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Within my practice, I investigate the perceptual and ontological nature of the photographic image within virtual and physical environments in order to challenge the viewer's attention to colour, materiality, and space in relation to the medium. My focus has gradually shifted towards the border segments of photography by exploring its possibilities in abstraction, and intersections with installation and sculpture. By treating the photograph as a tactile medium, the result of my process are photo-objects that are activated by dynamic installation and printing strategies. The core of my work is primarily based on darkroom techniques such as photograms, which I blend with UV printing onto plexiglass and thermoforming. While aiming to create a distinctive play between digital and camera-less processes and their emergent content by experimenting with photochemistry, light-sensitivity, colour mixing and scanning, I attempt to deal with the structure and materiality of the contemporary photographic image. Alongside my medium-reflexive approach, I intend to create a body of work that offers an escape from bi-dimensional, screen or wall-based photographic conventions and navigates the viewer's attention towards the fluidity of the medium with a forward-thinking and expanded approach.

Think of the photograph as a transitory creature evolving from the objectifying nature of sensitive materials freezing the passings of photons. A process of luminous events continuously becoming and unbecoming objects. Seek this fluctuation within its presence. Deep within the complexity of its structure and continuity of movement, you find shimmering crystals animated by particles of luminescence and electricity. You discover that the photographic image is a present object among objects. Light is an object. An electron is an object. Temporarily, so is your body, seamlessly, still is mine. Correlating the same space-time. Temporarily forever. Such entities are to exist together just as apart from all relations. Aspire to explore the fragmentation of such relations. Both innate and external untouched. Aspire to apprehend then reconstruct each discrete fragment, each layer of microparticle. Avoid empty aesthetics and fruitless abstraction but seek autonomy and beauty. Imagine an ocean without a bottom, but with a turbulent, hyper-sensitive and reflective surface.



Future-analysis (in-progress)

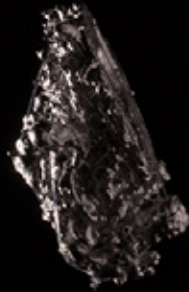
series of c-type photographic prints
explosion in epoxy-resin, lead, perspex tube, photographic equipment
installations of lead and perspex

Future-analysis is an installation currently in progress and consisting of photography and objects. Within this project, I deal with fortune-telling through lead as one of the most absurd methods of interpreting the distance between present and future. I attempt to investigate the predictive nature of this specific metal, also the obscure process of fortune-telling, and its gesture of analysing the unpredictable shapes they become when they are heated up and poured into cold water. Beyond the form the material transforms into, I focus on the negative space it takes away and its relations within other objects and bodies.

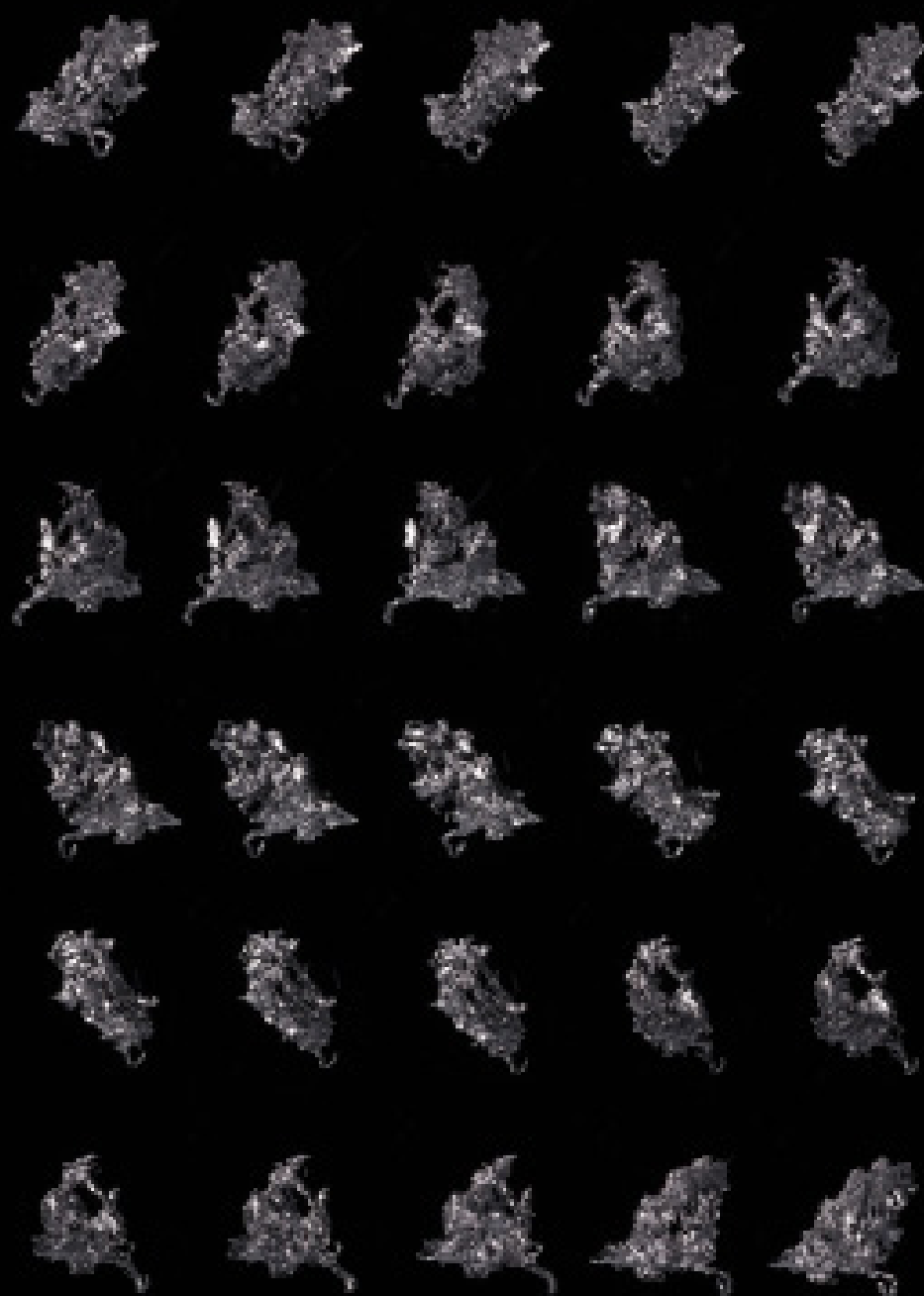
2018



















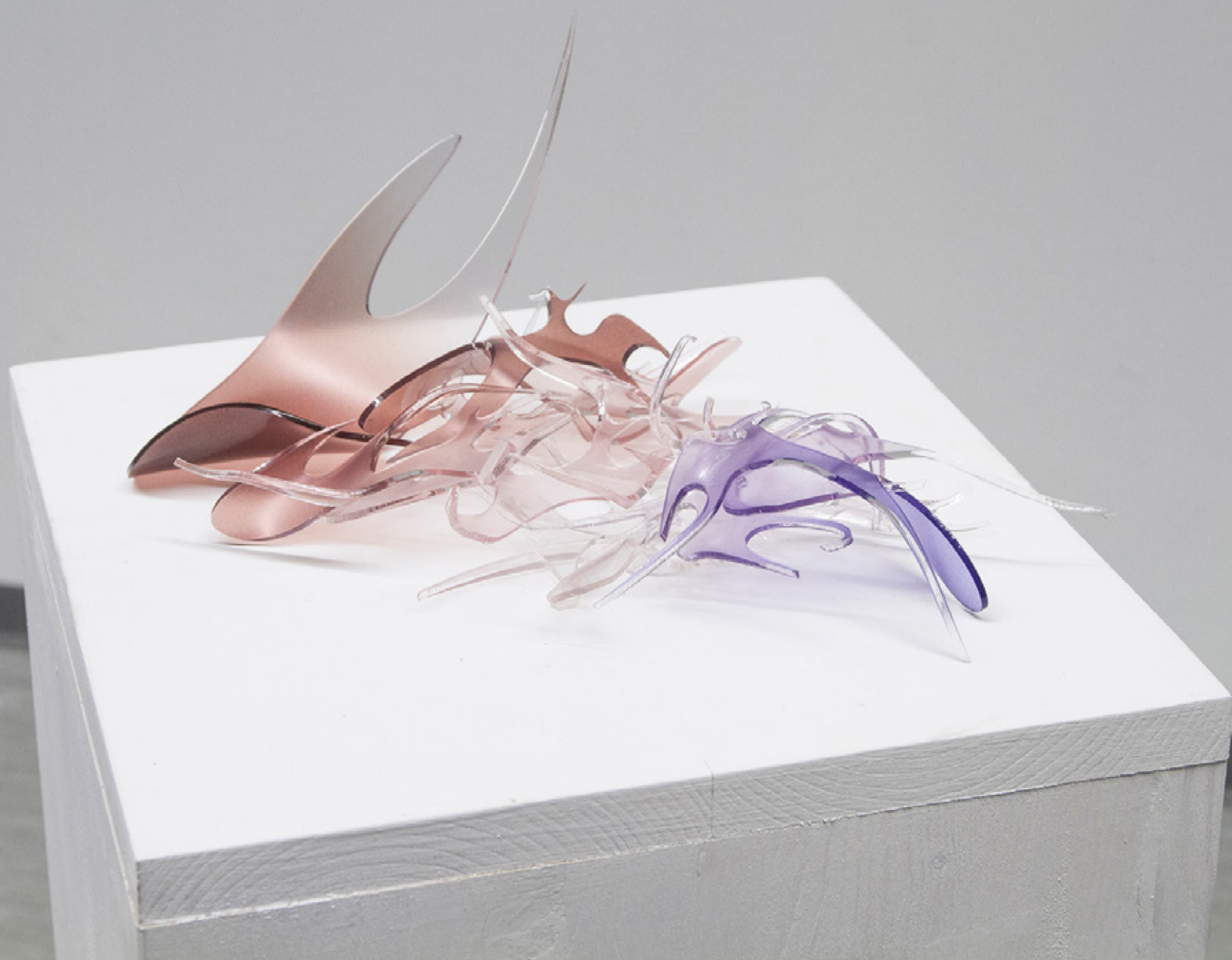


Exoskin

photogram UV print on thermoformed perspex
25 x 10 x cm

2018









Safe Space / Oasis of Hypersensitivity

digital UV prints on perspex, C-type hand prints on Fujicolor Crystal Archive paper, thermoformed clear perspex
dimensions between 50 x 60 cm.

Safe space is a mysterious modern construction. A paradox evolving from both physical and virtual realities. A relaxation zone of the Foucauldian hero autonomously pursuing spirituality through caring for herself and for others to change the world. An oasis of hypersensitivity where emotional logic takes shelter from critical reflexion for a meditation retreat. Autoimmunity to the visions of our befallen distorted future. A brave new hybrid illusion of a revolution or defence mechanism, an automated echo chamber of its own desires, tensions, fantasies, insecurities, reality and fears.

The installation offers an analogy between the notion of safe space and emergent discourses within abstract photography. As an attempt to divorce from constructed dimensions, the transitional phases of detachment, or merely their illusion are challenged. The artworks are hybrid entities somewhere between image, object and space dwelling in the gallery environment. Pulsating from the fears and desires of their own mysterious existence, they oscillate between questions of material and immaterial, visible and invisible, fantasy and reality.

2017

*I may not have been correct with the medium
physically,
emotionally,
politically.
But I am here being correct with you.*

*I can't promise you infinite tranquillity
or excitement.
I can't embrace your insecurities,
ideologies,
your desires
or fears.*

*I can't promise you anything,
but I'm here with you in this oasis.
I won't hurt you
under this safe aura,
but you may hurt yourself.*



Perspex Shield (Prototype)

thermoformed clear perspex, 20 x 50 cm



Perspex Shield / Post-Tolerant Oasis

UV print on thermoformed perspex, clear perspex

50 x 60 x 40



Excuse my emotional logic
(photogram UV print on perspex, 50 x 60 cm each)



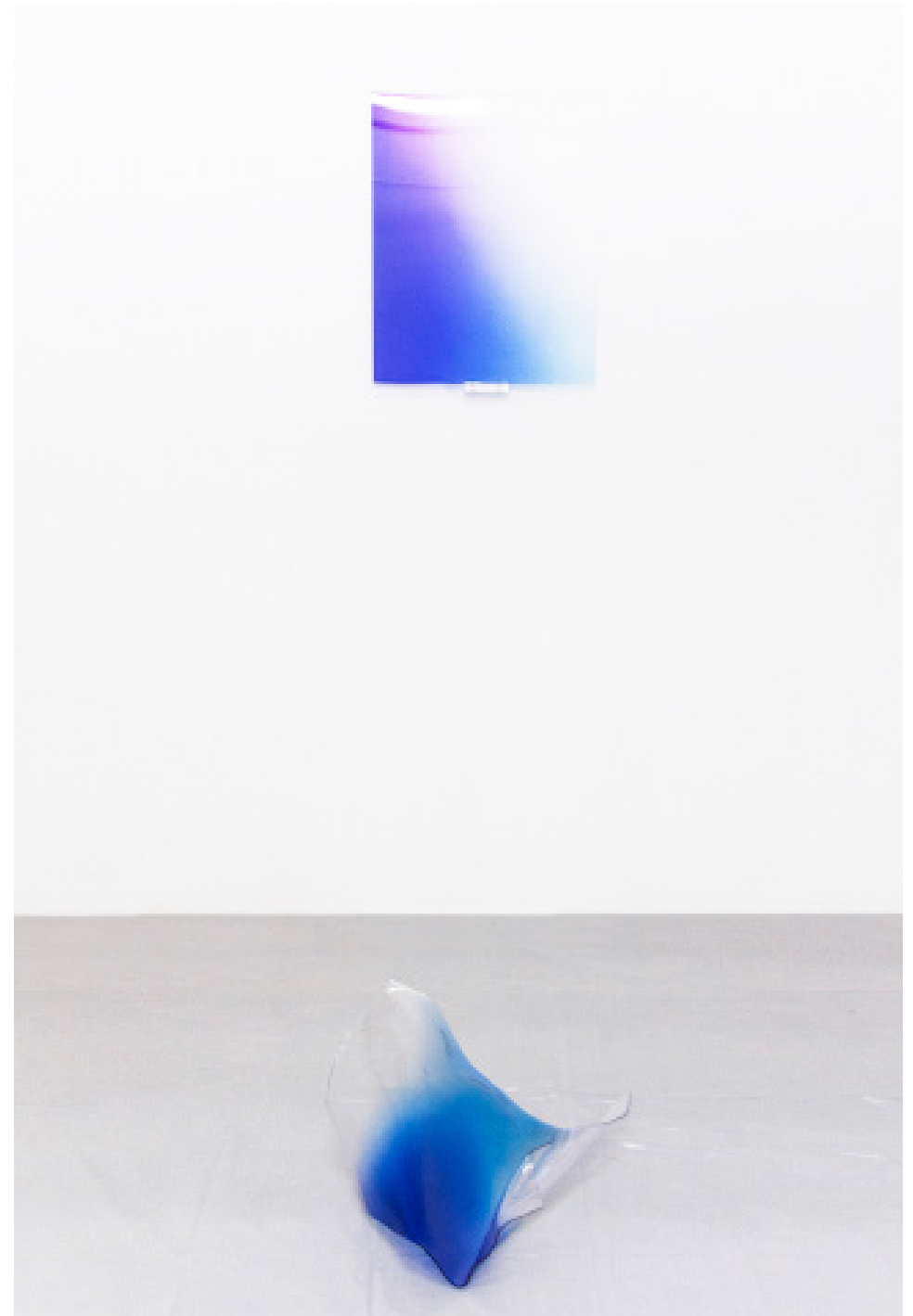
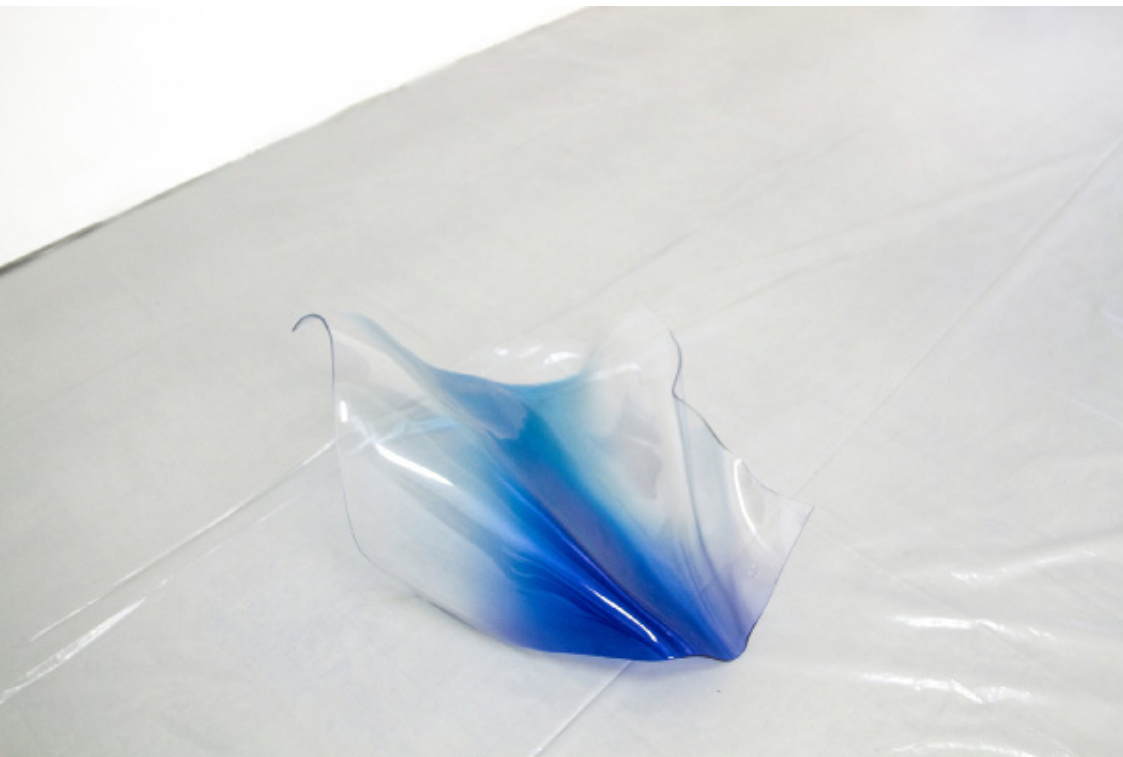




Oasis of hypersensitivity
(photogram UV print on perspex, clear perspex, 50 x 60 x 30 cm)

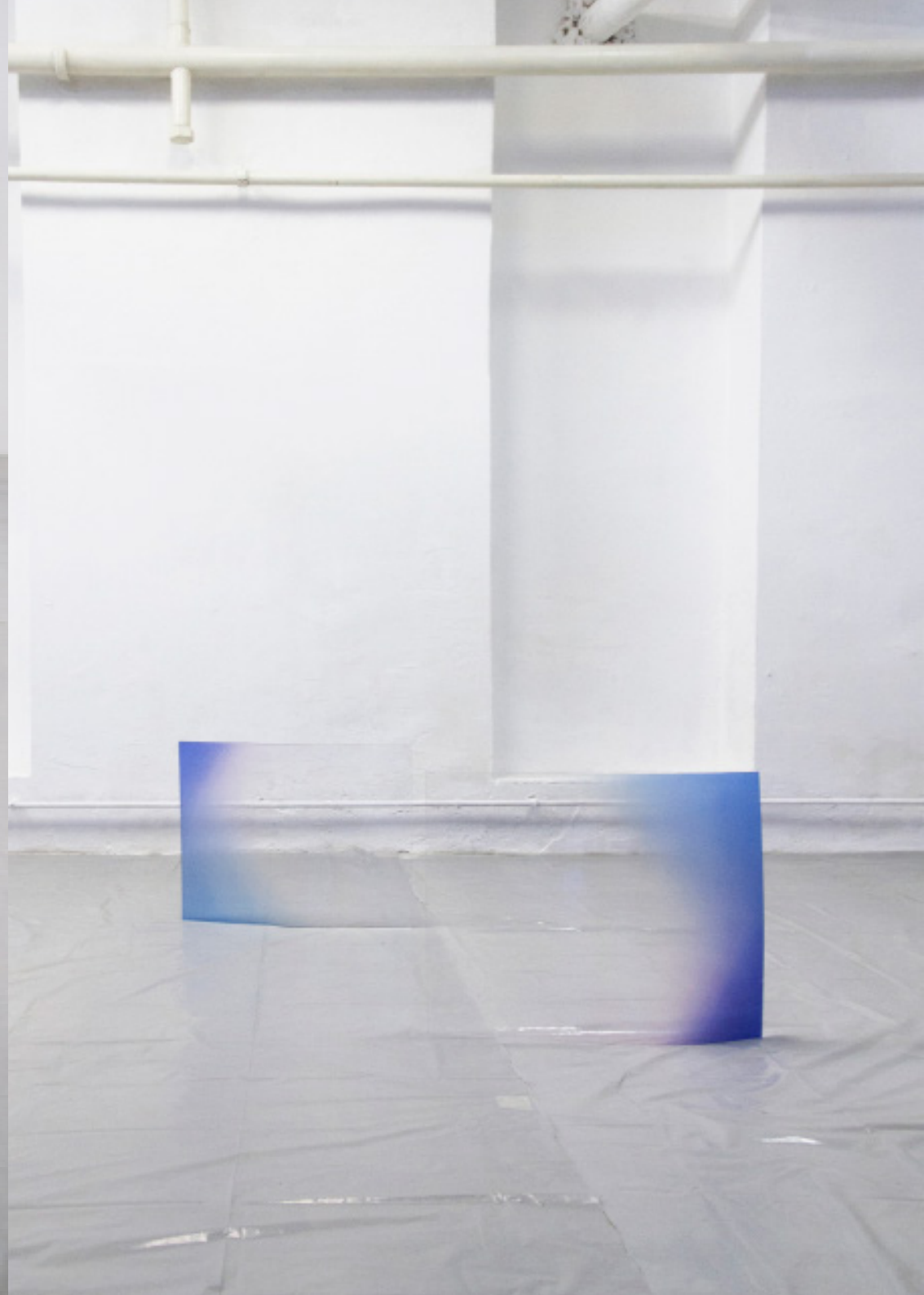


Relaxation retreat + from turbulent times
(photogram UV print on perspex, 50 x 60 cm each)













Inherent balance
(photogram on UV printed thermoformed perspex, 70 x 50 x 40 each)

RoseQuartz & Serenity

University of the Arts London, Camberwell College of Arts
Fine Art Degree Show 2016

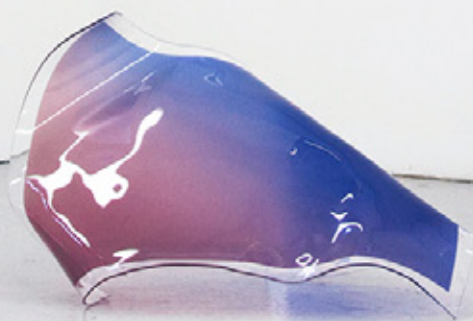
digital uv print on perspex, C-type hand prints on Fujicolor
Crystal Archive paper, thermoformed clear perspex.
dimensions of 50 x 60 cm each

Rose Quartz & Serenity was conceived in response to Pantone's increasingly marketed and mediated 2016 Colour of the Year campaign, and informed by The Propaganda of Pantone: Colour and Subcultural Sublimation, an essay by Kevin Yuen Kit Lo.

The palette of Pantone Rose Quartz and Serenity has been expanded through photographic processes and the nature of their components: photo-chemicals, bitmaps, the fluidity of the image and its substrate. The installation offers a critique on constructed colour aesthetics, image reproduction as an attempt to challenge theoretical and physical aspects of the photographic image.

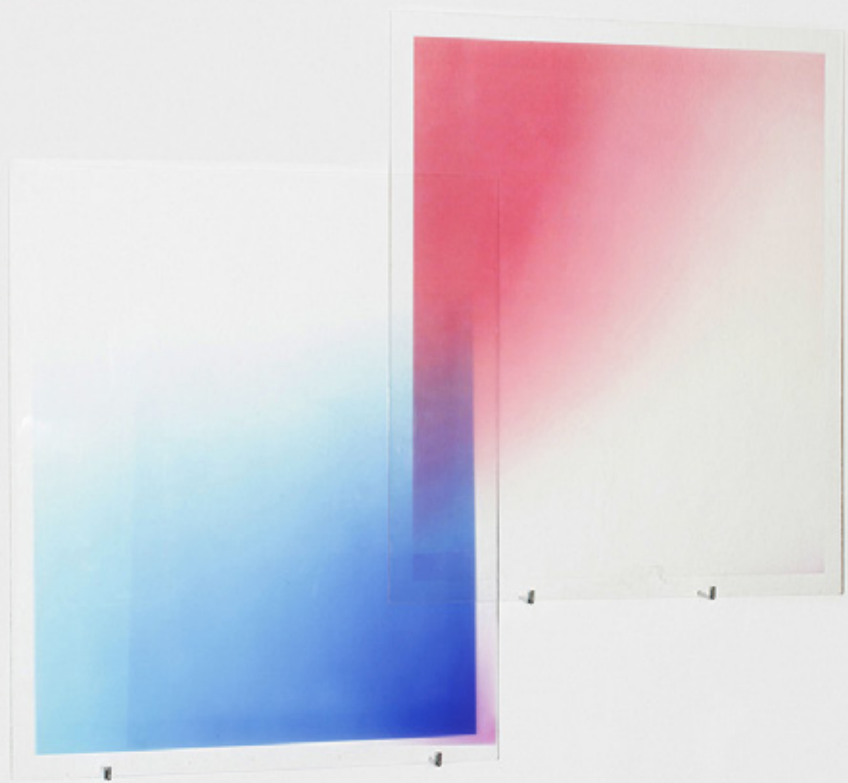
The immense flood of beautiful images communicated by mainstream capitalist forces is made up largely of emotional manipulation, and visual noise inherently correlates with the camera. Camera-less photography suggests an antidote to the stress of the increasing influence of modern photographic mimicry and relief from the whirling confusion under its seductive surface and the delimitations of how the photograph should look like.



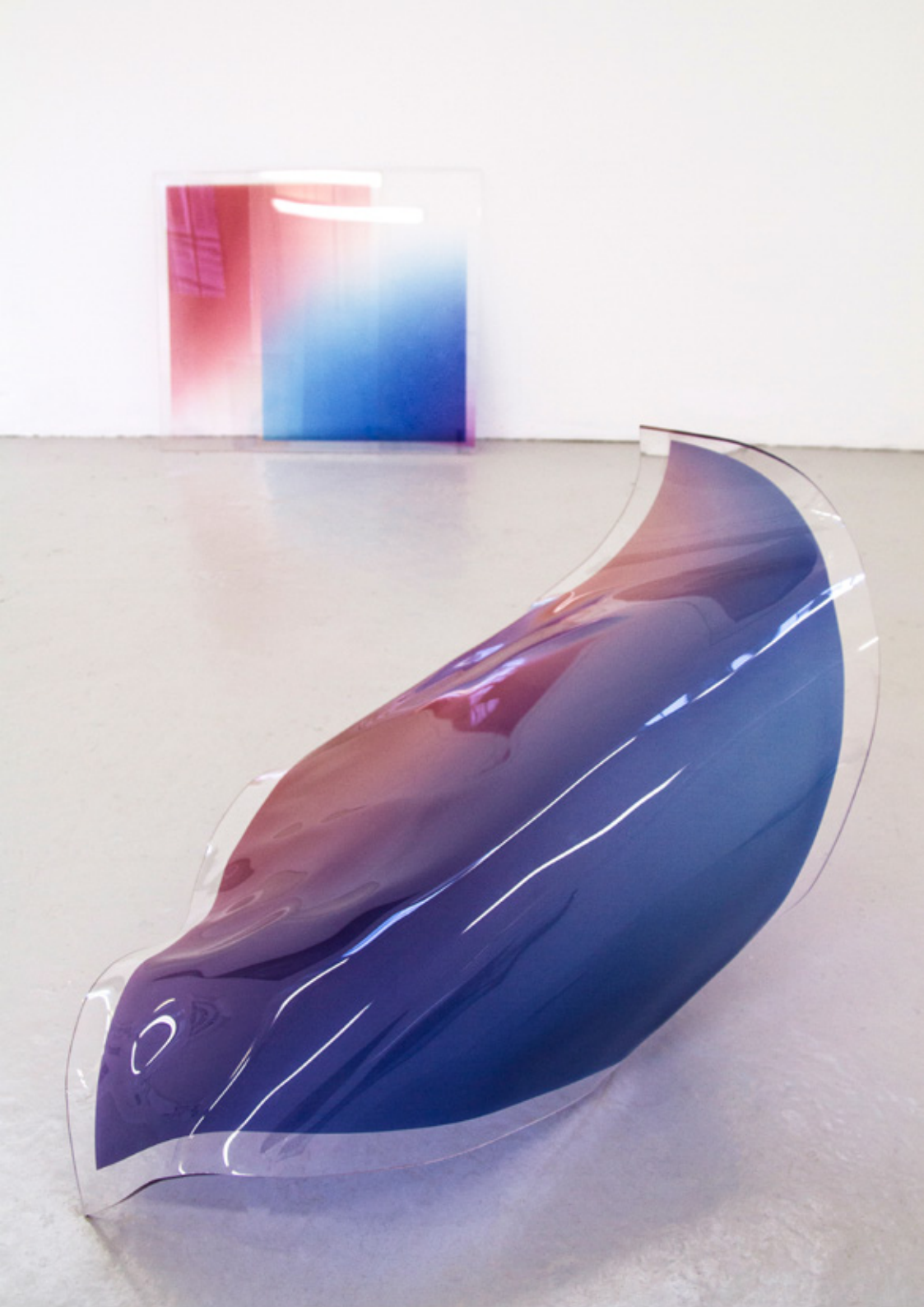




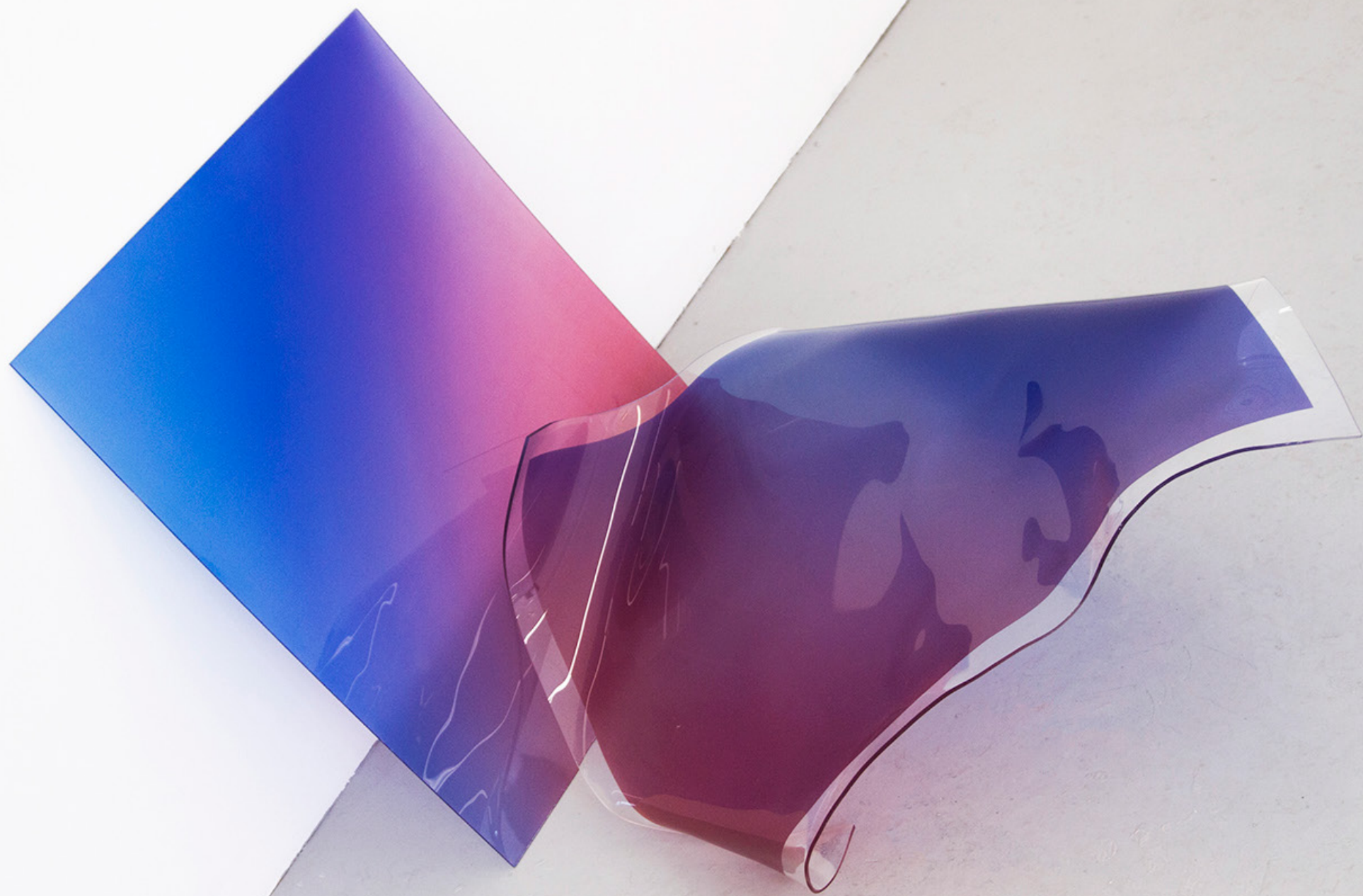


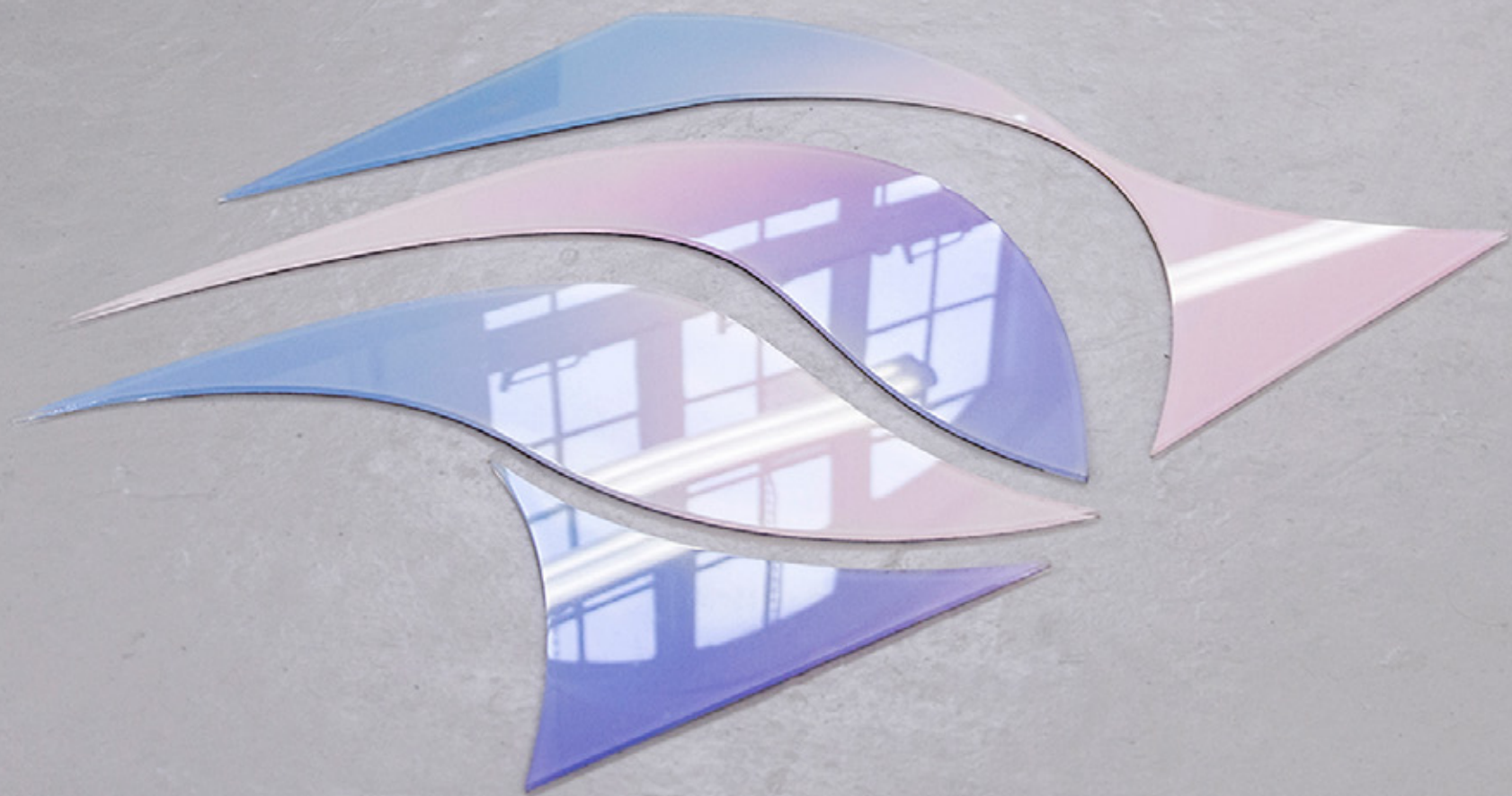
















Stress Neutral Palette

installation of 7 photograms UV printed on perspex

25 x 30 cm each

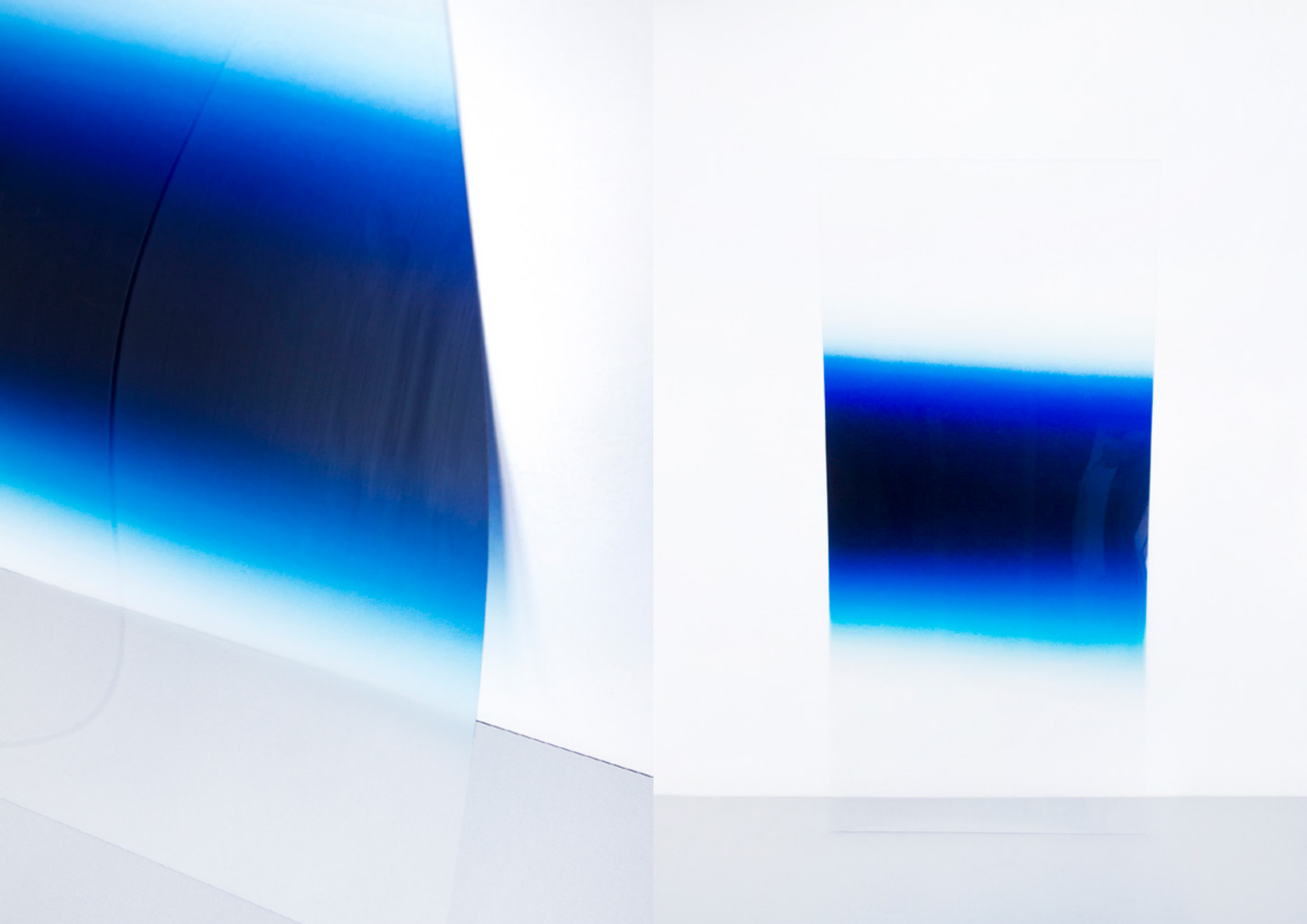
2017

Safe Aura (Safe Space Prototypes)

photogram UV print on perspex,
clear thermoformed perspex
120 x 50 cm

2017





It is what it is, yeah / Anachronic Cliffs

During the process of becoming a photograph, artifacts referring to the explicit interaction between the human hand and photographic techniques have been developed. In the form of a collage made out of traditional darkroom prints and observed through a digital scanner, distortions of light leaks, fingerprints, and dust correlate with the preconceptions of photographic representation and form.

Inkjet print on perspex

2016







C-type Fails

RA4 processor chemical spills on Fuji Crystal Archive paper as results of printer errors, or merely human failure during printer operation and maintenance. The prints are photochemically unfixed, therefore are constantly changing tone and color, as they are slowly fading into disappearance. In that way, they exist between futile, failed products of photographic mimicry, consumer image reproduction, and unrepeatable photograms.

Various standard photographic print sizes.

2014 - 2016







