

JUDIT FLÓRA SCHULLER

PORTFOLIO

2018

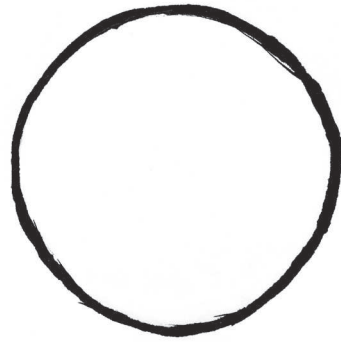
MEMORY THEATRE

The starting and focal point of my work Memory Theatre is my own family archive that I have inherited from my grandfather, Imre Schuller. The collection consists of different mediums (among others, photographs, films, audio recordings, correspondences, diaries, official documents, and objects) and it traces back to the 18th century. Being the heiress of this rich material does not solely mean to become the person who takes care of the heritage. I have also found herself in an inherited position, in the process of an interrupted and incomplete mourning. I gradually and partly unintentionally carried on the burden of this inherited bereavement that I had absorbed through projected memory.

Absence is a key element of the family archive and of Memory Theatre as well. The obsessive attitude of collecting and preserving is based on absence. The memory of the Holocaust victim family members was consciously sustained by my grandfather. He cultivated their remembrance so strongly that their presence felt 'alive'. Their absence was compensated by the act of remembering, their memory was entwined with the present.

By working up the pieces of the family archive, I am slowly approaching the state of oblivion. I chose to absolve the inherited post-trauma by transforming remembrance into the state of forgetting. For me, forgetting means an active state of remembering wherein the 'remember', the carer of the heritage can move towards an active living.

In Memory Theatre, I interpret actual pieces from the archival collection and reflect on the medium of the archive itself. Through the act of documentation, repetition, appropriation, or performative reflection I reveal micro family narratives as well as my own personal role within Memory Theatre. The artworks can be grouped around three phases, as they are approaching the state of oblivion: chaos, abstraction and nothingness. Similarly, the act of remembering and forgetting, Memory Theatre cannot exist as an accomplished identity, it is always in transition; an open conversation between time parallels, layers of history and generations.



CHAOS

ABSTRACTION

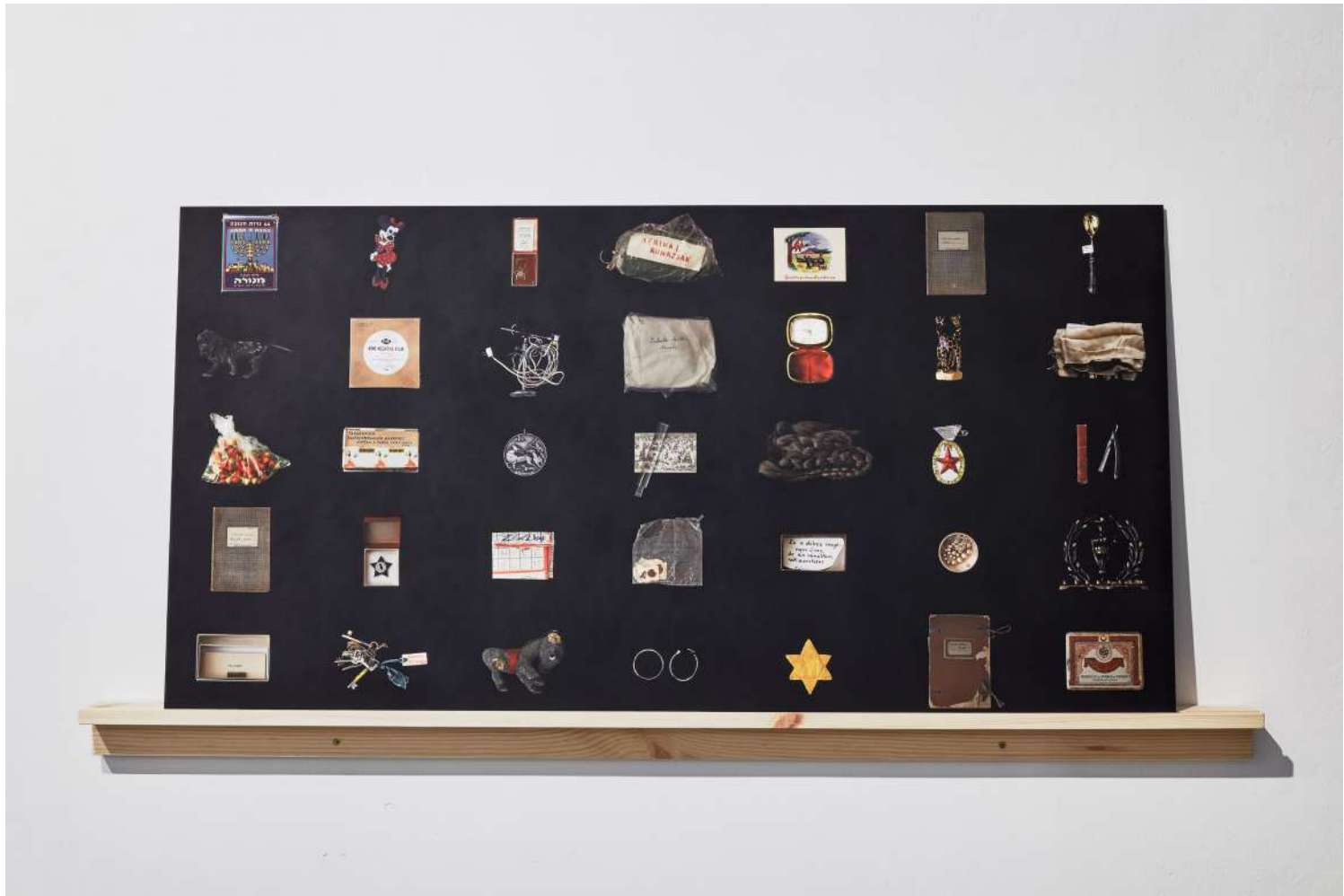
NOTHINGNESS



Documentation of the flat, 2015



Exhibition view with an audio interview,
Memory Theatre, Labor Gallery, Budapest 2018





Cemetery Frottage, still from the video documentation, 2017

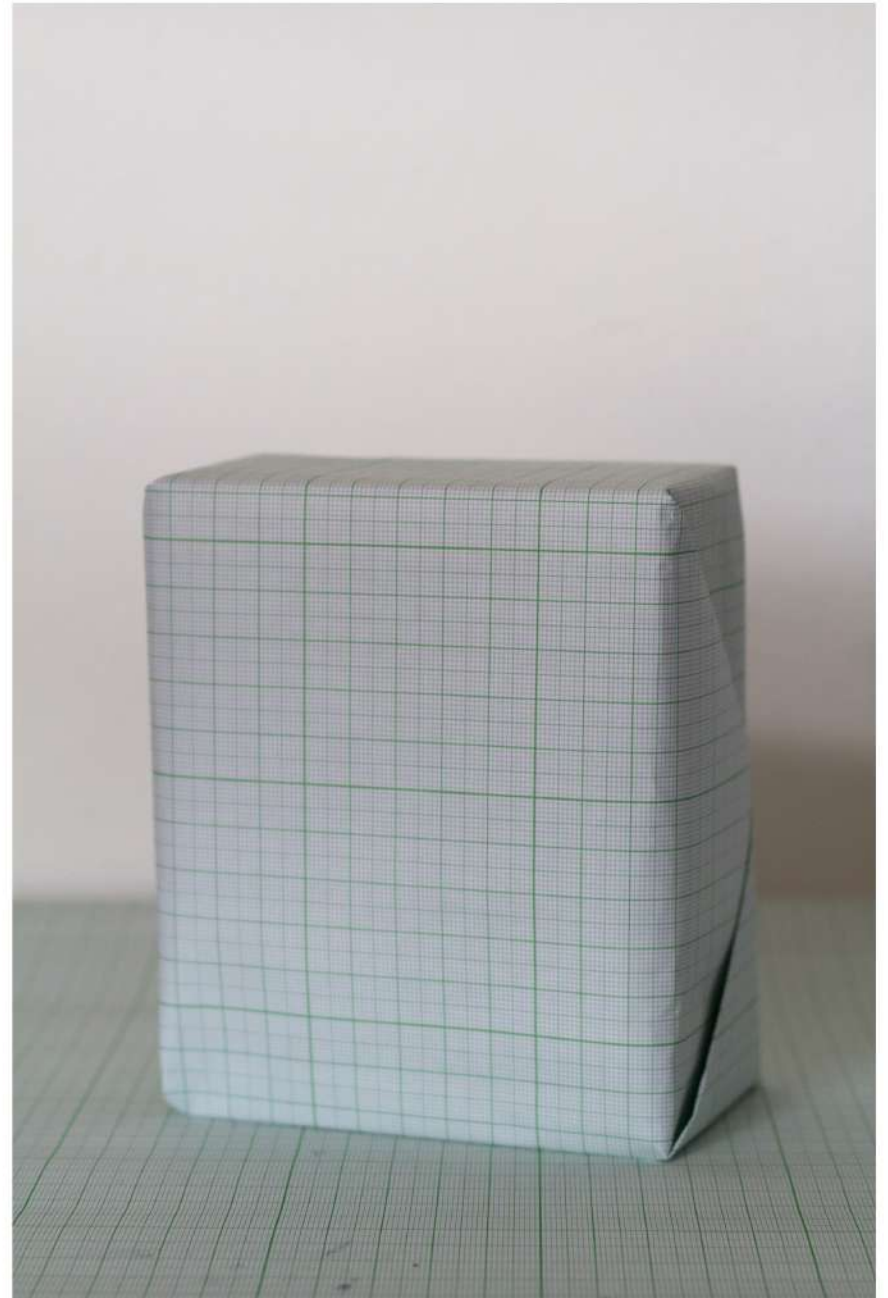


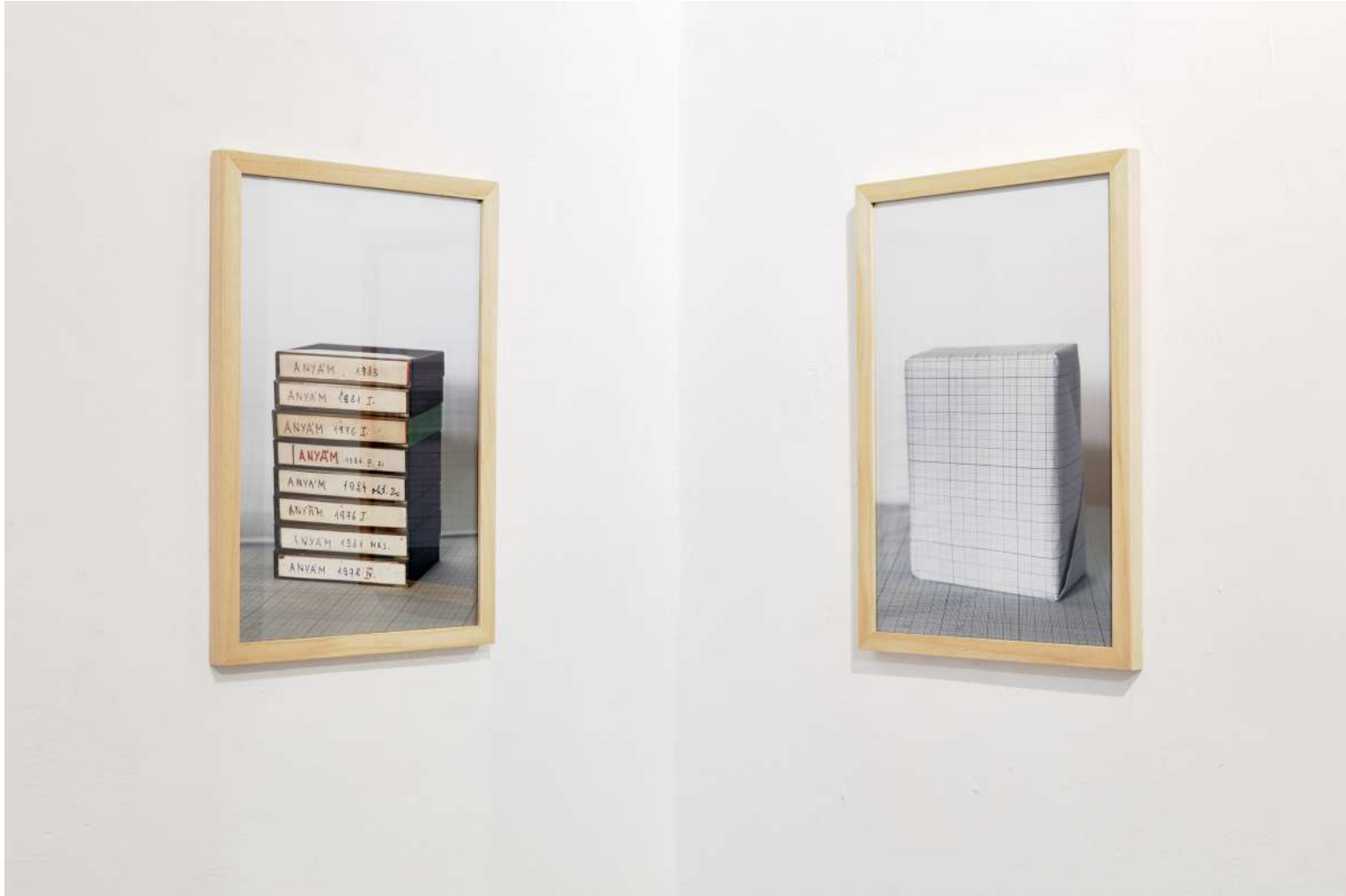
Cemetery Frottage, 2017



SCHULLER REZSO
1882-1944

SCHULLER MIKLOS
1918-1943





Mothers, 2017





Archive Boxes (Towards Nothingness), 2017



AGFAPHOTO APX 100 2 UBT 111 1 2 3 4 5 6 7



AGFAPHOTO APX 100 10 UBT 111 8 9 10 11 12



AGFAPHOTO APX 100 17 UBT 111 13 14 15 16 17



AGFAPHOTO APX 100 20 UBT 111 18 19 20 21 22

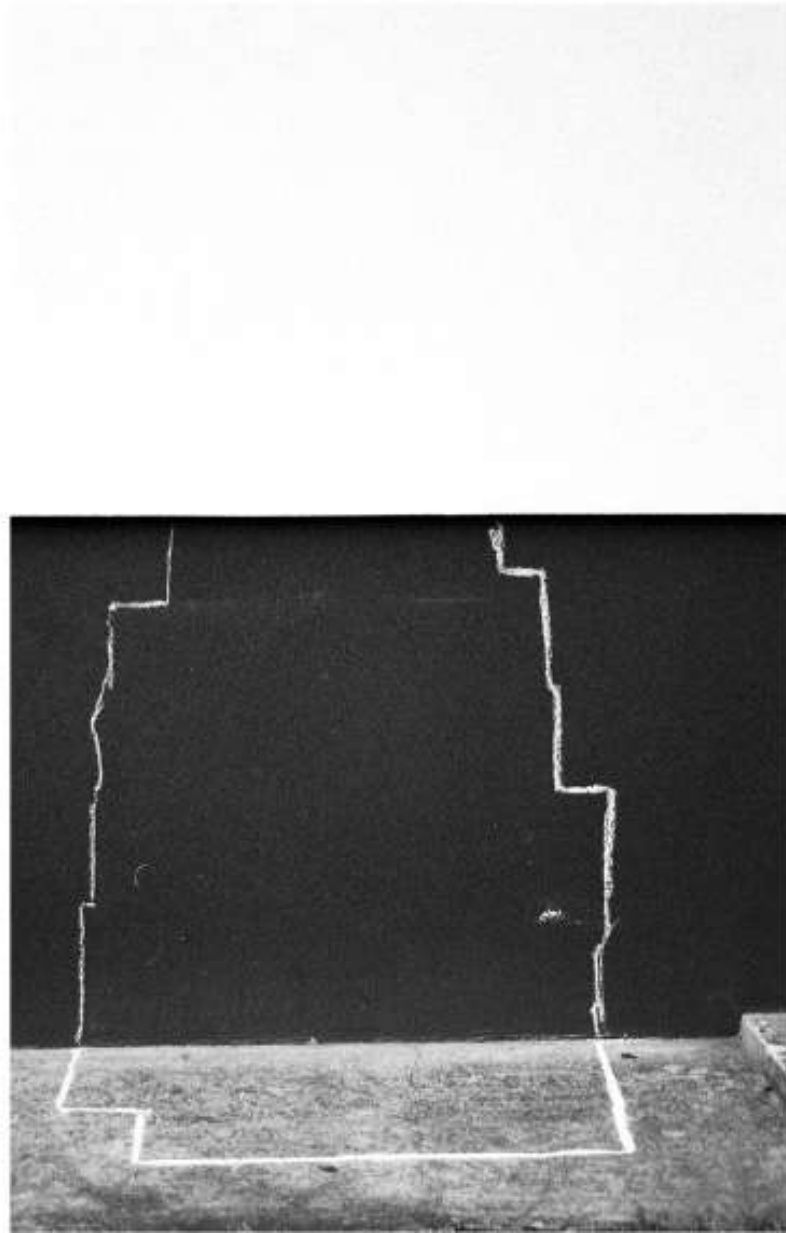


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Archive Boxes (Void), 2017



Notebooks, 2014-2018



Audio recording by Miklós Schuller, 1941/42



It might be over by spring,





10.03.2017
11.03.2017
12.03.2017
15.03.2017
25.03.2017
26.03.2017
28.03.2017
03.04.2017
18.04.2017
21.04.2017
26.04.2017
28.04.2017
11.05.2017
12.05.2017
14.05.2017
20.05.2017
28.05.2017
31.05.2017
01.06.2017
30.07.2017
31.07.2017
01.08.2017
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13.08.2017
14.08.2017
14.08.2017
15.08.2017
16.08.2017
17.08.2017

Towards Nothingness (Walks), 2015-2018



LIGHT OBSERVATIONS

Light Observation is a comprehensive name for my projects that deal with the relation of light, the medium of photography and human perception. I am interested in the reaction of light-sensitive materials to natural light (such as sunset) or unusual light sources. In the earliest work, *The Pencil of Modern Nature* I refer to the work of Fox Talbot who created one of the first photographic images. I reflect on the phenomenon of bioluminescence, which has been recently recreated artificially. I took long-exposure images of plants that I painted with bioluminescent paint and I created photograms in the darkroom of leaves. The leaves were covered with paint as well and therefore they created the images on the surface of light-sensitive papers without any additional light source. In the future, scientist plan to replace electricity by bioluminescent plants. In my work, I also reflect on this new artificial biotechnology which one day might be as normal as the photographic process itself.

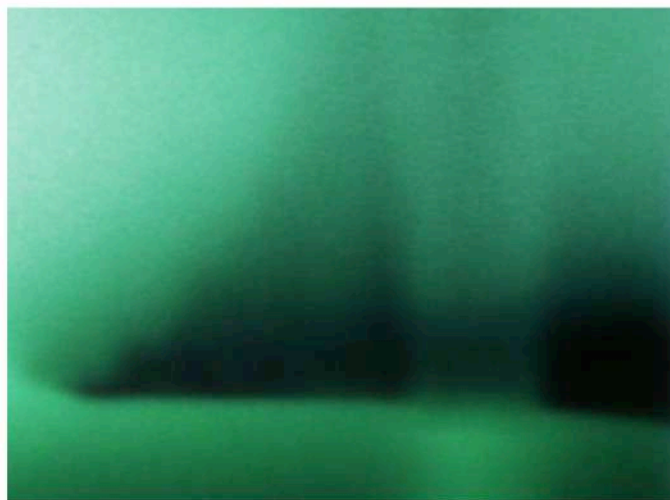
In my other ongoing light-inspired works my inspiration derives from natural light phenomena, like sunsets or skyscapes. I reconstruct the images; they depict real natural scenarios even though they are illusions of the sky.



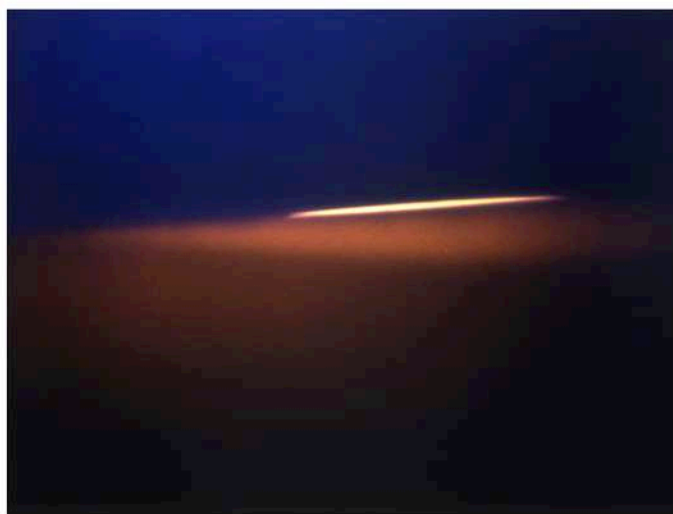
Documentation of the making of the project
Sky Observation. Helsinki, 2015



28/08/15, Helsinki



07/10/15, Ivalo



05/08/15, Balaton

Sky Observations (Balaton), 2016
Polaroid fotogram, 4.6x6.2cm



Sky Observations, installation view at
Estonian Photographic Art Fair,
in the frame of the Month of Photography. 2017, Tallinn
Photo: Nita Vera



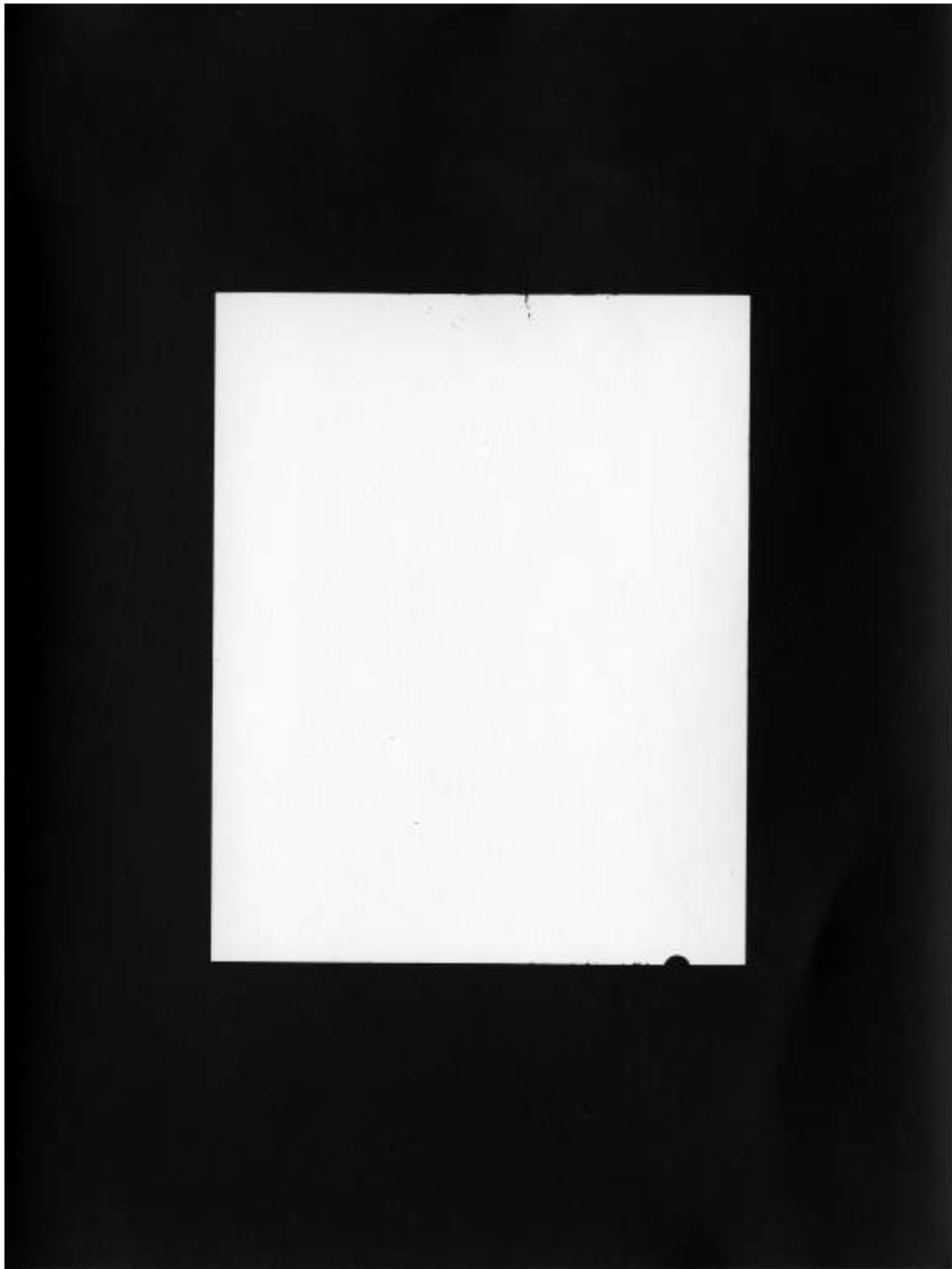
Sunset Observations, documentation of the dia 'images'.



Sunset Observations, installation view.
Hey We Are in Space!, Otaniemi Free Space,
Espoo, Finland, 2017
photo: Johan F. Karlsson.



Sunset Observations,
Suomenlinna (Real sunset)
2017



Sunset Observations, Suomenlinna (Real sunset)
Fotogram of the film that absorbed the sunset lights
2017







The pencil of modern nature, installation view
ESSL Art Award, Nominees Exhibition, Budapest Gallery
2015

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