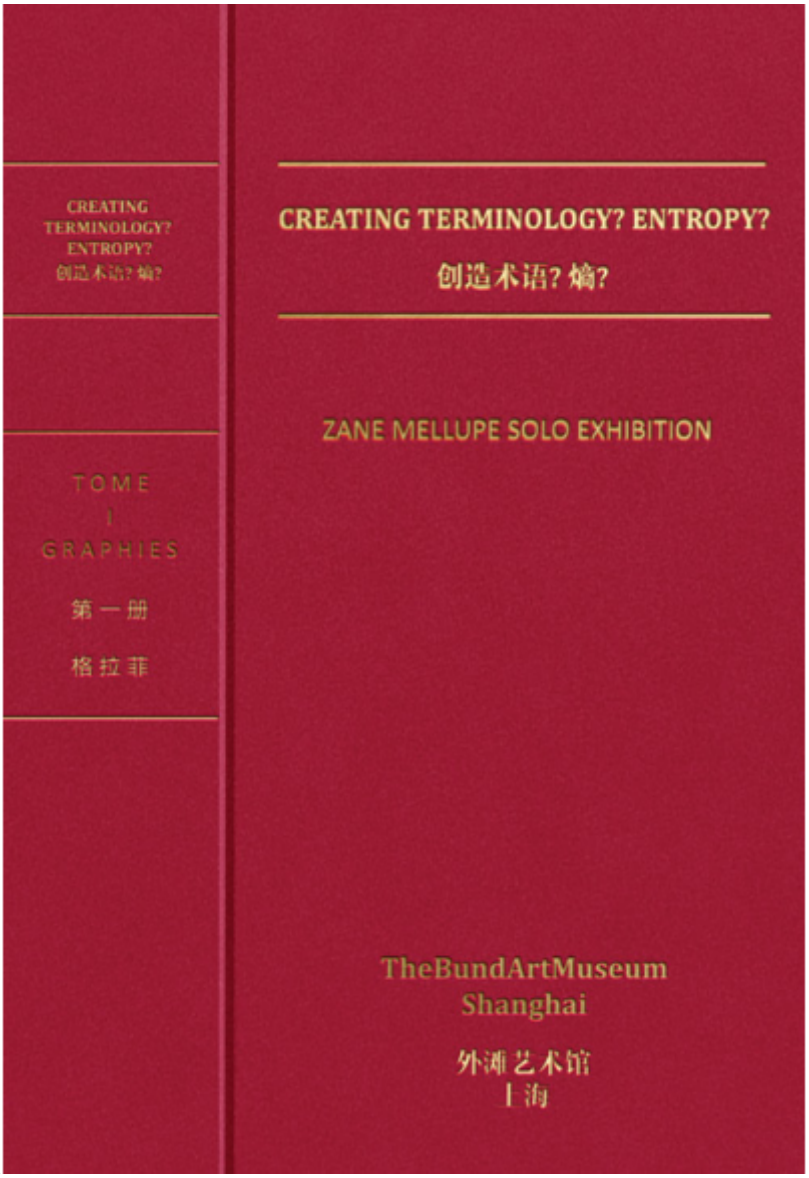
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ZANE MELLUPE SOLO EXHIBITION — THE BUND ART MUSEUM SHANGHAI

HTTP://BUNDARTMUSEUM.COM/UPCOMING-EXHIBITIONS/

CREATING TERMINOLOGY? ENTROPY?
19.NOV.2015 – 19.DEC.2015

GRAPHIES, a series of artworks by ZANE MELLUPE, is an exploration into the materiality of the medium – the photography. While staying with the photographic image all the way, GRAPHIES are sometimes easy to grasp and other times they are very elusive.

Every photo possessing a unique message on its own rights, they align in series, creating a series of different GRAPHIES. A Graphy, **from the Greek** (graph?) – 'something written or represented in the specified manner'. Each graphy is an attempt by artist to create a personal dictionary of photographic works.

Series like **Layered Photography**, **Pencilography or Traceography** present a well known material – the film negative or the positive image – and experiments upon them. What would happen if I write with a pencil on a negative? What would happen if I trace the outlines of photography? What if I superimpose several layers into one photography? This playful surface, however, often conceal the message of the photo in slight details, monochromatism, line structuration, and barely visible traces which tell a subtle story.

The second class of the GRAPHIES carries the experimentation with the medium to its limits and over them. In **Metamorphography** the subject matter of the photography is treated as the real thing, e.g., a photo of a fish is cooked as would real fish be. In **Relatography** a photo is printed onto an object, both entering into a meaningful interaction – three-dimensional object and two-dimensional image. In **Mattography** material used as a base for printing the image conveys the message of the photo.

Some series, like **Distortionography or Patagraphy**, become increasingly obscure and conceptual, where their meaning is hardly grasped by the audience, or to put it in other way – the process of grasping the message becomes the focal point of the artwork: will audience try hard enough and get the message? is there any chance to get the message? is there even a clear, unambiguous message to this photo?

The **Naming Procedure** is a crucial part of the project. Author of the Artwork is one who creates it, saying: 'That's how it is. That's how it is, and it is so because I want it to be so.' Artist is the sovereign of her art. Who said we have enough with one word – Photography? Zane Mellupe is stating – there are many graphies of the photo-, and each deserves its specific denomination. As there is **one word for snow** in English, and many much more in Inuit language, so there is one word for Photography in English, and many more in the Dictionary of Zane Mellupe.

Classification is the tool of the Power to implement its Knowledge and make it a universally accepted Truth, as Michel Foucault writes extensively. And what is more powerful than language in shaping the reality? GRAPHIES is a constituting project. A project where artist tries to grasp the multiformity of the being and get into control of it by naming it. Classification and **self-classification** which gets sometimes obsessive in the process of exploring – I HAVE TO NAME IT! The procedure of naming puts something into being, into the circle of communion – a person without name is not a human, is a

stranger, an outcast. A thing with no name is nonexisting – one has no knowledge what it is or what should one do with it.

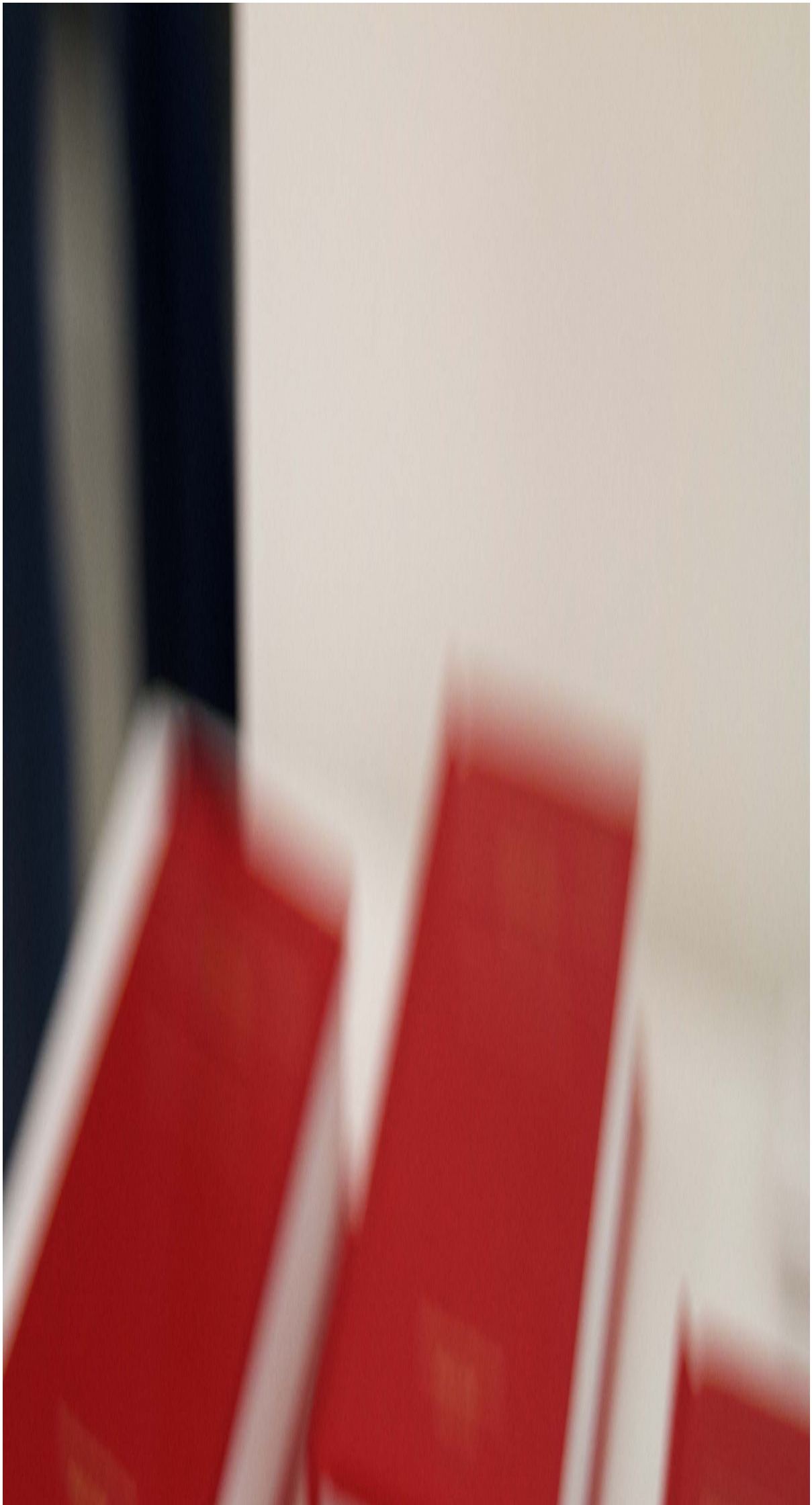
Perception and interpretation plays an important role in GRAPHIES. In the beginning there was Word, and Word was with Artist – but then, the audience has to understand the Word of the Artist, and respond. The audience cooperates in reading the graphies and lending their interpretation to them. There is no abstract meaning of words – the use of words is their meaning, as Ludwig Wittgenstein said. There is no objective photography – the visual images have to be read and interpreted in very much the same way as words.

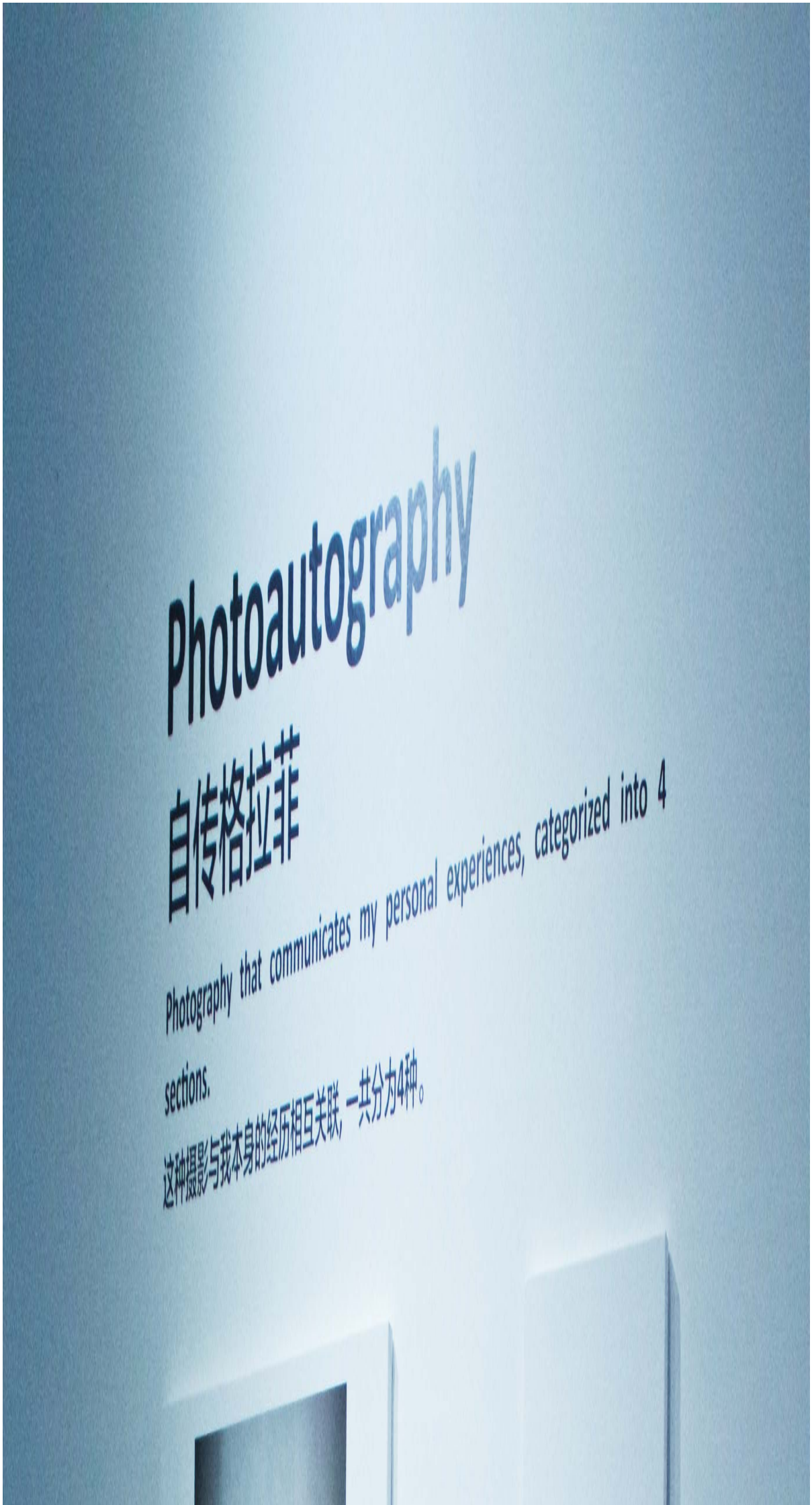
GRAPHIES is an ambitious project. An artist can invent a language and impose a perspective upon viewers but ultimately the audience have to accept and cooperate – talk back to the artist. As in any living language – not all words are taken up and used by general public. That is perfectly in harmony with the core idea of the GRAPHIES project – to explore the limits of photography and our language, to **expand the borders of Photography** as we know it.

Text by Haralds Matulis

Latvian-Embassy-Banner

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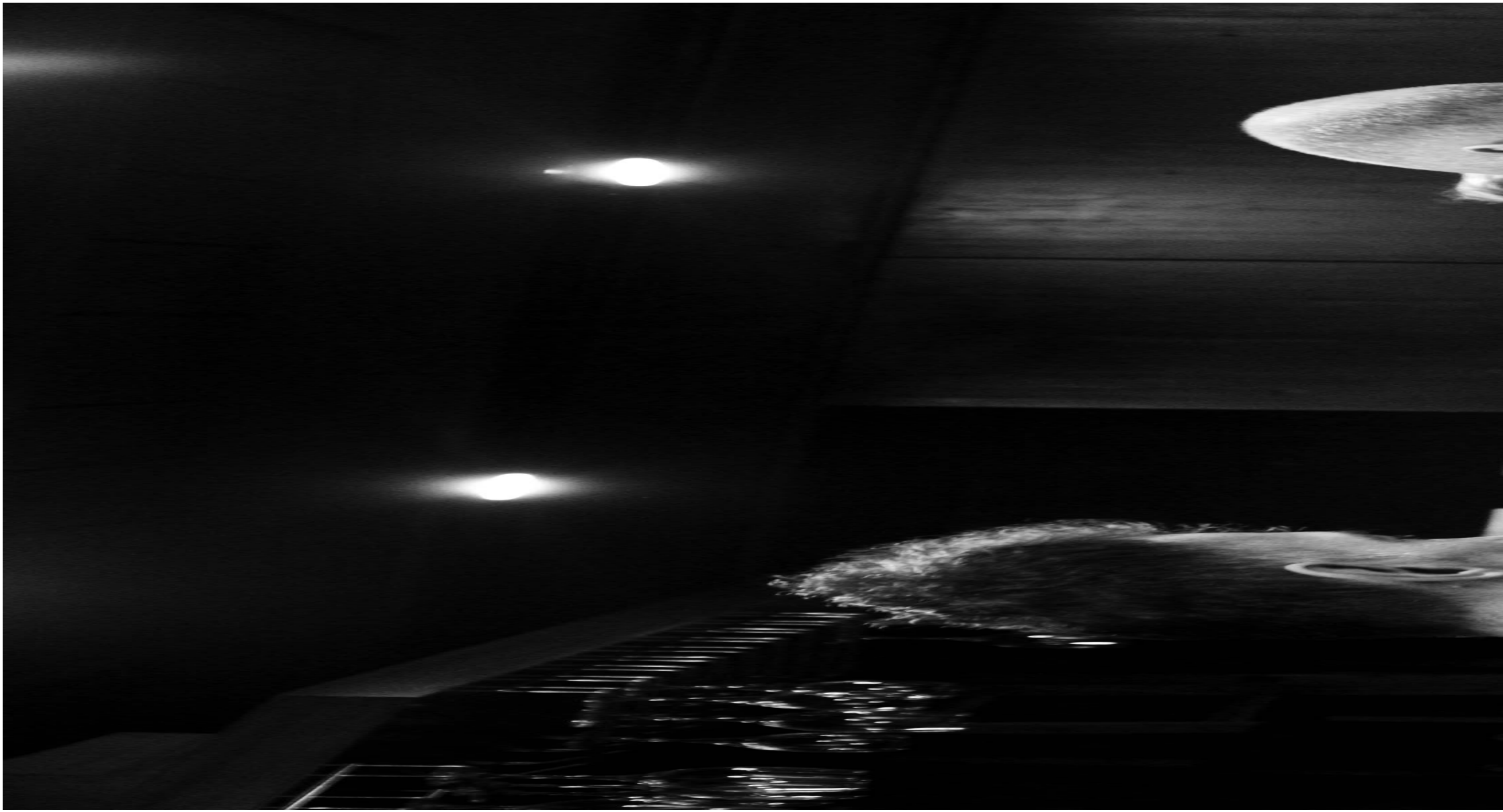



Photoautography
自传格拉菲
Photography that communicates my personal experiences, categorized into 4 sections.
这种摄影与我本身的经历相互关联，一共分为4种。

Relatography
相关格拉菲

Photography where the image is printed on an object, that objects characteristic's or functions explains the meaning of the image / artwork; relatography also refers to observations on how image holders react to what is done with / to their image.

在这种摄影中，形象在一个物体上，这个物体的特点或功能解释了这个形象 / 艺术品的意义；相对摄影同时也指观察形象承担者如何应对针对他们的形象的行为。



Mattography
材料格拉菲

Imagery where the ma erial that is used for printing the image expresses meaning within the image.

在这种摄影中，用于表现形象的材料表达出形象中的意义。

Metamorphography
质变摄影

Layered Photography

层状格拉菲

A body of work that has several layers of photos or other materials (such as water) that interact with each other.

这种摄影含有多层相互作用的照片或其他材料(例如水)。

Patagraphy

怕踏格拉菲

A type of photography where you have no visible image, or a contained and hidden image, with only a supporting statement.

这种摄影不含可以看到的形象或只有包含的和隐藏的形象，仅有辅助性的说明。

Pencilography

铅笔摄影艺术

Work with pencil on photography.

在摄影中使用铅笔。