

## BILLEDDOKUMENTATION

*Jeg har udvalgt eksempler på videoværker samt et tekst eksempel med henblik på relevans ift. det ansøgte projekt.*

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## Ruins of Memory - Memory of Ruins

Single channel HD video

16:32 min.

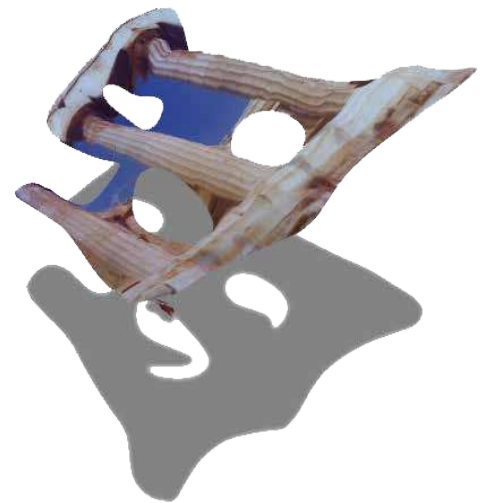
Semi transparent plexiglasplade (120 x 70 cm) og postkort (14,8 x 10,5 mm)



Udstilling: EXTRACT Young Art Prize, Kunstforeningen GL. Strand, København (DK)  
2 installations fotos



3D forlæg til postkort



3 video stills: Ruins of Memory - Memoy of Ruins

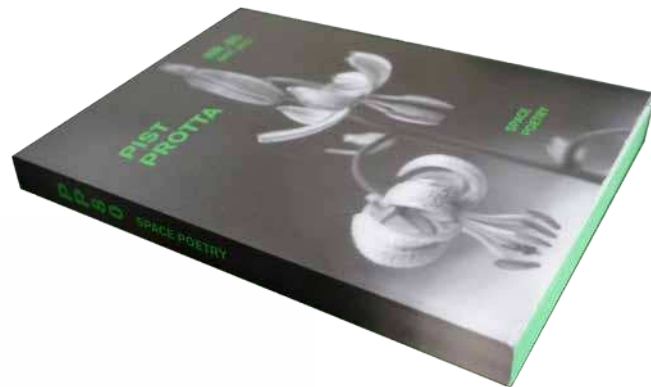
Postkort: fotografi af 3D model konstrueret ud fra 3 fotografier af Parthenon i Athen (148 x 105 mm).



# PIST PROTTA NR:80

Tekst bidrag: 10 sider.

Voice-over, research materiale og stills fra Ruins of Memory-Memory of Ruins (12 x 17 cm). Læses horisontalt, følger formatet på de brugte stills (modsat bogens format) 2018



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In one of these movies, the protagonist is blinded by the sun which prevents her from seeing her father. Blinded she looks down and her memory of this day becomes an image of her father's shoes. The past overlaps the present, they merge in a single frame. In this film, the scene will be reversed. Here, we start from the image.



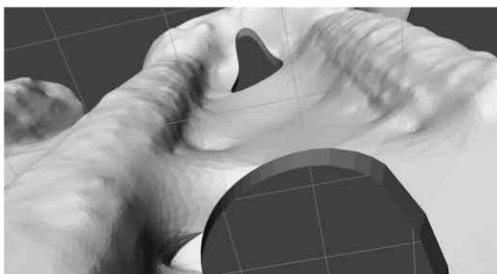
Still (02:13)

"I remember that photo" she said. "It was so hot that day, but it was our last day so we had to see it. I remember that there was a man who walked around with us showing us the best photographic spots... Or was that later? Was that when we went together? Anyway, we took an image in the front, to sort of set the scene".

23/11/2017 15:21

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Props create an illusion of volume. Light makes the columns and stones visible. The flatness of the image appears as darkness and shadows. Black shadows in-between light seems as missing data between rows of columns.



Still (13:34)

3D software, like the ruin itself can perform a merging of temporalities.

There are different ways to produce a spacious object from a limited amount of photographs. One is made by creating an algorithm that associates visual cues, such as color, texture, and size, with certain depth values.

23/11/2017 15:21

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This is another photograph of the Parthenon taken in 1979. This time my grandmother is facing the camera. My grandfather took this photo and had it developed. He always kept his photos thoroughly organized. The images represent different patterns of recognition.

I imagine a single photograph of the ruin exploding into millions of other photographs. What would this photograph look like? What would it contain?

Would it tell us exactly what we wanted it to?

I have a collection of slides that shows the Parthenon and nearby temples. The slides were produced in Greece and sold to tourists along with postcards and brochures. They were taken by professional photographers, so that everyone were able to take home a image of the ruin at its best.

They underline social aspects within the act of tourism. When we get home we share the slides. Tourist's photographs are to be both produced and later shared within a social context.



Found online

Photograph taken around 1977 and send home as a postcard.

Side 2, 7 og 8 af 10



Restaging of private photograph in studio.



Bought on ebay

# In Sight

Single channel HD video  
50:30 min.  
2017



Installation: *OUTSIDE THE BLACK BOX*, Lo schermo dell'arte, Venice, IT (first edition)

6 stills (from 2 sequences)



*America America* (1963) of Elia Kazan (US)



*Reise der Hoffnung* (1990) of Xavier Koller (DE)

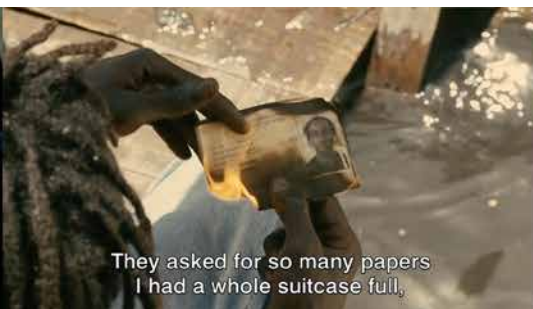


*La pirogue* (2012) of Moussa Touré (FR/SN)



Thank you very much.

*Golden Door* (2006) of Emanuele Crialesi (US)



They asked for so many papers  
I had a whole suitcase full,

*Borders* (2002) of Mostefa Djadjam (FR)



*Eden à l'Ouest* (2009) of Costa-Gavras (FR)

## Off-History

Single channel HD video

16:32 min.

2014



*Installation: Kunsthall Charlottenborg*



Stills: Off-History