

RESEARCH & PRACTICE

Social questions

The Berlin wall fell in 1989, 9-11 this changed our idea of liberty and freedom, this created a change within the western-world. Until 2001, 9-11 New York, the feeling of fear became a part of our foundation. An attack so well organised and considered, we all felt like we had seen it in the movies before. Until today, these images are still haunting our dreams.

What fascinates me is how society reacts to the situations in the media. What is in our minds is in our hearts. This means history is not what happened, it is what we remember. Not written in the history books, but the shoe boxes that normal people collect in their attics. The situations that made a concrete change in our lives, from the ultimate happiness to the worries we experience about our beloved ones, is our history.

Events in history and present times inspire me. How the social motivations and beliefs can change by small or big interventions, that prospers the greater cause. So called propaganda, I believe in this century, we have never been so active in spreading, creating and sharing content of the idea's we believe in.

On social media, in the bakery and at the kitchen table. Convincing each other of, which voices we should follow, to motivate ourselves without knowing if it contains any truth or objectiveness. In the age of post-propaganda, we think we can choose, who we want to be influenced by and which idea or believe to support our own motivations. But what happens when all these different angles, motivations and logics are put together in the same message?

This raises the question how can I, as an artist, can I play a role in society? How did others approach these topics? How can I position myself to make art for people? And even how to use the idea of propaganda?

My artistic research and practice

On a daily basis, we get confronted with various political situations concerning basic human rights. This is the unclear position of power, which makes everybody a person of authority. Referring to social control becomes, in the Netherlands, of proportions that placing a counter reaction is almost impossible without it resulting in an experience of injustice, without encountering the social correction first, in name of the state or the institution. Out of fear that we are watched and judged on what we do, creates a fear of being punished in our freedom. This creates a common sense of not making interventions because you support it, but in name of the idea that you should do it. Without thinking whether this is in order or not.

In my artistic research, I'm trying to understand how the visualisation of a shifting political landscape can be captured in image. Not to observe it or to understand the political situation but in a way to create an open discussion about the situation that the work itself is referring to. For this moment I prefer to use performance to research these situations. Having a direct connection with the audience, I create a position of participation. To not only to participate, but to also think about their social position. These artistic interventions are sometimes assisted by art pieces and will be documented, which will be a work. The participant also remains anonymous and becomes a part of the artwork.

Also it is for me important to research my visualisation by looking at historical, social and political oriented art. Transforming them into drawings, sculptures, installations and other media, to see how it still can relate to society. In the near future, I hope to find ways and to develop myself as an artist, to use more concrete materials to make interaction with the spectator and to learn how to improve the context of my image. With this intention in my mind, I want to keep creating situations that create an open discussion about a subject that is proposed. By using paradoxes, documentation and absurd social solutions, to keep the dialogue open. As an artist I believe it is important to visualise a situation, within that it is not my goal to solve a problem, but to create a discussion.

For me it is important that I as an artist, work with different social situations and give them a different language that the receiver can identify with and might understand its motivations more clearly, to think about the future, the present and the past. To take this knowledge and change it in an active position, without being forced to think in a certain way. When the receiver can understand this experience at any moment in its life. That will be the moment I believe my contribution as an artist to society is successful.

My art is not meant to be only for the art context. What I am trying to create is a connection between the artist, viewer, participant (and art context). By not glamorizing the piece, but to make society a part of my piece. By which I empower the people, by giving them to opportunity to be at the same level as the creator and the institution, to give them a part of art her freedom of speech.

My work is therefor conceptual and contextual of nature. By which the context of the location or situation, physically and mentally, is extremely important in order to create my work. It even has the upper hand in the work. The concept is rather within the creation method, within the work itself, it is important to see a clear concept of thought, referring to the context of an idea and it has the ability to adapt to different situations of presentation.

With the intention to give the opportunity to doubt and rethink their position in this society. Because it can create a moment of change in their personal history, not out of comfort, but out of awareness.

**WENDY
NOUSE**