

MARTA DJOURINA

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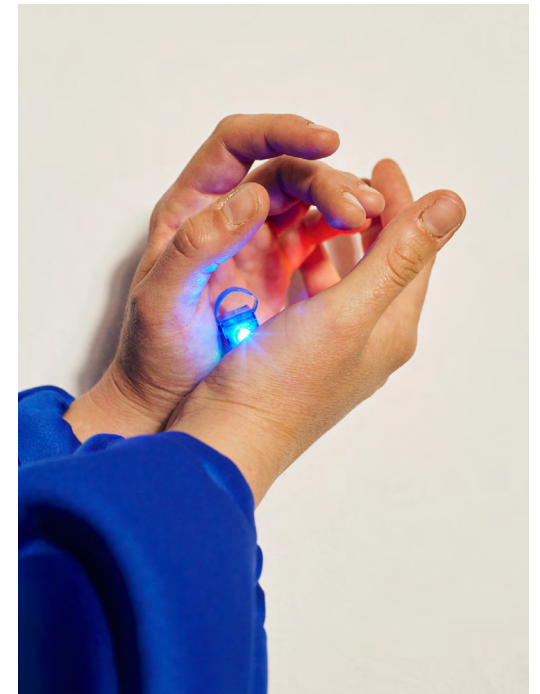
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Artist Statement

In my artistic work I explore the essence of light using photographic experiments. I examine the cause and effect of various light phenomena on photosensitive paper and thus approach the medium of light. A performative movement, an object or a combination of both is traced with various light sources and recorded on the two-dimensional carrier (a large format analogue photo paper). The translation of the momentary takes place within the framework of the analog photography process as a painterly and performative gesture. In this way, the hidden is given a photographic view, the ephemeral is fixed, whereby the potential of light as a medium is made visible. The transfer of performative gestures can be seen in the works as an experimental color composition.

Individual series of works consist of intimate small formats or monumental paper scrolls up to 6m high and work with different approaches, e.g. some projects focus on the physicality of light traces, while others focus on the visualization of geometric folds and shapes. Sometimes pinhole cameras are used in a performative matter - by attaching them to a dove ("Doo") or by mailing them ("From Me/ To Me I & II). For the project "Glowing Attraction" the light of living organisms and its influence on the light-sensitive surface of the photo paper was recorded.



(Photo: Alena Schmick)

Untitled

2019, direct exposure with different light sources
on analogue photo paper
self-made film negative

Unique work
600 x 183 cm
free-hanging mechanism
with metal poles and magnets

Exhibition view
Marta Djourina & Nils Kristofersson
3_våningen, Gotheburg, Sweden, 2020
Photo: Daniel Grizelj



*Exhibition view, September 2021, Solo exhibition as a part of the Eberhard Roters Scholarship
by the Foundation Preußische Seehandlung, Berlinische Galerie (Museum of Contemporary Art, Berlin, DE), Photo: CHROMA*



Studio view, 2020
Photo: Marie Mergler

Untitled

2019, direct exposure with different light sources
on analogue photo paper
self-made film negative

Unique work
350 x 183 cm



Exhibition view:
Marta Djourina, Kennet Lekko, *online.gallery*
collective | organized by RAM - Rebel Art
Management, pop-up space, Berlin, 2020
Photo: Andreas Baudisch



*Exhibition view, September 2021, Solo exhibition as a part of the Eberhard Roters Scholarship
by the Foundation Preußische Seehandlung, Berlinische Galerie (Museum of Contemporary Art, Berlin, DE), Photo: CHROMA*

Untitled (from the series "Folds II")

2021, direct exposure on folded analogue
photo paper

Unique pieces
40 x 30 cm



*Exhibition view:
Marta Djourina, Kennet Lekko, online.gallery
collective | organized by RAM, pop-up space,
Berlin, 2020; Photo: Andreas Baudisch*

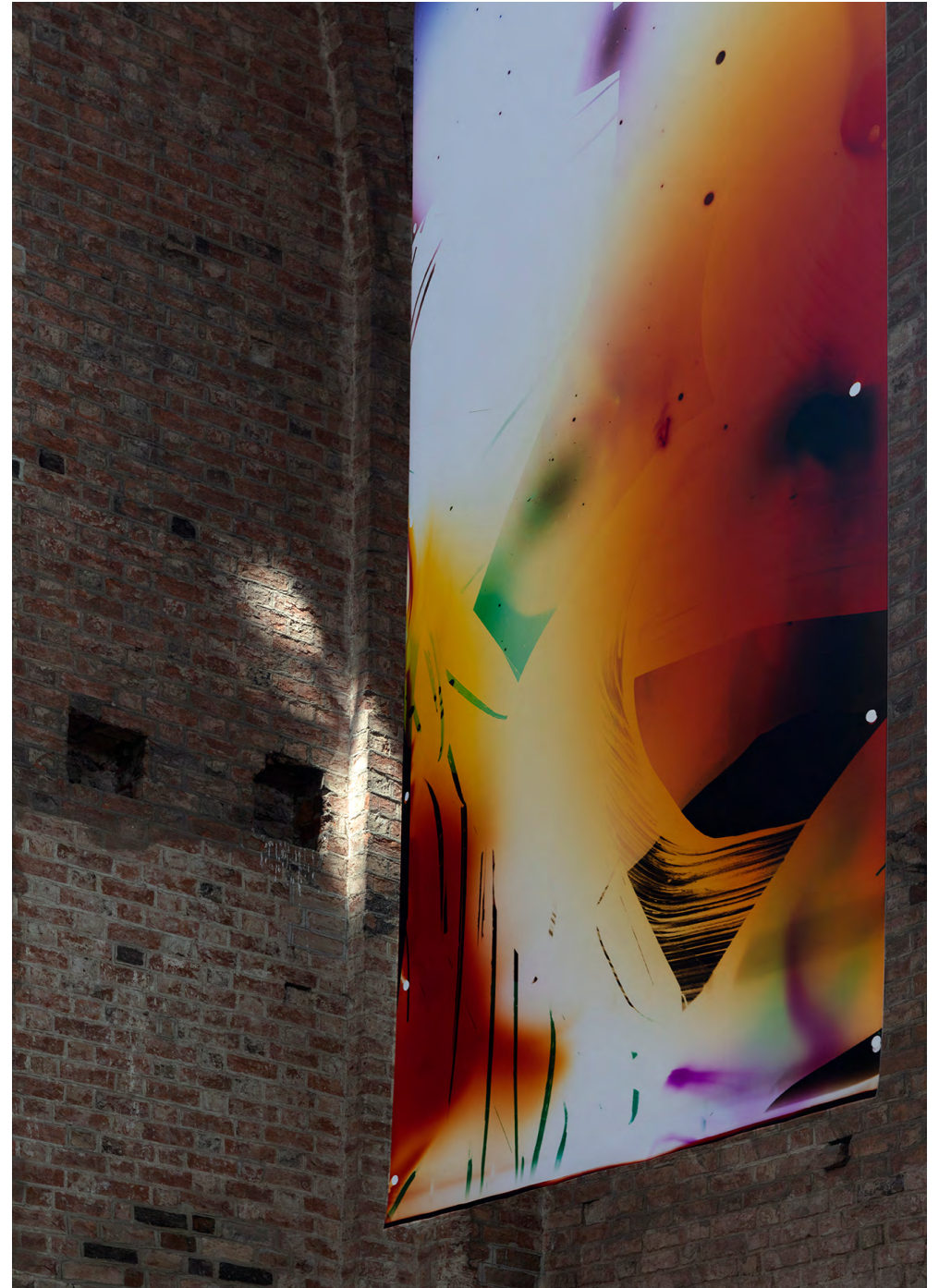
Untitled

2019, direct exposure with different light sources
on analogue photo paper
self-made film negative

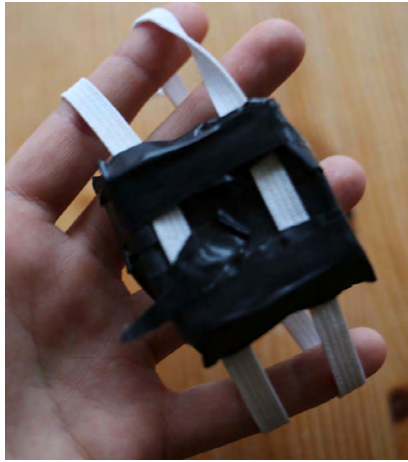
Unique work
600 x 183 cm
free-hanging mechanism
with metal poles and magnets

Detail

Exhibition view, Was du nicht siehst, 2020
St. Marienkirche Cathedral, Frankfurt Oder, DE
Photo: CHROMA







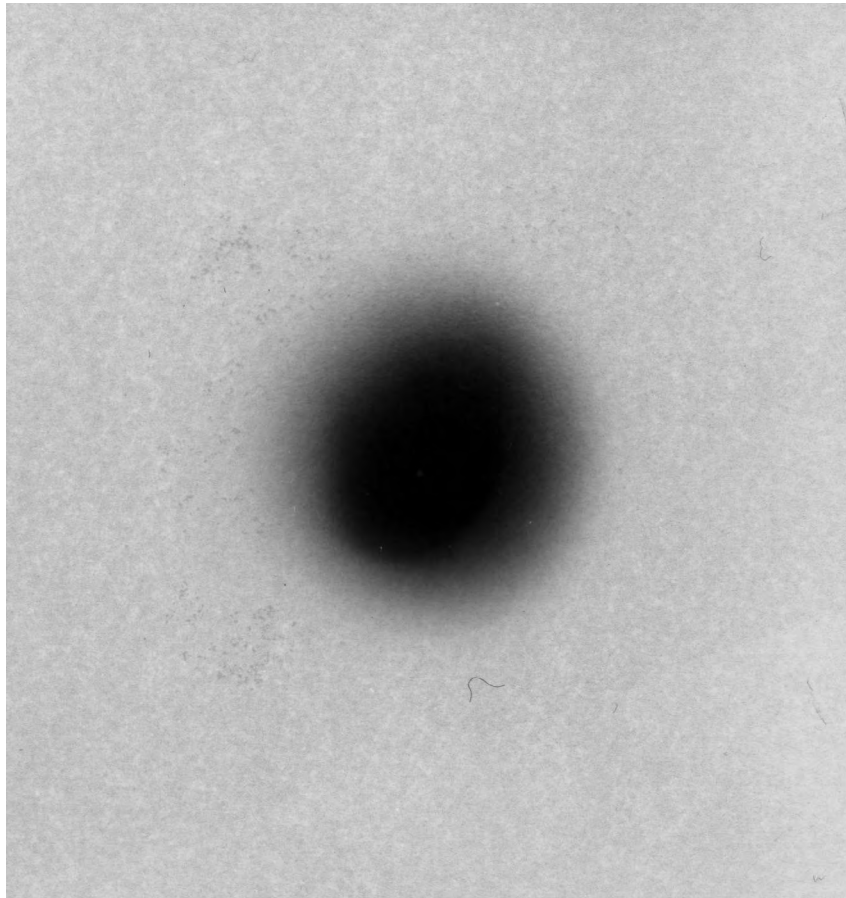
Doo

2015, pinhole camera attached to a dove

ca. 15 min flight

4 x 3 cm

unique



In the work "Doo" I attached a pinhole camera to a trained pigeon, documenting the flight of the bird as an abstract analogue photograph. The very concrete approach of creating aerial photographs of a bird's flight, can no longer be grasped in the actual result, but remains as a narrative inscribed on a small size photo paper.

The black, central circle with its soft outline evokes many associations and symbolizes something archaic in itself. The provenance and narrative behind the photograph brings abstraction back to everyday understanding; I use this interplay of the known and the unknown as an inherent tension in my work.

Pater Noster

2018, 3:45", Loop, Videostill

direct exposure on analogue
photo film with a pinhole camera
out of a matchbox;
scanned and animated photo
film strips

Image: Marta Djourina

Sound: Jane Garbert

Link: <https://vimeo.com/162504109>

Password: frequenz

*Videostill and Exhibition view
"A Finger on The Pulse",
curated by Marie DuPasquier -
DISPLAY Berlin
at "The Others", in formal Hospital
Regina M. Adelaide, Turin, 2018
Photo: Max Hilsamer*



Works between 2018 and 2020



Exhibition view
RECENTLY SEEN AND ADMIRE, 2021
FeldbuschWiesnerRudolph Gallery, Berlin
Photo: Gunter Lepkowski

Touchpoint

2021, electrical discharge from the touch of a finger captured on analogue photo paper / here: Touchpoint (Lisa)

Series of nique works / ongoing project each 80 x 60 cm

next page:

Exhibition views, September 2021,

Eberhard Roters-Stipendium, Berlinische Galerie;

Photo: CHROMA

The series “Touchpoint” captures an electrical discharge received from an impulse sent by the use of the so called Kirlian photography method, when a finger touches the surface of a photo paper. This moment is preserved as an image that visually represents the physical contact between the person involved and the light-sensitive material.

Touch, the most sophisticated and intimate of the five senses, is crucial for our communication. Through our haptics, the tactile receptors in our hands are trained and used to recognise various stimuli coming from our surroundings (shapes, surfaces, temperature), but also to feel and explore. Our sense of touch or the way we perceive the world through the tactile sense is the starting point.

The idea of the impossible or invisible touch builds the framework of the documented series of meetings which included only myself and one other person. The method becomes a tool for direct visualisation of something invisible, preserves the traces of direct contact and through light reveals aspects invisible to the naked eye.

Each work is named after the person who's touch it resembles, reminding of the interaction that happened in advance. A bright halo describes the position of the finger creating a strong black and white contrast to the pitch-dark background. In its essence each work reveals a highly individual image being as unique as the fingerprint itself.





Exhibition view, Berlinische Galerie, 2021
Photo: CHROMA

Glowing Attraction

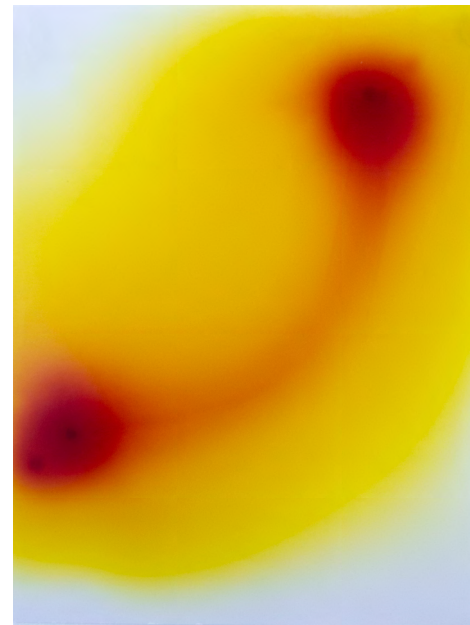
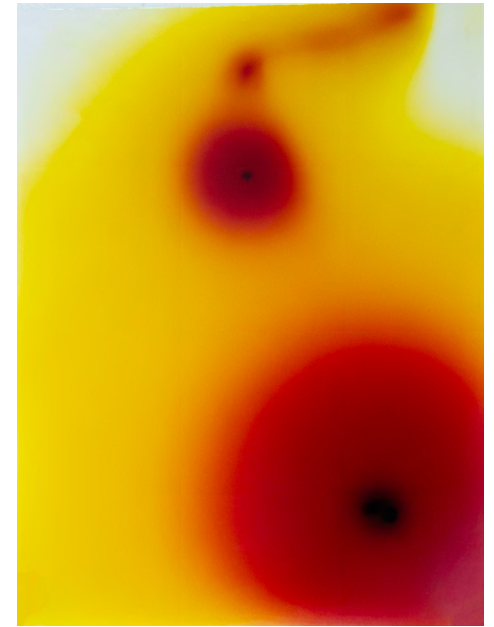
2020, direct exposure
on analogue photo paper
with bioluminescent algae

test tube with the algae
in non-glowing state by day light

Unique works
40 x 30 cm

In the project “Glowing Attraction”, bioluminescent algae are the main protagonists. Firstly mentioned in Jules Verne’s “Twenty Thousand leagues under the sea” (1872) the phenomenon of a ‘milky sea’ appeared to the sailors of the Nautilus leaving them fascinated with the unexpected light phenomenon. The reasoning behind the reaction of the algae isn’t definitely explained but now documented through diverse modern mediums such as satellite photos.

In the context of analogue photography though the algae can unfold their expressionist potential: By shaking test tubes, where I have cultivated the unicellular organisms in, the necessary impulse is given to observe the algae producing light. Including a performative gesture, the glow of the algae is captured on the photosensitive paper, sometimes evolving into an explosion of yellowish, orange and red color blurs exchanging their size to a sunlike expression: The aesthetic result strongly resembles a glance into a source of energy leaving black spots behind because our sensual limitations aren’t able to perceive this strength. Additionally bioluminescence can be found in the human body as well similarly hidden from the bare eye as the floating algae carpets in the sea.





*Exhibition view, 2019, CAN Neuchatel, CH, curated by Marie DuPasquier
Photo: Sebastien Vedon*

Foxfire

2021, direct exposure
on analogue photo paper
with bioluminescent mushrooms

Unique works
40 x 30 cm & a block of 9 pieces, each 60 x 80 cm

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OCCURANCES OF ABUNDANCE, National Art Gallery, Sofia, Bulgaria, 2021

photo: Yana Lozeva

Bioluminescence of organisms still raises numerous scientific questions regarding its function. Appearing in water as glowing algae or beneath the ground we are walking on as a complex network of fungi, the beauty of this natural phenomenon is captivating. In the work series "Foxfire" the ability of mushrooms producing light defines the center of her artistic research: Cultivated in glass carriers the mushroom's glow is captured in an analogue photographic process. The natural green light emitted converts on the surface of the photosensitive paper into explosions of the complementary color magenta. Following my fascination for light and experimenting with the limits of photography, I investigate the possibilities of depicting various light sources and explores the options of capturing these ephemeral happenings within the medium of analogue photography.

The bioluminescence of the so-called "wood wide web" - an underground communicational network consisting of plants and fungi - unfolds its aesthetic potential which has the ability to illuminate a forest.





From: Me / To: Me II

2016 / 2020

18 x 13 cm

exposed photo paper

160 unique pieces sent via post as postcards stamps, postal notes, address labels

Photo: Radostin Sedevchev

from the exhibition "The Space Between Us", 2019, Goethe Institut Bulgarien, Sofia



The project "Von: Mir / An: Mich II" documents the light impressions of 160 photosensitive postcards on the way there and back from Berlin to Sofia as well as the dispatch within Berlin. This type of documentation offers an insight into unseen information that leads to a sensitive tension between intimacy and abstraction - a defined path and its surprising results in the context of an experimental approach: Unknown objects throw overlapping shadows and create a fragile structure, a delicate blurring of one light blue refers to different lighting conditions, a fingerprint conveys an unexpected concreteness of the traveling custodian of states.



Von: Mir / An: Mich

2012

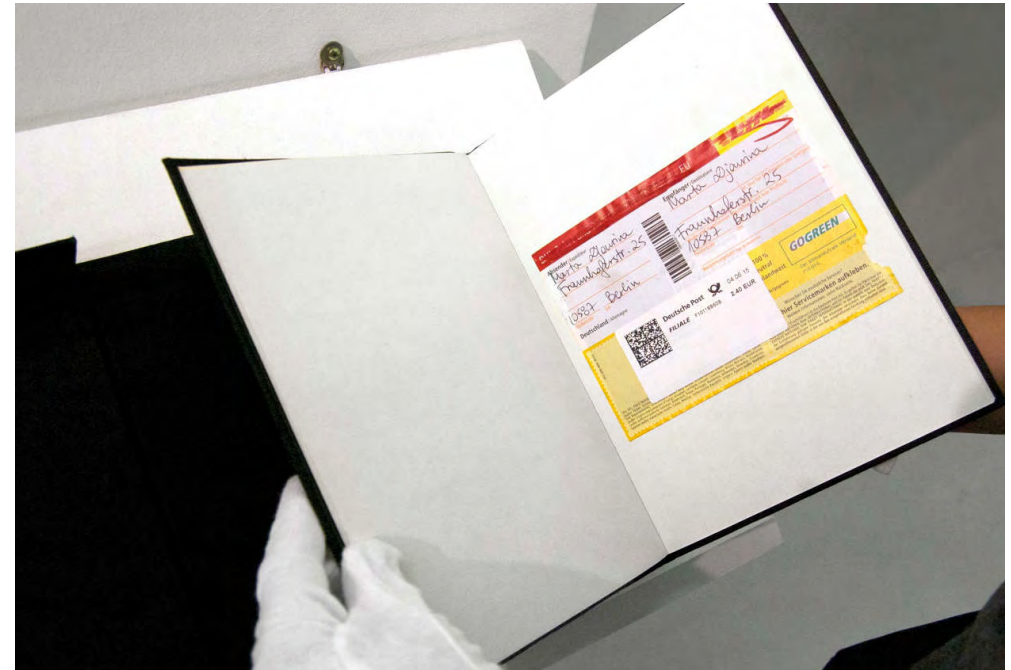
pinhole camera sent 12 times via post with
photo paper inside

book documentation of the postal labels and
original camera box after delivery

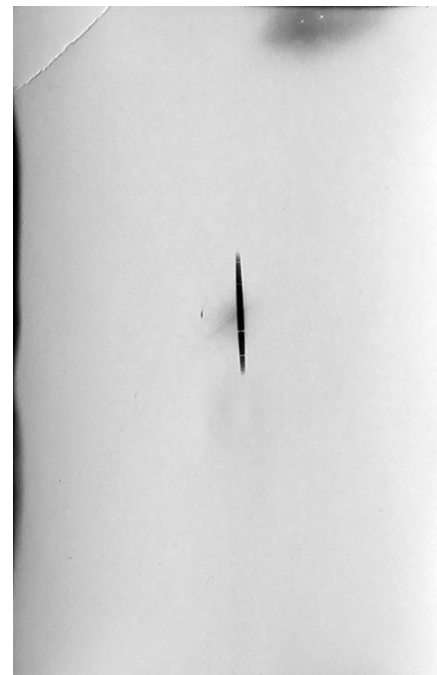
unique pieces

exposed b&w photo paper each 13 x 9 cm

*Part of the collection of Berlinische Galerie - Landesmuseum für Moderne
Kunst, Fotografie und Architektur, Berlin, DE*



For the work "Von: Mir / An: Mich" I sent myself - from myself to myself - pinhole cameras as parcels by post, which documented their "journey", lasting up to 3 days. 9 x 13 cm small black and white photo papers were sent individually per package and are reminiscent of the size of a postcard with their format. The travel experiences of the cameras, which function like abstract time archives, were documented: vibrations, changed lighting situations during transport were recorded on the inserted photo paper. The camera works independently and acts as a test instrument. The resulting photographs are an attempt to artistically visualize a space-time continuum. The results show the path between two moments in my own story, steeped in memories and feelings of belonging and nostalgia.



Interval

site-specific installation, 2021

2 parts, each
1150 x 300 cm

Installation view, April 2021
St. Marienkirche Cathedral, Frankfurt Oder, DE
Photo: CHROMA





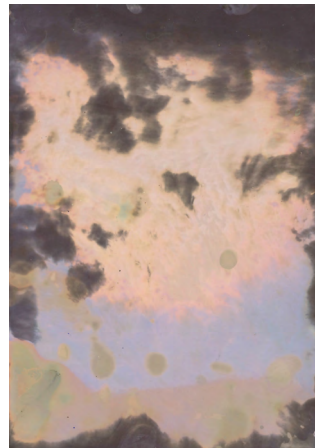
Sole

2019/2020, direct exposure with sun and salt water

Unique pieces

Documentation of the process

Place: Black Sea Coast



Untitled (from the series “Folds I”)

2021, direct exposure on analogue photo paper

Unique

Size variable



Installation view, CANDELA, Pavilon am Milchhof, 2022

Photo: CHROMA

Installation view, CANDELA, Pavilon am Milchhof, 2022
Photo: CHROMA



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