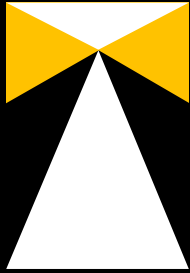


We live in the permanent now.
Can we experience more than one moment at a time?

Tentaobscura places a window on our surroundings, a fixed frame and a set exposure
which gives us a manageable sample of the world -- something to hang on to for
a moment before it all rushes by.

We observe the exterior world
Through a camera obscura image brought in by available light
How do people live out their daily lives in the Netherlands and China or Groningen?
Though separated from our natural surroundings
We are inseparable from it.
With a relationship to the physical world and a need for different aspects of it
Be flexible and ingenious to survive
In an environment of constant flux

Outside, the city is not a concrete jungle, it is a human zoo.



Tentaobscura Project 2005

For the 2005 photo manifestation the Noorderlicht we intend to present a new approach to the pinhole photogram making as we have been doing so for the last year. It started by -7 degrees mid-winter as a means of mixing the light of Both China and The Netherlands into one single image. It lead to the exlporing of public space through social interventions. By means of visualizing behavioral patterns in the urban realm we will present to the city the micro history of a few square meters of itself.



N e t h e r l a n d s ~ C h i n a

The Tentaobscura Project began as a hyper-private means of recording our bodies in time and space. For this purpose, we designed a camera tent that we could inhabit while making a photographic recording of our stay inside. We wanted to show our bodies by the light of two continents in one image. We did this through dividing the exposure time in two, half in The Netherlands, the other half in China.



Quanzhou, China



Xiamen, China



Netherlands-Quanzhou



Netherlands-Xiamen

*C l i n i c v i l l e ,
H e t V i j f d e S e i z o e n*

The most recent variation on this process was building the camera tent into a mobile, public space. In an artist-in-residence project at a psychiatric institution, we invited patients into the tent to share the experience of a photographic phenomenon. The mobility of the tent made it possible for us to approach patients in their daily space. We drove through the terrain with the tent mounted on a trailer, pulled by a van, attracting attention with music. Emi and Sjef stopped regularly, welcoming people into the camera via a light-lock. Inside we arranged a space similar to a cafe that patients could relate to. A social encounter was created with coffee, snacks, flowers, and Kor, who was hosting inside. Though patients agreed to be recorded inside, they refused to be photographed outside.

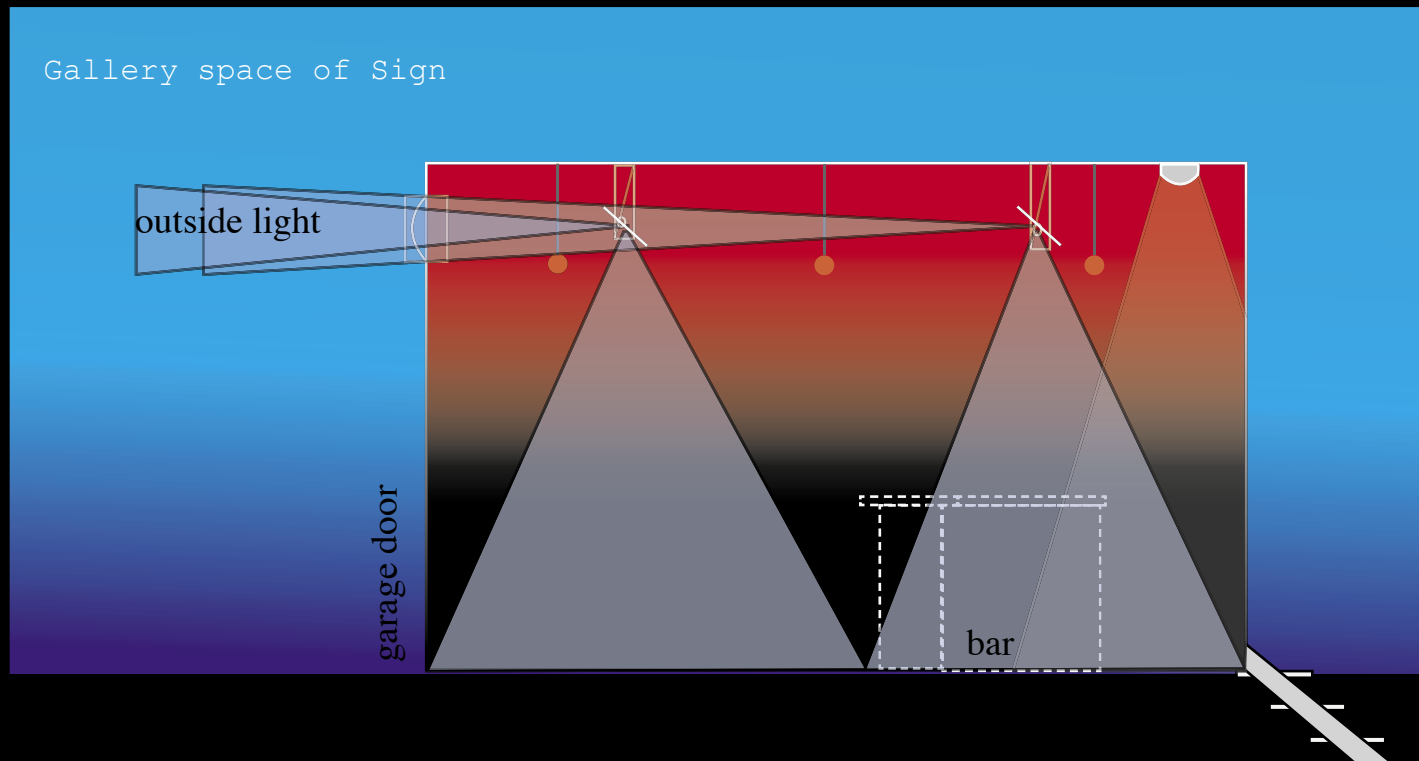


Altrecht, Den Dolder

Proposal

We want to continue exploring the possibilities for making photograms in public space of ongoing social interactions. We propose to design and build a meeting place in the gallery, which allows us to record a continuous gathering as a photogram.

During the month of August, we will turn a room of gallery Sign into a pinhole camera. It will add a second skin to the inside of the space. We will use daylight entering the garage door to expose the photopaper. In place of the door, we will build a wall that allows us to have complete darkness within the space. Because we want to make photograms on the floor, this wall will have four holes, each fitted with a lense. A complex system of lenses and mirrors will direct and dose the light onto the photopaper on the ground. The ground will be prepared with a second smoother surface to protect the photopaper from damage.



The lenses are closed until they are activated by the motion sensors above the entrance. Whenever a person enters the room, the camera detects the movement and opens the lenses to record the activity. We are bound to fit the space with this option as we intend to record the dynamics of the people moving inside.

We choose for daylight because we want to create a camera obscura. The light will bring with it images of the street. The system of mirrors will re-arrange our awareness of the landscape and provide a unique combination of a world that is simultaneously inside and out.

Turning the camera into a more social space requires light inside for people to easily access the dining area. Therefore, the interior will be lit with a green safety light, mixing with the outside light peeking in through the lenses. Similar to a darkroom, the entrance of the camera will be fitted with a lightlock so that people can freely enter and exit without the light of the gallery affecting the exposure time.

There will be furniture to create a comfortable setting. Transparent and low to the ground, it will keep people in contact with the paper to create more well-defined shapes of the body. People will arrange their own furniture so that the interior will be in constant transformation.

We will sit on the photopaper serving homemade apple crumble, coffee, tea, and juice, asking people to leave something of themselves in the place of the food they take. Objects will transform on the photopaper as they are exchanged and eaten. The waste will also be a part of this transformation, collected in transparent bags.

The process will be explained on a sign outside the camera, written in both Dutch and English:

Welcome! You are about to enter a pinhole camera. Would you like to join us in creating a photogram by coming inside and having a bite?

We have some homemade baking and drinks prepared for you. In exchange, we ask that you leave something of yourself in place of the food you took, an object that leaves a trace of your presence.

Please leave your shoes by the stairs because they'll damage the photopaper on the floor. In the red light, look up at the ceiling for the various pinholes that act in place of the lens on a regular camera.

Here's how you'll make a photogram: the pinholes will open when the motion sensors go off with your movement. Light coming through them expose the paper. Parts of the photopaper without anything on it is black, meaning that the place where you sit will be white and varying tones of gray as you move. You are taking part in a 14-hour exposure, taken over two days.

Tables and chairs are on your left as you enter. Transparent and low to the ground, they keep you in contact with the paper to create more well-defined shapes of your body. Please arrange the furniture in whatever way you feel most comfortable. Then, help yourselves - we are sitting by the food, serving drinks.

Come in! Take a seat! Enjoy!

P h o t o g r a m D i s p l a y

We will make a new photogram every weekend, resulting in 7 photograms: 1 test and 6 for each week of the exhibition. Outside the camera, the photogram made the week before will be displayed along with smaller reproductions of the previous ones.

C o n c l u s i o n

In what other ways do humans leave traces on this planet? The project begins to explore this question through photographic recording. Our physical presence constantly alters our surroundings in daily life. We are reminded of this in the camera, with the knowledge that every movement we make on the photopaper affects the resulting image.

From its unique perspective, the photopaper will remember the exact movements of people and objects. Participants will not. In the end, how each of our memories transform the experience can be compared to the memory of the photogram.

Giving the camera space to the public will bring together unpredictable elements to provide a glimpse into the workings of the larger world. The photogram will do what we initially intended - to show the process of living.