

# Sehnsucht

*An art project on the psychological state during the lockdown*

*with*

*nine artists of alternative photography*

[sehnsuchtartproject.com](http://sehnsuchtartproject.com)

2020/2021

## About the project „*Sehnsucht*“

Hiro Matsuoka

*Back in April, as I was going through old negatives in my darkroom, the image of a swimming pool caught my attention. I took this photograph seventeen years ago, according to notes, on a warm summer day in Provence. From inside, through the wide open window, I saw abundant sunlight reflected on the surface of clear water, with small ripples caused by a soft breeze, or maybe by a loud concert of cicadas. A perfect afternoon to spend by the swimming pool.*

„*Sehnsucht*“ is an art project to reflect on the state of mind of many people during the lockdown early this year, which changed our life unexpectedly and abruptly. A few weeks after the first shock, I noticed that we slowly began to feel emotional or psychological uncertainty about our work, life and future. We then became aware of what we were experiencing.

Confusion by the altered daily life, anxiety of the financial existence and desire for the normality are some of our mutual reactions to observe. With a small circle of my friends, with whom I kept contact during those straining days, I would like to give a visual form to such conditions of our minds.

A constellation of diverse forms and techniques of work that the artists of alternative photography bring together, should convey individual views to find the empathy. In this project, I would also like to exchange, discuss and develop our ideas with each other no less, despite the difficulties to meet in person.

The aim of the project is to overcome, by expressing ourselves, these unprecedented circumstances that we are still going through, simultaneously worldwide. We might have to make many compromises and do without sitting at one table, but we could also try other possibilities that modern technology can offer.

As a final goal, though, I can't imagine anything better than a real, brick and mortar exhibition, with photographs on the wall and a smile on everyone's face.

— *Cologne, October 1st, 2020*



## Artists

### **Mike Crawford**

*"Fantasmi di Fiume: 'Ghosts of Fiume'"*

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### **Lluís Estopiñan**

*"Arches Confinement Book"*

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### **Juliana Gagné**

*"Fever Dreams"*

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### **Claus Dieter Geissler**

*"Aus dem Nebel"*

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### **Jeanne Grouet**

*"Eve et Adam"*

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### **Hiro Matsuoka**

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### **Mariana Mizarela**

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### **Patti Rose Rocha**

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### **Joan Teixidor**

*"Do Not Feed the Birds"*

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## Works

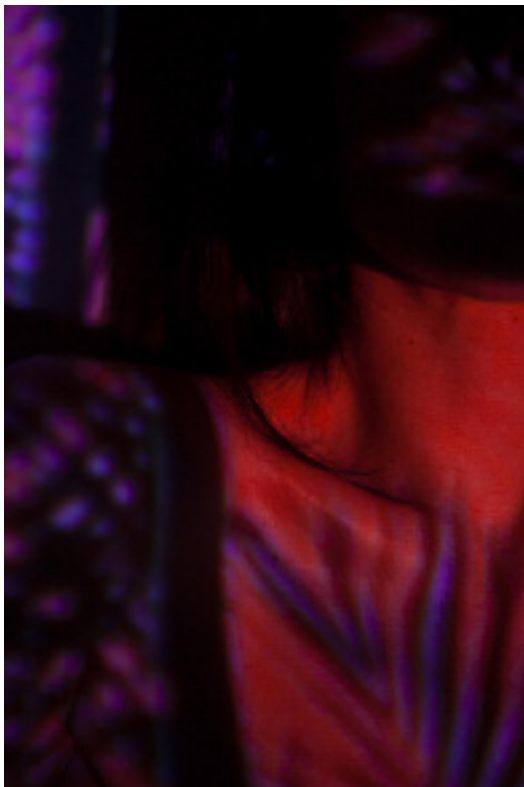
### *Light and shadow*

## Eve et Adam

Jeanne Grouet

*„Close your eyes to see and open them inside yourself.“*

Jeanne made a series of shooting sessions in her flat in Paris. She closed the windows and arranged the models in the darkness. Bright geometrical patterns, animals, plants or landscapes were projected onto their skins, creating a three dimensional collage with ephemeral constellations.



The skin, under which our sensations, desires or thoughts are covered, turns into the canvas for an expression of inner self. The body moves and changes its shape as the images of light fall upon it.

Surrounded by the darkness, the contours of the body parts fade and the borders between light and shadow or inside and outside become ambiguous. It is a moment of metamorphosis.

While the modern methods are used to create such scenes, the sunlight entering through the tiny ornament holes of closed blinds is a reminiscent of the camera obscura, the first device employed to capture the drawing of light.

The series consists of two parts, with the first being „Eve“, produced and contributed to the project.

*„A girl arose that had red mournful lips  
And seemed the greatness of the world in tears“*

— W. B. Yeats

## Arches Confinement Book

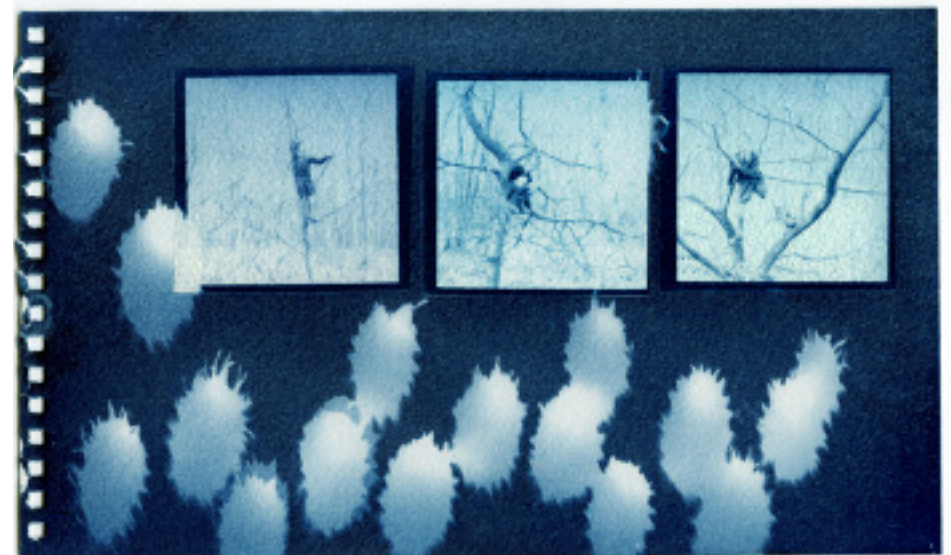
Lluís Estopiñan

*„It was somehow a therapy for me.“*

Lluís had an aquarel paper block called „Arches Traveling Book“, lying in his studio in Barcelona. During the confinement in the early spring of 2020, he found the name of the paper „quite provocative“, as he couldn't even go out of his house freely, except only to buy some essential things. No travel, no workshop, no laboratory work for weeks to come. He missed the sea and contact with nature.

As a reaction, he decided to keep a cyanotype diary on this paper, making an imaginary traveling book. He chose some of his old negatives, which showed people looking out through the windows. He then collected the seeds from the trees he found on the streets, which had the threatening shapes resembling balls with thorns.

Everyday, he made one of these collage works on his balcony, using the sunlight and water. The prints showed the positive and negative images at the same time; old memories and shapes of nature. From the seawater that he had kept in a bottle, he gave some drops into the developing water, adding the sea to his work.



## Works

### Memories

## Ghosts of Fiume

Mike Crawford

*„...sometimes a procession of three figures appeared, as if on a continual journey, a pilgrimage from postcard to postcard.“*

Mike has been working in previous years on a photographic project on the Croatian city of Rijeka, situated on the northern Adriatic Sea. Unable to return, he turned to his collection of postcards of the region, dating from the early 1900s, when the city was called by its Italian name, Fiume.

The buildings and locations of a century before were recognizable and familiar to him. Throughout these postcards, the streets were populated with small, anonymous silhouettes, mostly male figures, dressed in dark coats and hats. Then, he noticed that they were often to be seen in groups of three. The extreme enlargements revealed their gestures and movements in detail within the trace of aquatint.

The series is presented in diptychs. One image in sepia, the other in blue; the printed colours of postcards. Two small images, glimpses from the past, carefully selected and arranged, suggesting stories these ghosts might tell from the last century.



## Run

Patti Rose Rocha

*„A bittersweet ode to freedom; for the yearning to be as carefree and unbound as a child“*

Patti Rose is a multi-disciplinary visual artist, based in Miami. For her photographic work, she applies experimental, analog techniques and historical alternative processes.

This series was photographed using a toy film camera, whose simple construction and plastic lens yield various photographic anomalies.

The captured images were processed later as platinum palladium prints, achieving a unique combination of low- and high-fidelity aesthetics.

Such dreamlike scenes not only reconstruct a remembrance of the simplicities of childhood, but moreover suggest a surreal visual narrative, exploring the existential constructs of identity and crisis.

These views, through an imaginary telescope looking into the past, are accompanied with personal symbolism, telling a story to all the grown ups, who might have forgotten how it feels to be a child.



## Works

### *Reality*

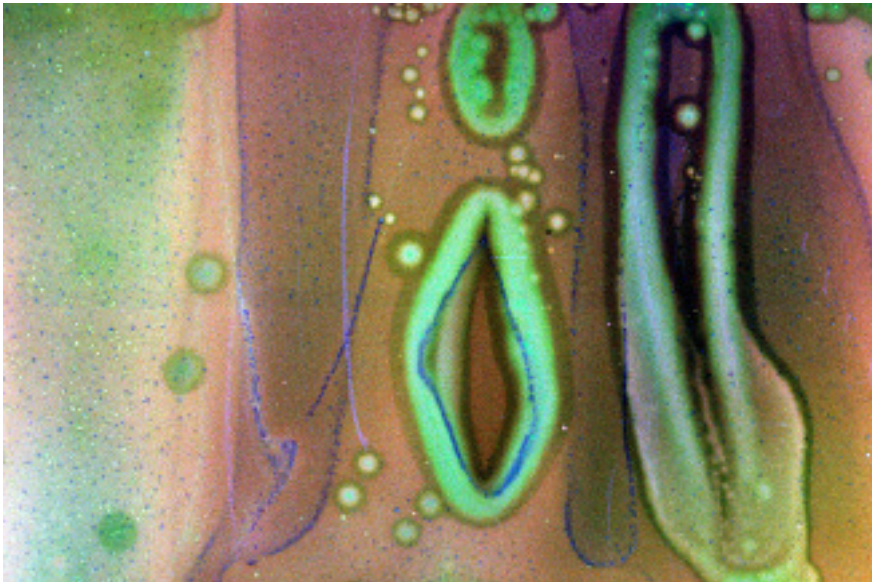
## Fever Dreams

Juliana Gagné

*„By destroying my film, I want to capture not how an experience looked but how it felt.“*

Juliana started taking these photographs during her visit in Europe in early 2020. She remembered the news reporting the new virus, as she arrived in Barcelona. She continued her trip, photographed and returned home in Massachusetts.

The vivid colours and abstract forms dominating the image are the uncontrolled but deliberate results of her 'film soup' process. The photographed objects, appearing behind an array of tiny dots and gleaming stains, have often altered their colours, saturation or become partially invisible. The sense of reality is gradually taken over by the trace of chemical reactions, while resisting the chance to be completely resolved.



*Eallin (Life)*, 2020

## Do Not Feed the Birds

Joan Texidor

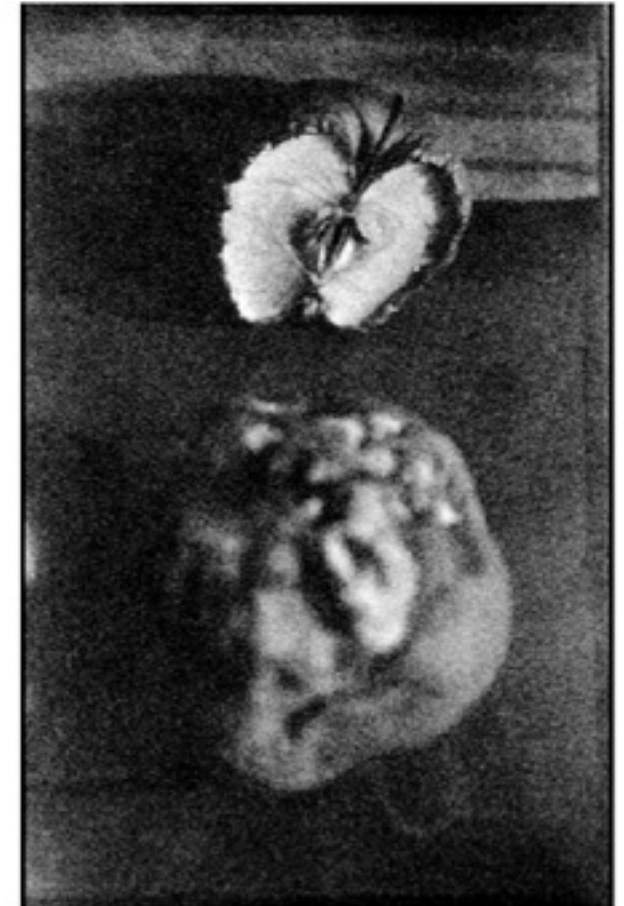
*„It makes them sick and causes them to lose their instincts and get hit by cars.“*

Joan took these snapshots on the expired 35mm film in his flat in Barcelona during quarantine.

For motifs, he simply chose what he found around him, continuing to photograph them day after day, until he ran out of film.

He then developed his films, of course, in his flat. When he looked at the strips of dried film, he saw three things appearing repeatedly; birds, screens and food.

The series, with nearly seventy black and white images, is a straight documentation with strong metaphors. A poignant critic on modern society.



*Apple and Tomato*, 2020

## Works

### Poetry

## Aus dem Nebel

Claus Dieter Geissler

*„Allow yourself to drift! Because no one knows, when the next chance will come along.“*

Claus Dieter has devoted himself to the wet collodion process over many years. He also collects all kinds of objects for his still life compositions, for which he likes to spend time in his studio in Cologne on the Rhein.



One of his favorite objects is the flotsam he found in the Provence or on the Costa Brava. Some of these found objects may be parts of antique furniture or a section of an old railway carriage, a wooden wheel possibly, a tin watering can, large pieces of hand-made soap or a cow's skull.

When an occasion comes, his large format camera is set up. It takes time, many hours or sometimes days, until an ideal composition appears in front of his camera.

In the darkroom, chemicals are measured and mixed carefully, without knowing, if today's mixture will hold and fix the image. Sometimes, nothing remains on the plate at the end of the day.

The result of all these efforts is, however, a truly exquisite experience brought together by many coincidences.

*Rheingold, 2020*

## Elf Tränen

Hiro Matsuoka

*„The reunion won't last long. All these good things never last, correct?“*

Hiro asked his daughter to bring back some little round stones from her holidays on the Baltic Sea. One day, he coated the stones with photographic emulsion and exposed several eyes from his negatives onto them. Referring to the legend of Saint Ursula, the patron of Cologne, he has made a set of eleven pieces of these stones.

With almost everything closed on the ground, the sky above somehow looked larger than before. The clouds appeared free and white as ever in the deep blue sky.



The rivers flowed further, the seasons changed and no plants or animals seemed disturbed.

While the nature took a deep breathe, the daily news on TV was filled with the pictures of people in their houses, looking out of their windows.

What was on the minds of those who looked through the glass?

Were they having tears in their eyes? Or were they imagining the day, when they would be free again?

A poetic depiction of the difficult moments in life.

*Ein Auge und der Wal, 2020*

## Works

### *Installation & collage*

## Mapa Fluxos / Swimmers

Mariana Mizarela

*„We are social beings and we will never stop making lines and connections with each other.“*

Mariana painted a picture titled *„ficamos em casa“* for the local newspaper in March 2020, depicting the people staying home during the first lockdown. Shortly after this, she spent two weeks making an installation, which she named *„Mapa Fluxos“*, with 858 meter of red tape in an old 1980s shopping mall building in Porto.

She takes an inspiration from her daily experiences and develop her concept into a form, by giving a new meaning to an already existing objects. Her creative process, be it painting or installation, resembles that of the collage. Through collecting, selecting and arranging the available materials, she delivers her message in a new context, which was previously unfamiliar to the individual elements she chose to bring together.



*Mapa Fluxos, 2020*



*Pool House, 2021*



*For more images, texts and other information,  
please visit the project website  
[sehnsuchtartproject.com](http://sehnsuchtartproject.com)*

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