

Blossoming and thicket

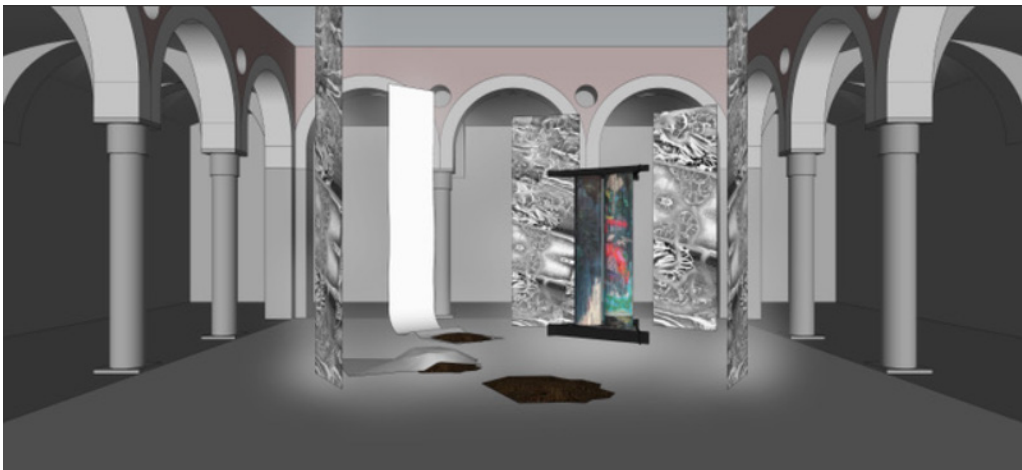
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WANDERLUST



Dominic Hafner

wanderlust /wɒndəˈlʌst/
a strong desire to travel



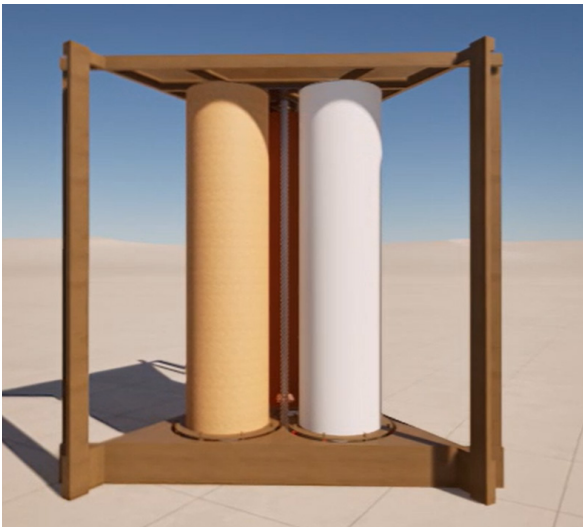
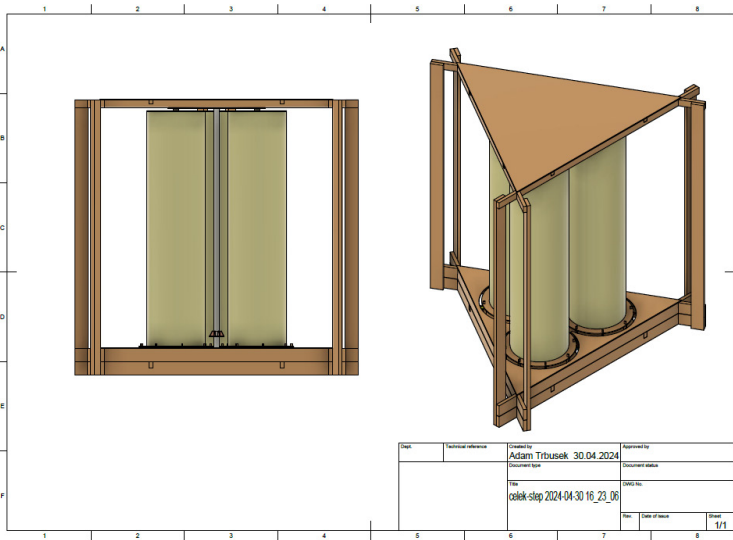
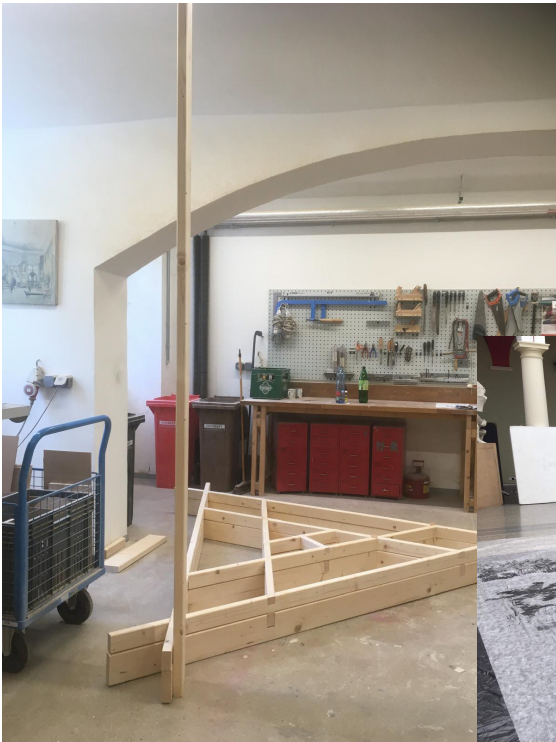
vizualizace: Juraj Mišik

For my final version of the instalation "Blossoming and thicket", I designed a concept, that includes parts of my previous ideas, such as the cave of Platon, and connects to the topic of feeling oneself and others through being confronted by an object, that is not readable, but reveals some characteristics while being used. Therefore I create an environment, a surrounding, interactive, and participative, which embeds this object of three columns.



vizualizace: Juraj Mišik

It only reveals itself fully with collaboration of individuums passing by.
It seems like a fictive temple. But a temple of what? What time is it from? Is it just in the imaginative world of someone´s mind? Does it carry any information? The spectators have to find their own answers. The whole place is designed like a fictive artificial nature, that also serves as place for social encounter. In its center we find the object with three turnable columns that carries the sounds of nature.

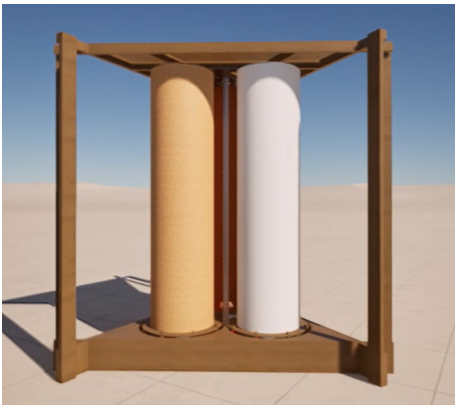


vizualizace: Adam Trbušek

Void

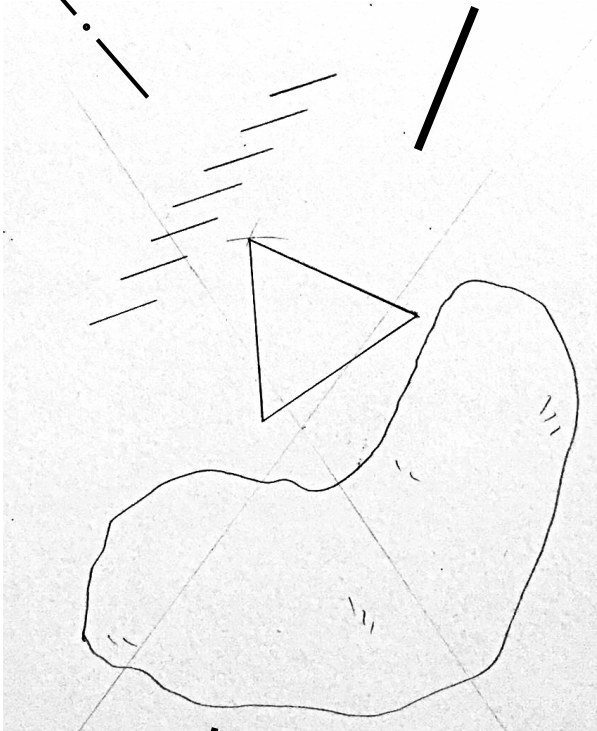


Wanderlust

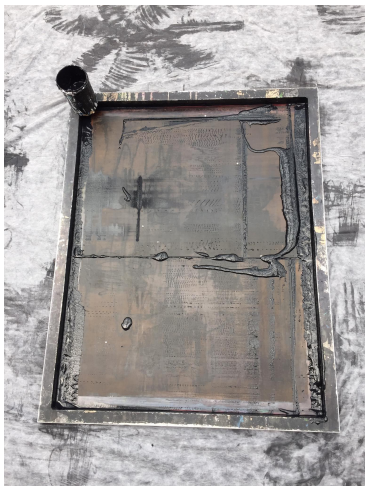


vizualizace: Adam Trbušek

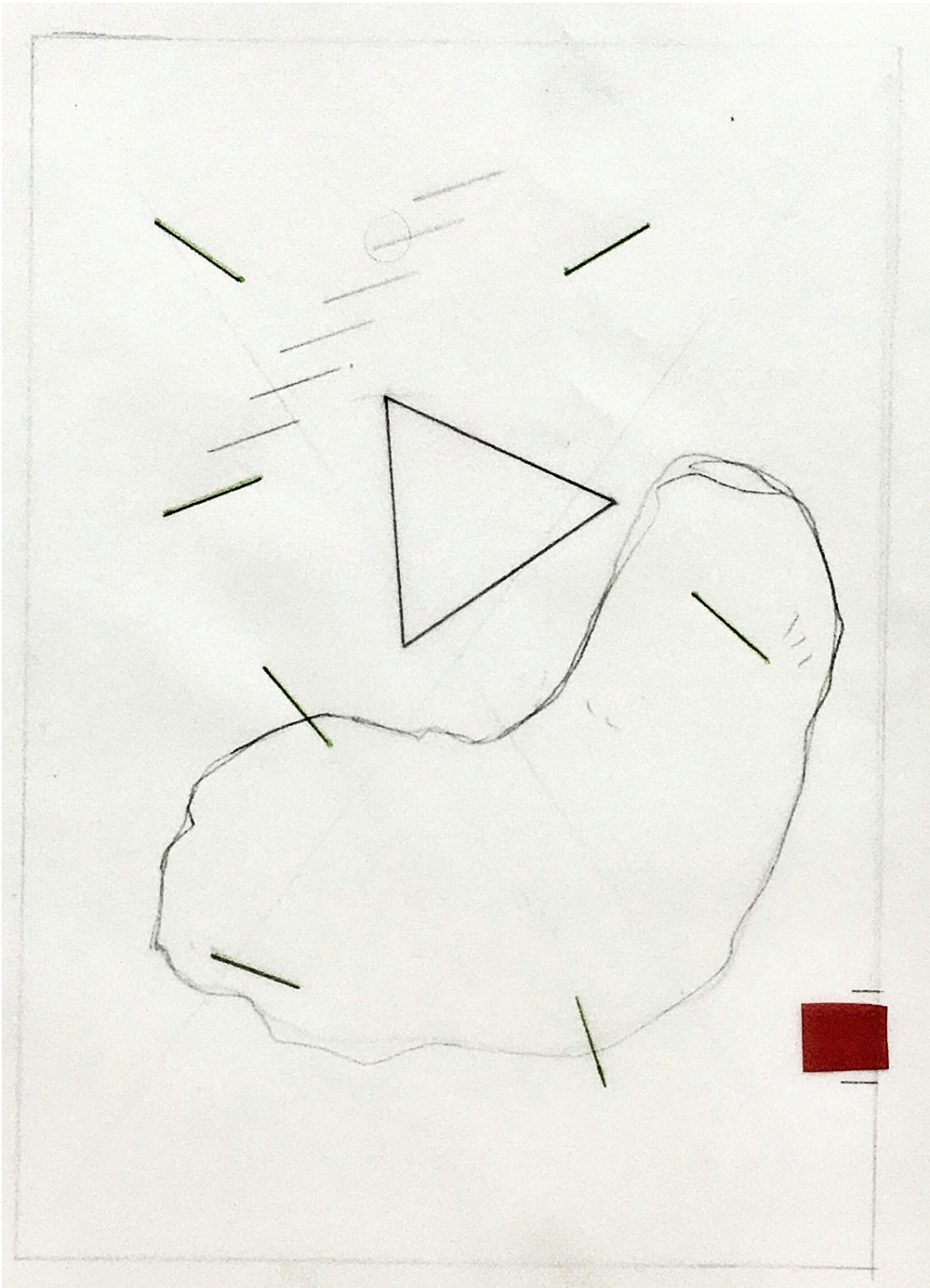
Map



Blossoming
and thicket



Alternative Map



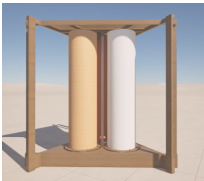
I am considering to spread the sheeds for "Blossoming and thicket" over the place. Important for me and for the worldbuilding is the first impression, the visitor gets. The whole place should work as a valley, the displaced center is the column-installation. In my plans for now, I consider one wall of big prints, like a forest starting behind the object. Another version could be two opposite walls. For now, I will stick to the "one-wall"-version. But I could imagine, to diffuse the space by spreading the prints over the place in a way, that their alignment leads the visitor to "Wanderlust".



Voda

References to my previous work: Paintings

For creating the paintings for my project, I adopted and developed some painting strategies, that I used to explore in my precious paintings. I always meet with coincidences, that I try to reproduce afterwards, and to use for creating a context. Three effects, that I examined are:



1. Creating areas and shapes by pouring colour: Same, like in my drawings or paintings, I wanted to use the characteristics of the material as a first step, and then react to it and define the content. Therefore, I mixed my colours with a lot of water and poured them on the canvas, at the beginning with the canvases standing. That creates shapes, that I afterwards reacted to.



Oheň

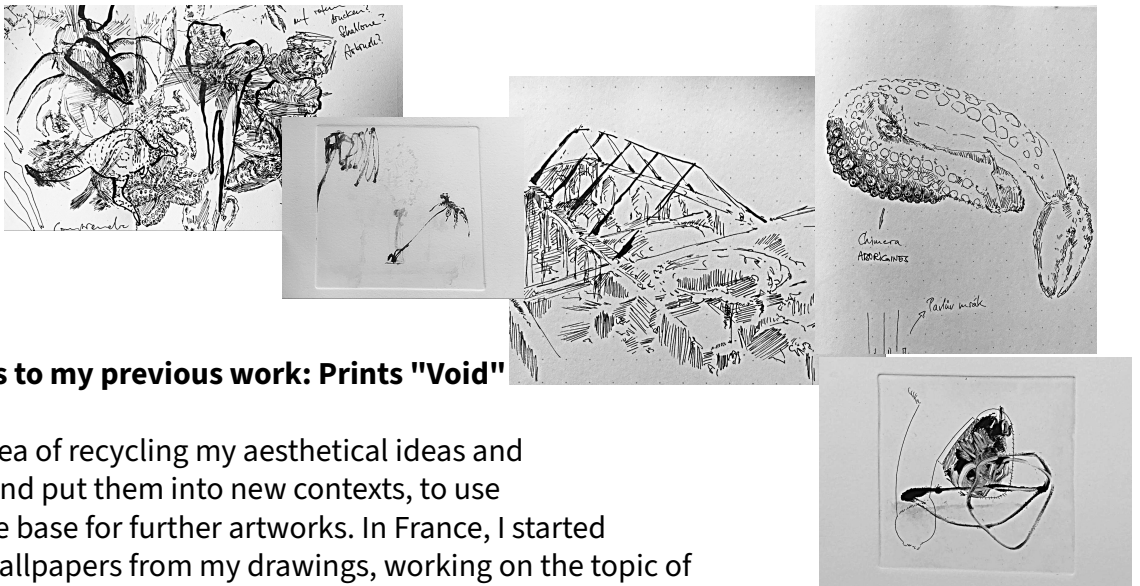


Vzduch

2. I explored this effect afterwards, while working on "Voda" to get close to the effect of water and not try to imitate water with technical skill, but to search for a way, that the colour finds its own speech to express "water".

3. I love barks, I have to admit. But they need to be useful for the context of the painting. Fire is rising, and defines and dominates the whole surrounding. By putting the barks into a frame of colours, I wanted to provide them space, expose them and find a way to express the wilderness of fire by definition, which seems to be an interesting contradiction.



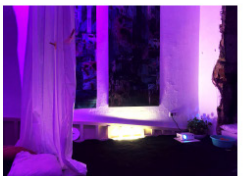


References to my previous work: Prints "Void"

I like the idea of recycling my aesthetical ideas and contents, and put them into new contexts, to use them as the base for further artworks. In France, I started to create wallpapers from my drawings, working on the topic of consumption and overfishing of the sea, while reducing the result to a decorative element for your home, reducing the content to style.

For my big landscape prints "Void" I reused this concept, and also previous landscape paintings. I build digital collages and overworked them, with using the cursor as a pencil. Also adopting to my previous works as a teacher in secondary schools, I use a technique, that is often used with younger children, to search for forms in shapes of colour.

For my prints, I used transparent paper. That refers to my use of silkscreen prints. Since the format is too big, I use them as relicts of a former not realizable idea. That can also be read as a metaphor: Life has its limits, which can also be perceived as positive aspects. I plan to illuminate that installation of wallpapers, defining the surrounding of the space. I consulted the light installation with a friend. While installing, I will decide about the arrangement and use of light.



References to my previous works: Drawings

In the fourth year, I explored silkscreen print, to search for ways to support my painting process, reach a bigger format and simplify the painting process.

In this exhibition, I wanted to make the installation a social encounter and create a fictive "natural" environment. To realize that, I would like to have the smell of soil. I searched of a way to provide a "landscape", have this smell, but also a different visual aspect. I was talking about this attempt with several people. A former professor, that I met in Toulon, Wesley Meuris, was coming up with an interesting thought: Everything is nature. Since the installation is meant to be like an interpretation, an alteration, a representation of "nature", I opened up for a way, to combine real soil with a fabric, that is used for seeding plants on agricultural fields, and that protects the seedlings and sprouts. The natural "relict" is printed on these fabrics, allowing me to cover a wider space, create a landscape, that grows as prints from the surface.

Alterations: Originally, I planned to hang one end of the fabrics at the ceiling and let the other end cover the soil.

For my final installation, I plan to cover the floor, to do worldbuilding and stay in a horizontal alignment, that is only defined by the structure of the covered soil. This allows the installation to develop itself and change organically.



Compositional sketches and collages

References to previous works: Performance s "Dech", "Apnoe" and "Vřelost"

During Covid, I shot a video with the dancer Janka Hřibíková from Freedom in movement. I designed a surrounding with one of my paintings as a metaphor for nature. The painting was hanging loosely in the environment. The main character was a person searching for its own identity. Lost in this search, this person didn't recognize, that its identity already exists, dancing freely. The video is called "An instant glance". I invited Janka for a collaboration, to impersonate the painting "Vzduch". I rename this performance "Dech" to point out our relationship to air.

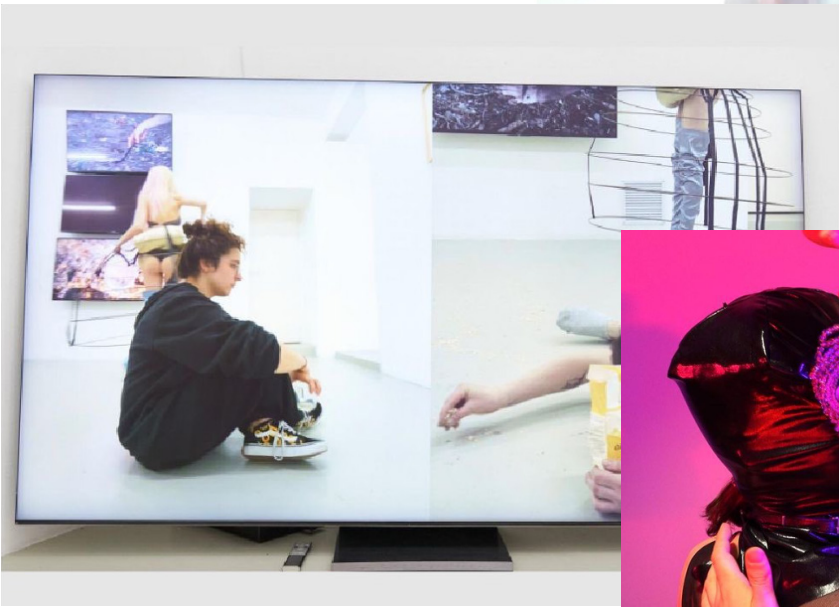
Janka will appear together with Lucie Doušová (Apnoe) and Sadie Vell (Vřelost).

Lucie will create a soundscape with healing natural instruments. The name "Apnoe" is a contradiction of "Dech". Holding breath under water, makes us feel the element water, devote us to water, and also to the element of air. We feel time more consciously, through the loss of air under water.

Sadie Vell will impersonate "Fire" as the attribute "Vřelost" and open the installation. With Sadie we created the collective "Sexiest Trio Alive" during my two semesters in Nová Media II. Our performances dealt with the princip "Ubuntu", according to which a person starts to exist by the perception of others. Furthermore we worked together with the collective "Too Many Dinner Parties", where we explored the difficulties of communication, which should install the connection with "Vřelost".



An instant glance

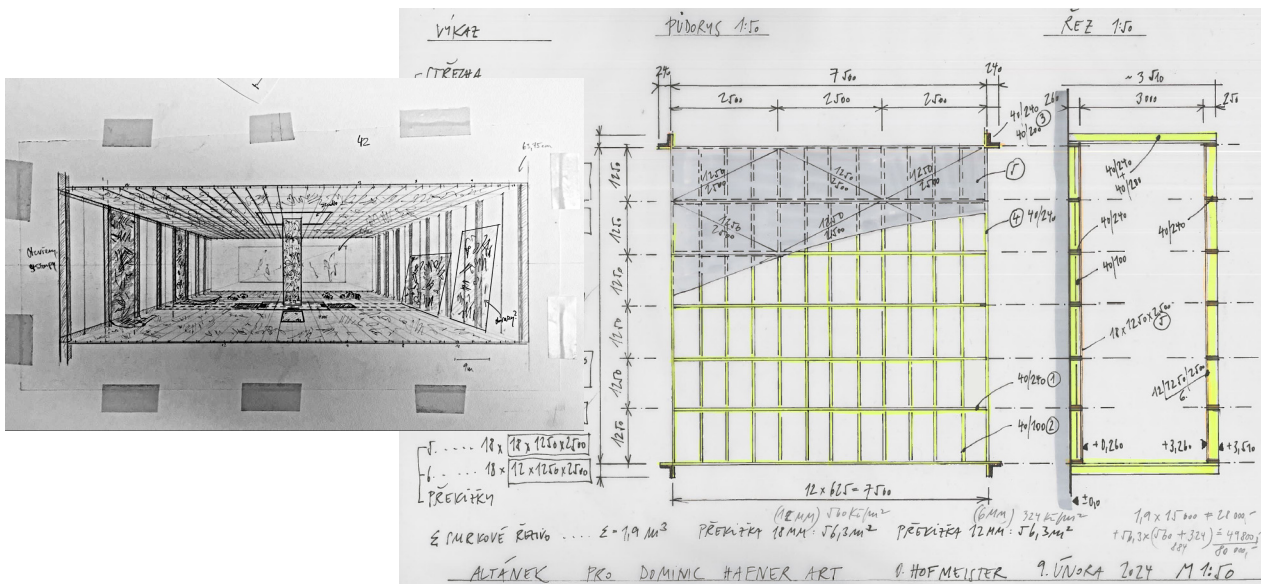


Too Many Dinner Parties I

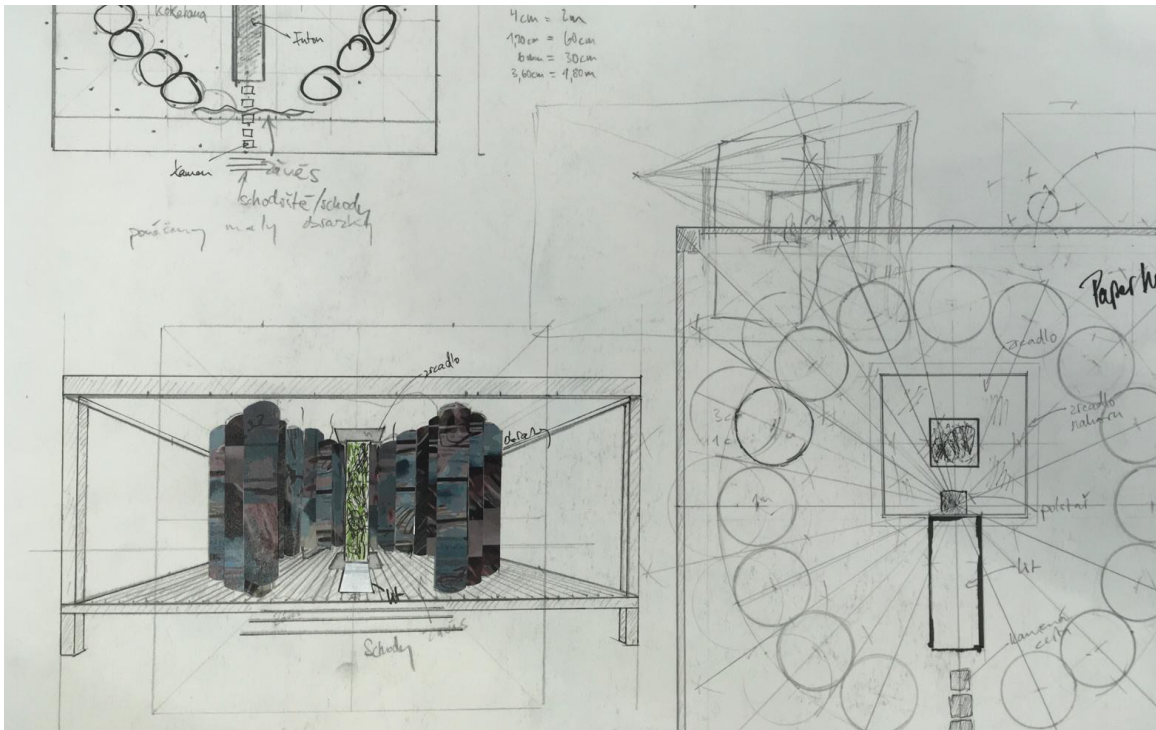


Sexiest Trio Alive

Previous ideas



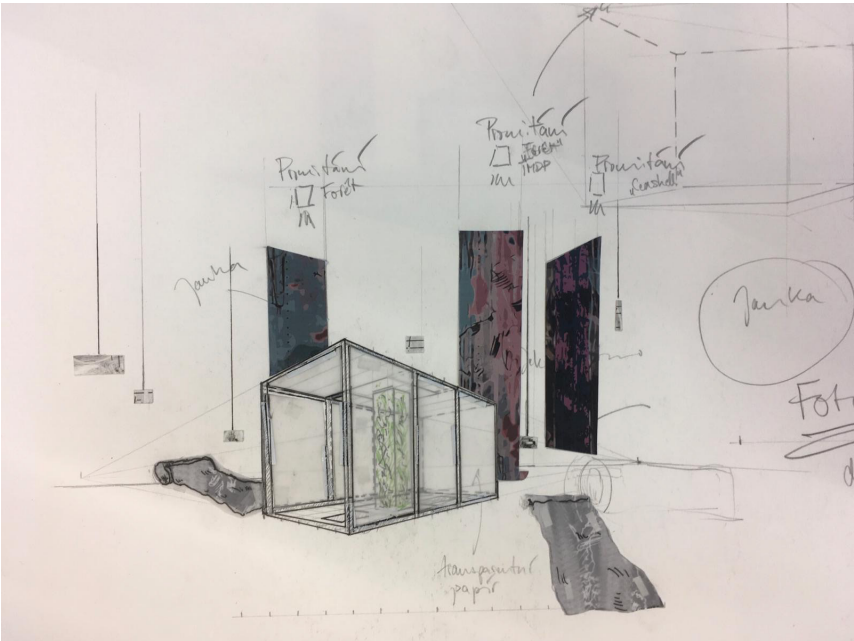
1. At the start of finding the project, I planned to create a space for contemplation, and a modular concept for a showroom, to exhibit the different working stages during my studies. I was inspired by japanese architecture, and the idea of humankind's connection and disconnection with nature. The last point should be visualized by a vitrine of glass, that contains an ideal "nature". At its both ends, on the floor and the ceiling, should be mirrors. The mirror on the bottom should provide the possibility to lay down and reflect about the neverending reflection of oneself. In the end I couldn't find a connection between my works and a place for contemplation, so I gave up on this idea.



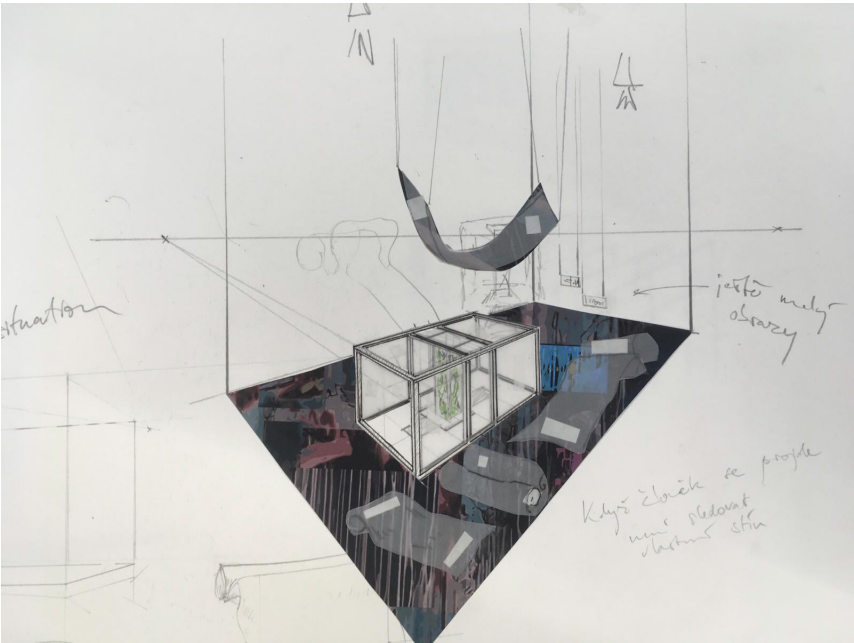
2. Also this design refers to that idea of providing a place for contemplation for one person, and designing a showroom for my works. I soon realized, that I didn't want to install my paintings in a traditional way, and enter space, to use them for an installation. By producing my earlier mentioned wallpapers, I fell in love with the wallpapers standing on the floor like rolls. So I came up with the idea to create big paper columns, construct a wooden platform and integrate the vitrine, a mirror and a japanese mattress. Since I didn't know how to produce so many columns, and if I would be able to do so, I tried to find some less challenging versions, that I could realize on my own.

3. In these versions, I tried to focus on a simple paperhouse to provide a space for contemplation, and thereby divide the installation into an outside world and an inside one: A representation of a fictive nature and a place for contemplation.

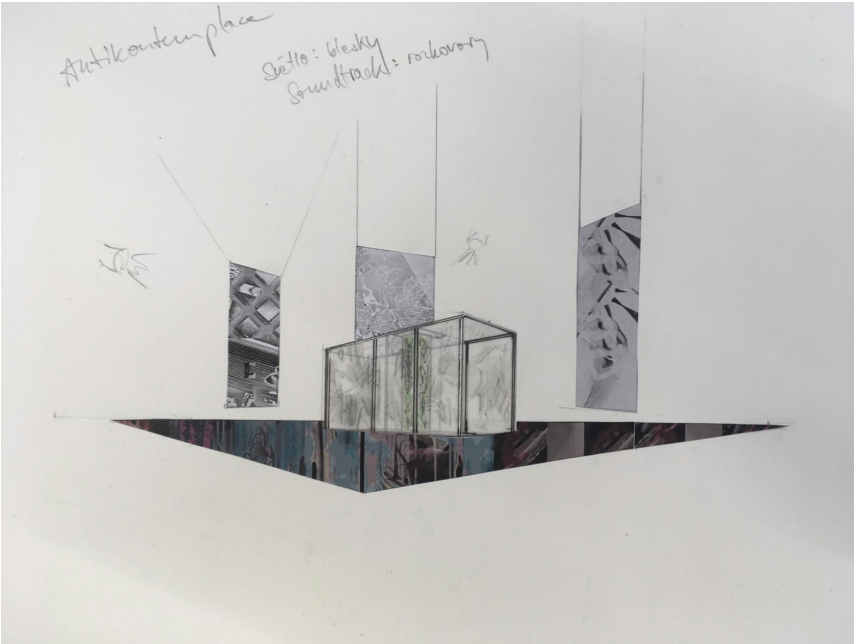
a)

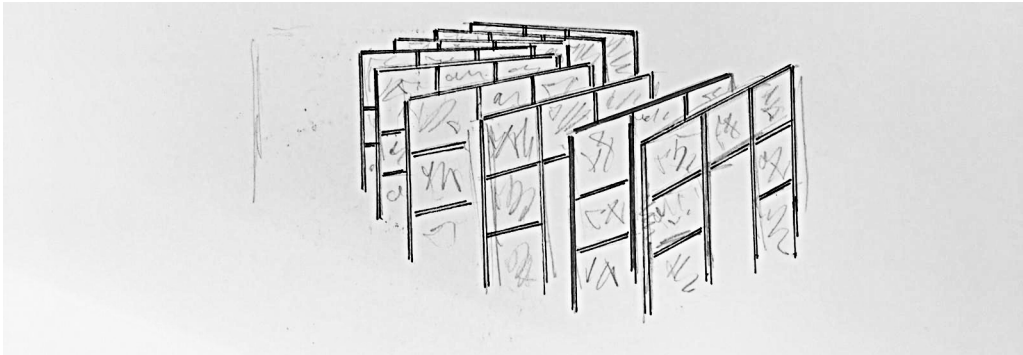


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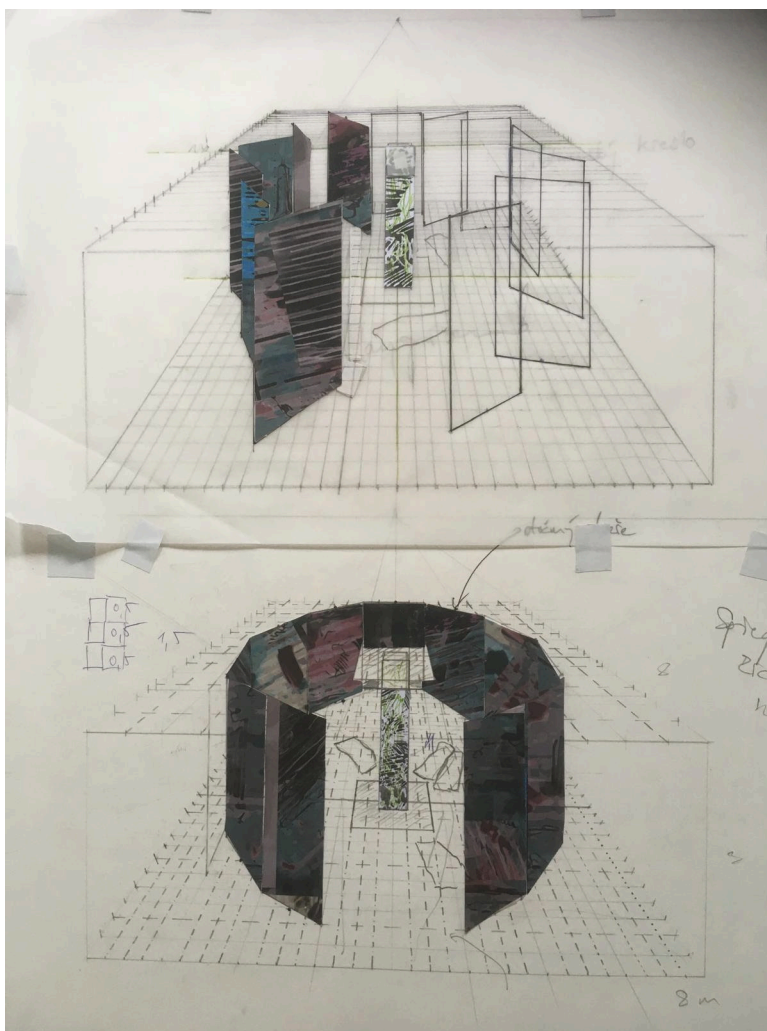


c) Antikontemplation

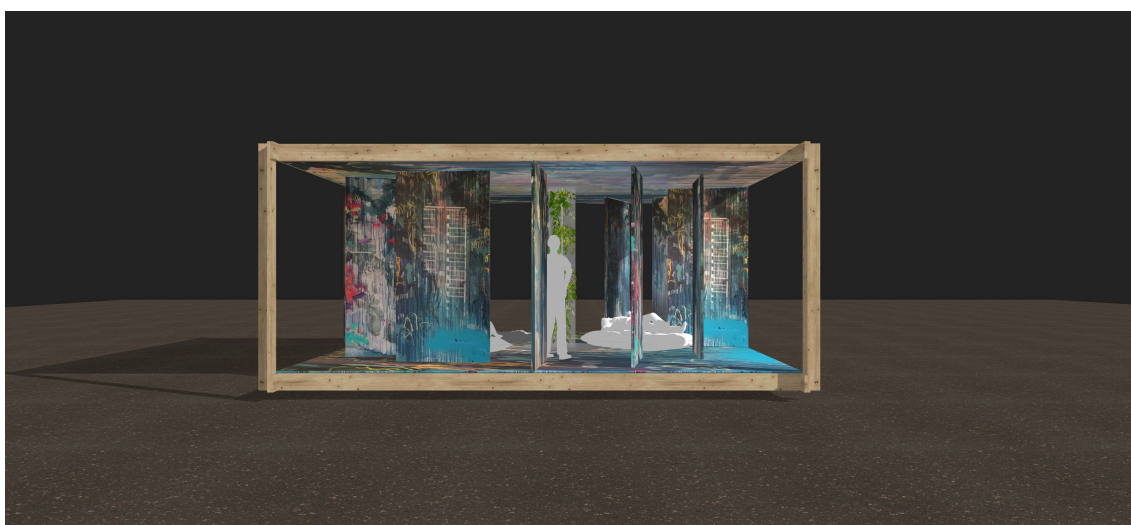
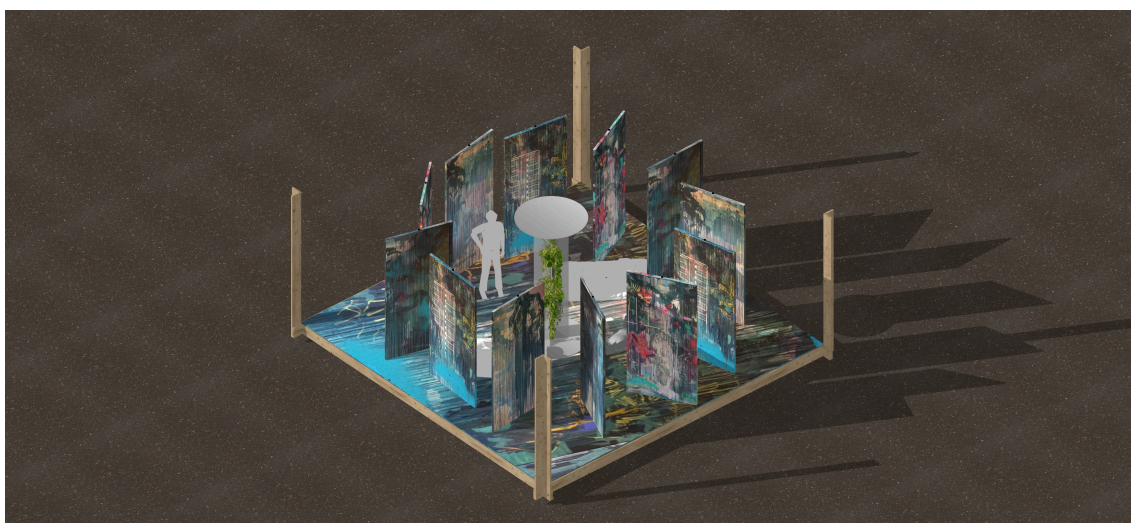
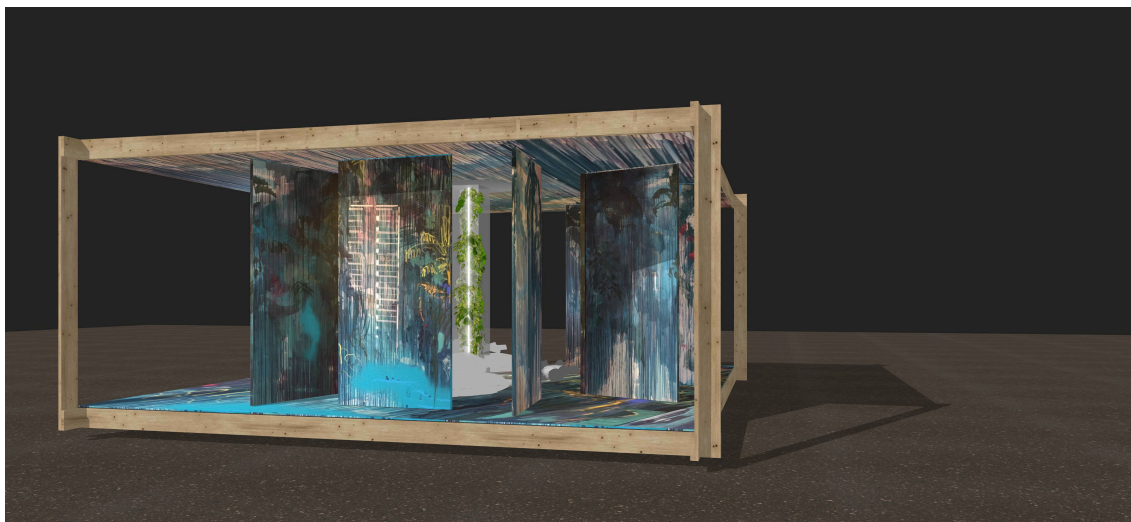




4. I designed a path of doors, that lead to nothing, to focus on the individual journey...

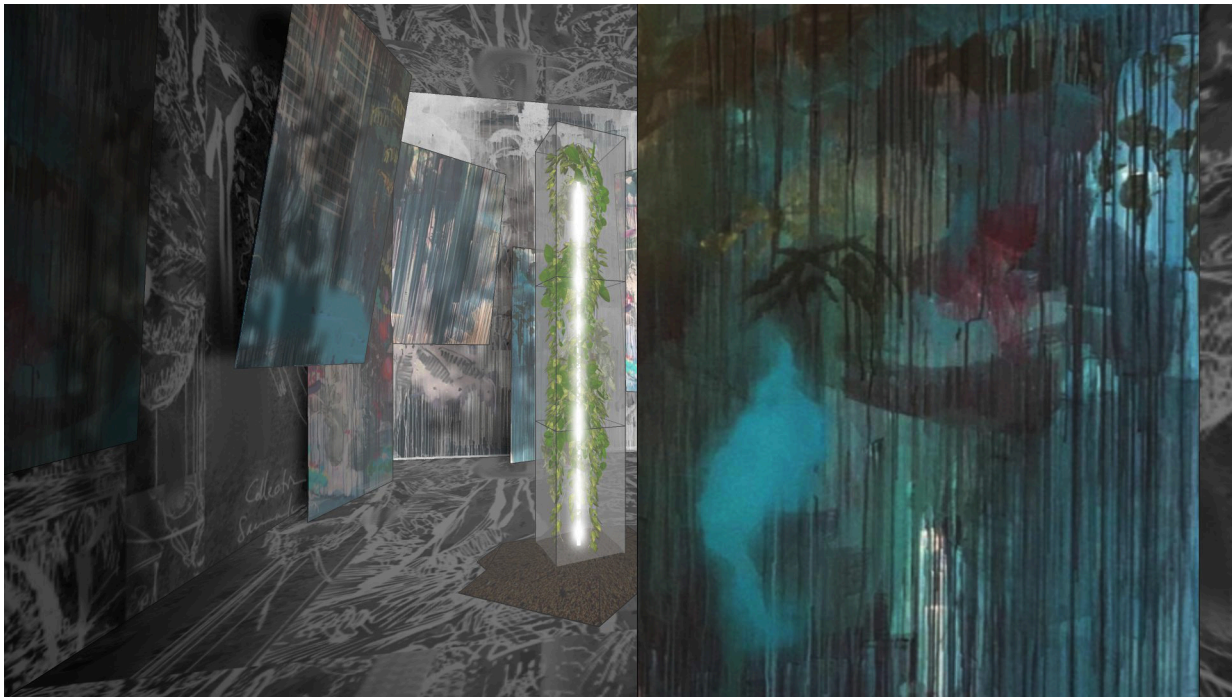
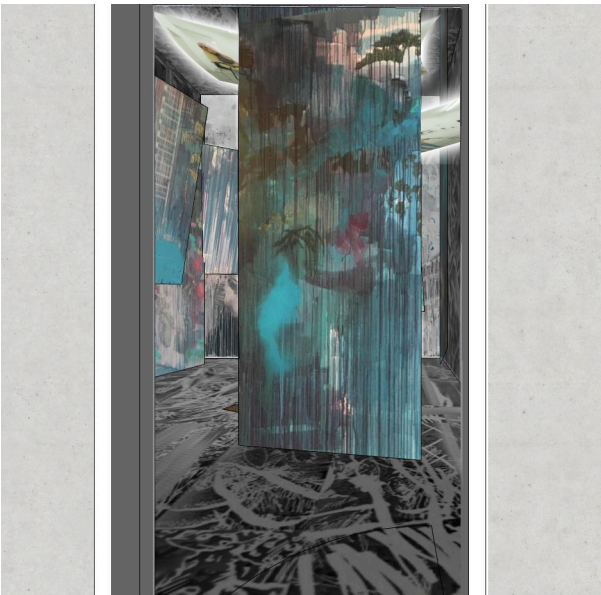
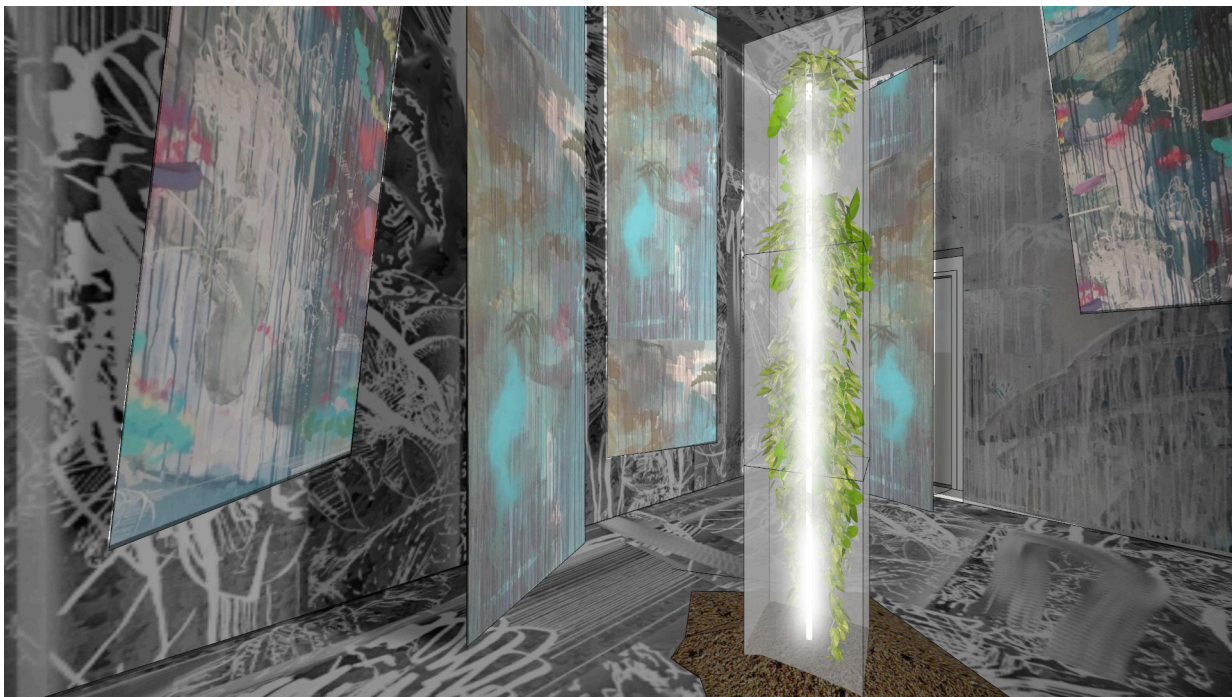


5. After several other ideas, I came back to the version with the paper rolls, but changed it, considering the cave of Platon, that I wanted to use as narrative: The columns where replaced by doors, that lead into a defined room. They where meant to be turnable. The visitors would thereby have the possibility to "shut" and construct the "cave", to make a choice. In this version, I planned the use of UV-colour: When the door is shut, the only light should come from the vitrine, whichenlightens drawings with UV colours on the doors.



First visualisations by Juraj Mišík

6. Because I didn´t know, whichspace I would get for my installation I came up with a plan B: The visitor enters an abandoned place in a fictive future, where someone seemingly has tried to install an image of a nature, that only exists in her|his|their memory.



Wanderlust

Because the vitrine as a symbol became more and more unnecessary for me,, and the idea with the doors seemed to be far to expensive, I gradually came back to the idea with the columns. It attracted me more from the start. After downsizing the whole instalation and slightly changing the concept, I went into production.

