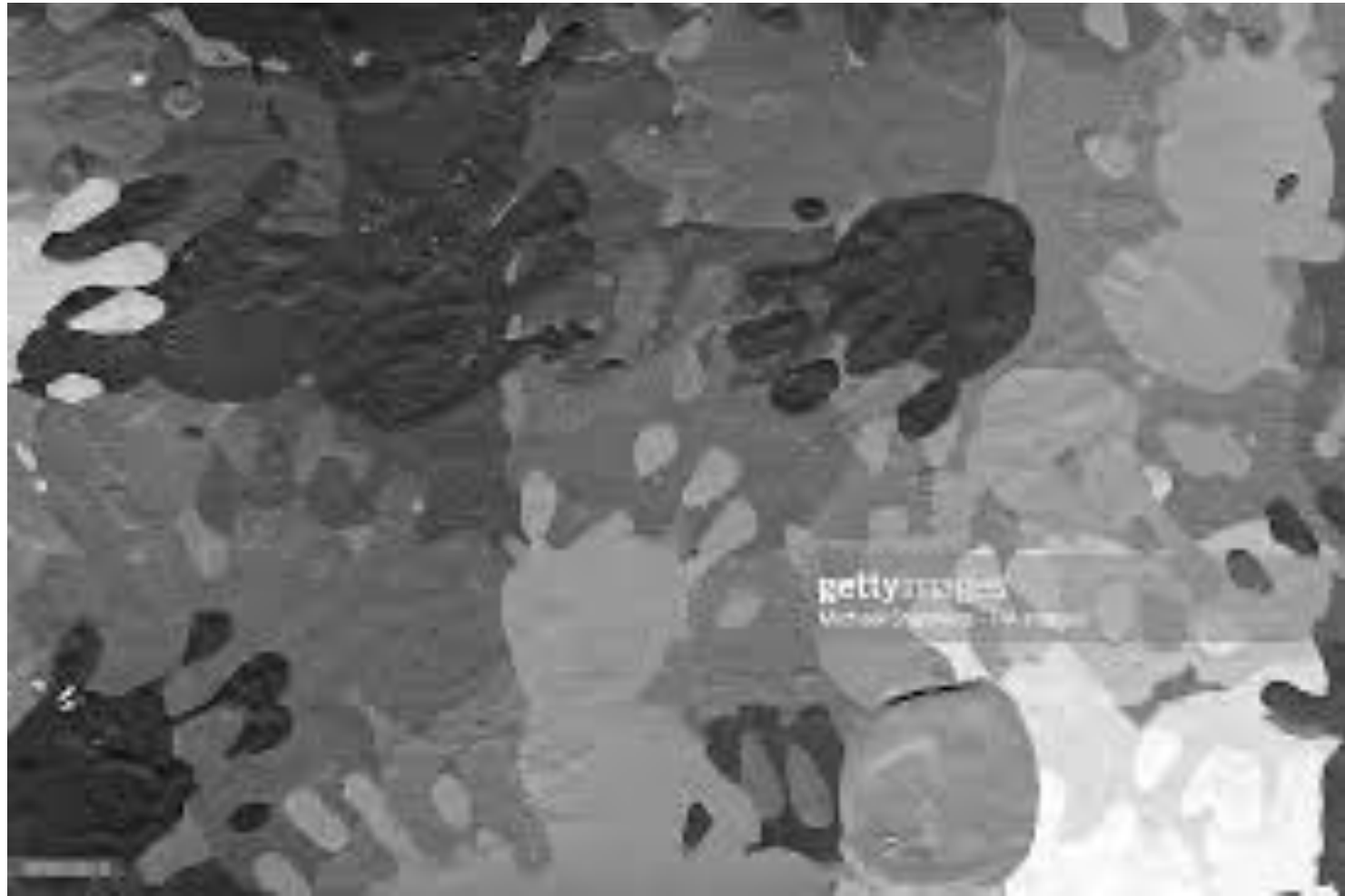
Vincent Bousserez, Slinkachu



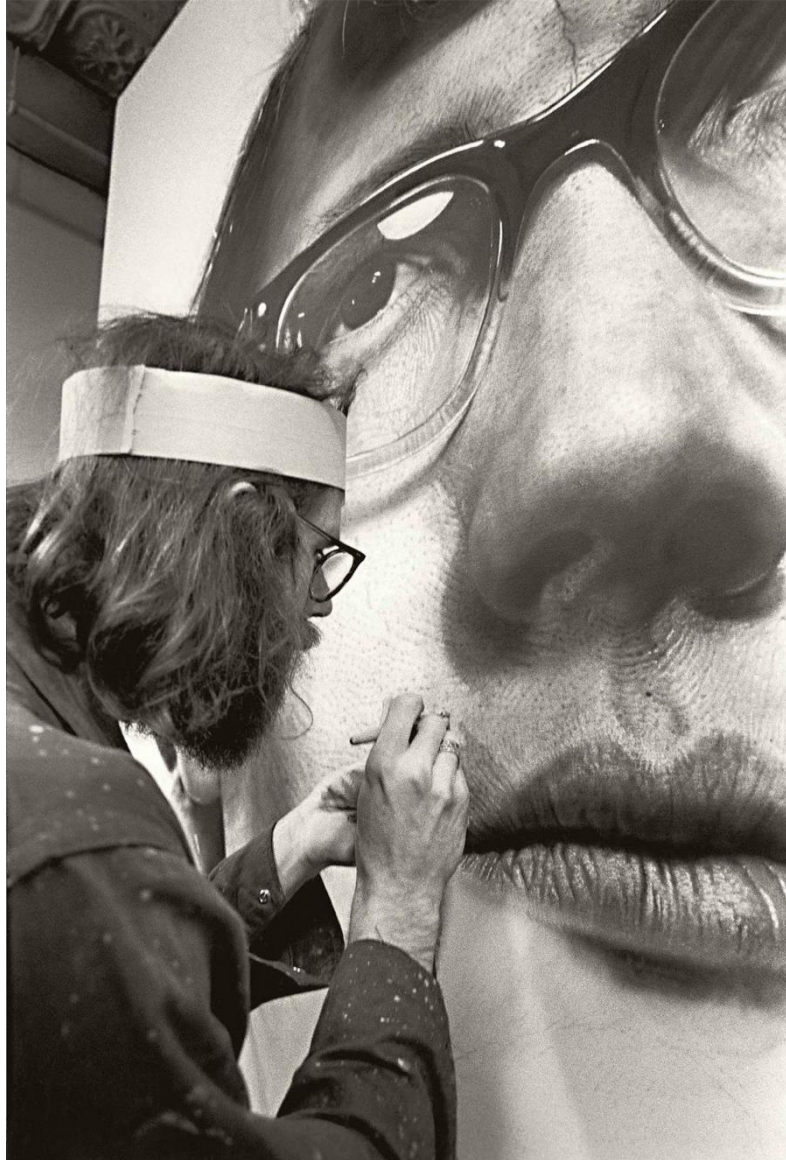


Liliana Porter

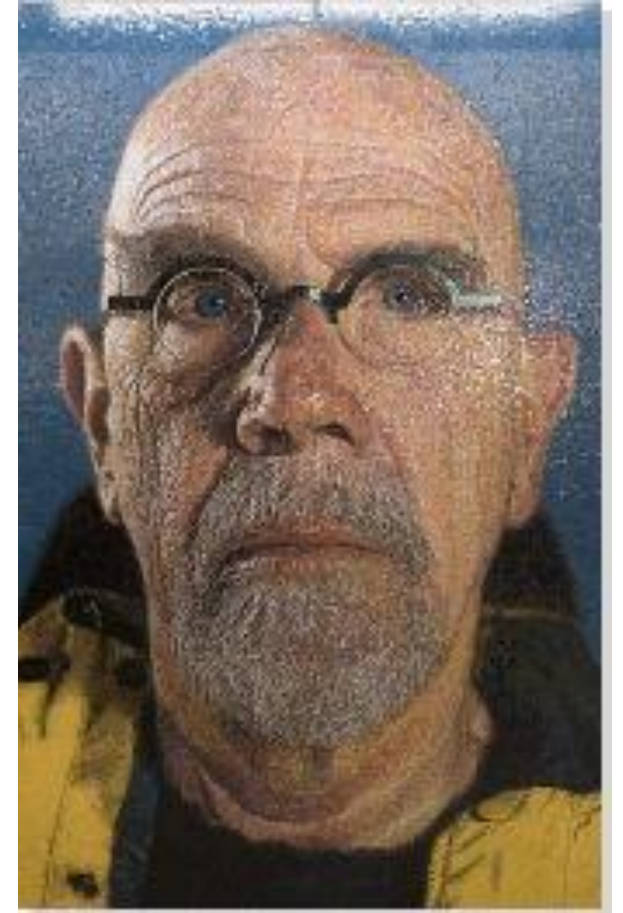
Marcus Harvey - Myra Hindley



Chuck Close (1940-2021)



Close created photo portraits using a very large Scale Format camera. He adapted his painting style and working methods in 1988, after being paralysed by an occlusion of the anterior spinal artery.



Dyslexia, paralysis, face blindness—nothing comes between the legendary artist and his canvas, except a brush.

<https://www.brainandlife.org/articles/dyslexia-paralysis-face-blindness-nothing-comes-between-legendary-artist-chuck>

Donald Rodney In the House of my father



Rachel Whiteread, Demolished House
Domestic Scale Work

A Variation on Powers of Ten **2012**

This project is a response to the short film, Powers of Ten by Charles and Ray Eames and commissioned by IBM in 1968. One iconic image from the film depicts a man and woman picnicking on a blanket. This scene is the starting point for a zoom-out to a field of view the size of the observable universe, 10^{24} . The camera then zooms back to the picnic, into the man's hand, until it arrives at quarks - the edge of our current understanding- at 10^{-15} . Looking back at the film, we became entranced by the presence of the narrator, Philip Morrison, the production of the film and the very short time spent at the human scale. A Variation on Powers of Ten, uses the opening picnic scene as score to guide 10 discussions. Like the stage of a microscope, the blanket became a stage where the act of inventorying and recording is the content of the work. Books, journals, food and a location were recast and became cues pointing back to the film and forward to each researcher's own work.

<http://www.futurefarmers.com/projects/powersoften>



Charles & Ray
Eames
Powers of Ten

Time Lapse video as Documentation and Artwork.



Ron Mueke



See Susan Stewart,(1984) On Longing , Narratives of the Miniature,, the gigantic, the souvenir, the collection

Petros Chrisostomou

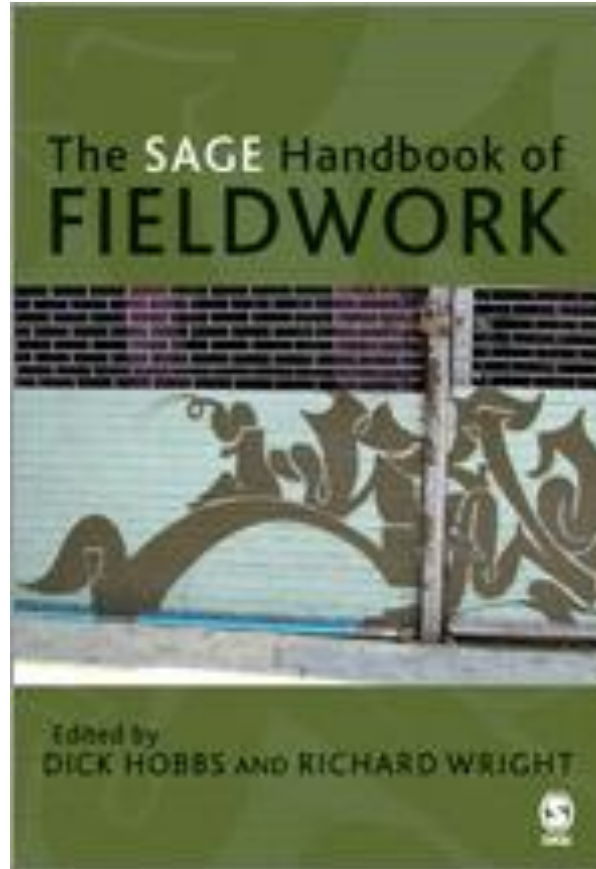
Claes Oldenburg (1929-2022)



Fieldwork - local, national, international



Christo surveying the site



- Raw data collected outside of the institution.
- Gathering from a particular environment.
- Conducting studies around themes.

Example: French anthropologist Claude Lévi-Strauss's field work studies of the Nambikwara and other indigenous peoples of the Mato Grosso and Brazilian Amazon - an analysis of kinship and myth, which gave rise to structuralism – as mode of knowledge, theory and method in which to understand human life.

“Experience underlies any comprehensive understanding of social life”.

<https://uk.sagepub.com/en-gb/eur/the-sage-handbook-of-fieldwork/book224787>

END