

EIN

People
Will
Laugh

Online Magazine for Conceptual and Experimental Photography, Issue#3, Autumn 2013



Editorial

People will laugh

at me
at it
at her
at him
at this
at them
with it
with me
with her
with him
with this
with them

humor in tragedy
humor in pain
humor in humiliation
humor in self deprecation
humor in politics
humor in offense
humor in defense
humor is wrong
humor is right
humor is a weapon
humor is the acknowledgement of truth
humor is the acknowledgement of the absurd
humor is survival
humor is your demons
humor is your pain
humor is others pain
humor is in sharing others pain
humor is in sharing others joy
humor is others joy
humor is your joy

funny is that which makes you uncomfortable
funny is that which makes you squirm
funny is that which is true

humiliation is funny

funny is that which you laugh at
laughter is good

humor is the truest form of human expression
humor is honest
humor is truth

“Life does not cease to be funny when people die any more than it ceases to be serious when people laugh.” George Bernard Shaw

“This above all has been funny.”
Aleks Slota



Artist's Block By Clemens Wilhelm

A solo performance from sunset to sunrise in an Icelandic summer's night. The flag stones of a construction site are rearranged to shape the words „ARTIST'S BLOCK“, each weighing 25 kg. Afterwards the flagstones are returned to their original positions. After moving close to 4 tons of concrete the performance ends in the artist's total exhaustion.

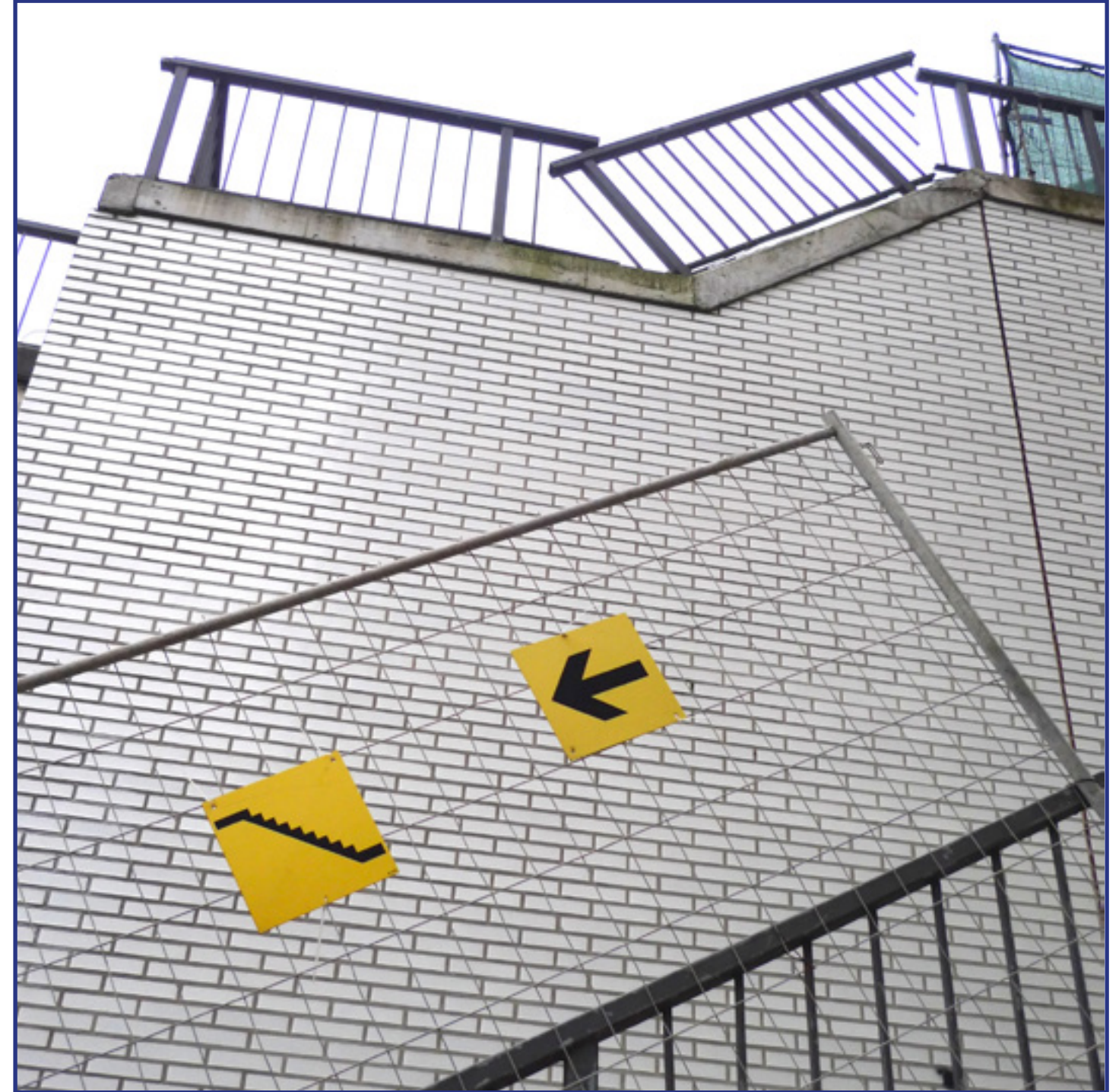
The performance was only witnessed by an old lady in a window and a cat. (Iceland, 2011)



Urban Observations By Riitta Oittinen

I like the richness of the street scenery in Brussels. I found the local approach to the built environment both carefree and creative.

The ways of taking control of space that startled me included reckless driving, the most inventive DIY constructions and decorations, the filling up of space with posters and paintings, and the like. Brussels is a combination of the distractively creative and the destructively creative. (Belgium, 2005-2012)







Live Stock Visit The Museum By Stephen Lorber

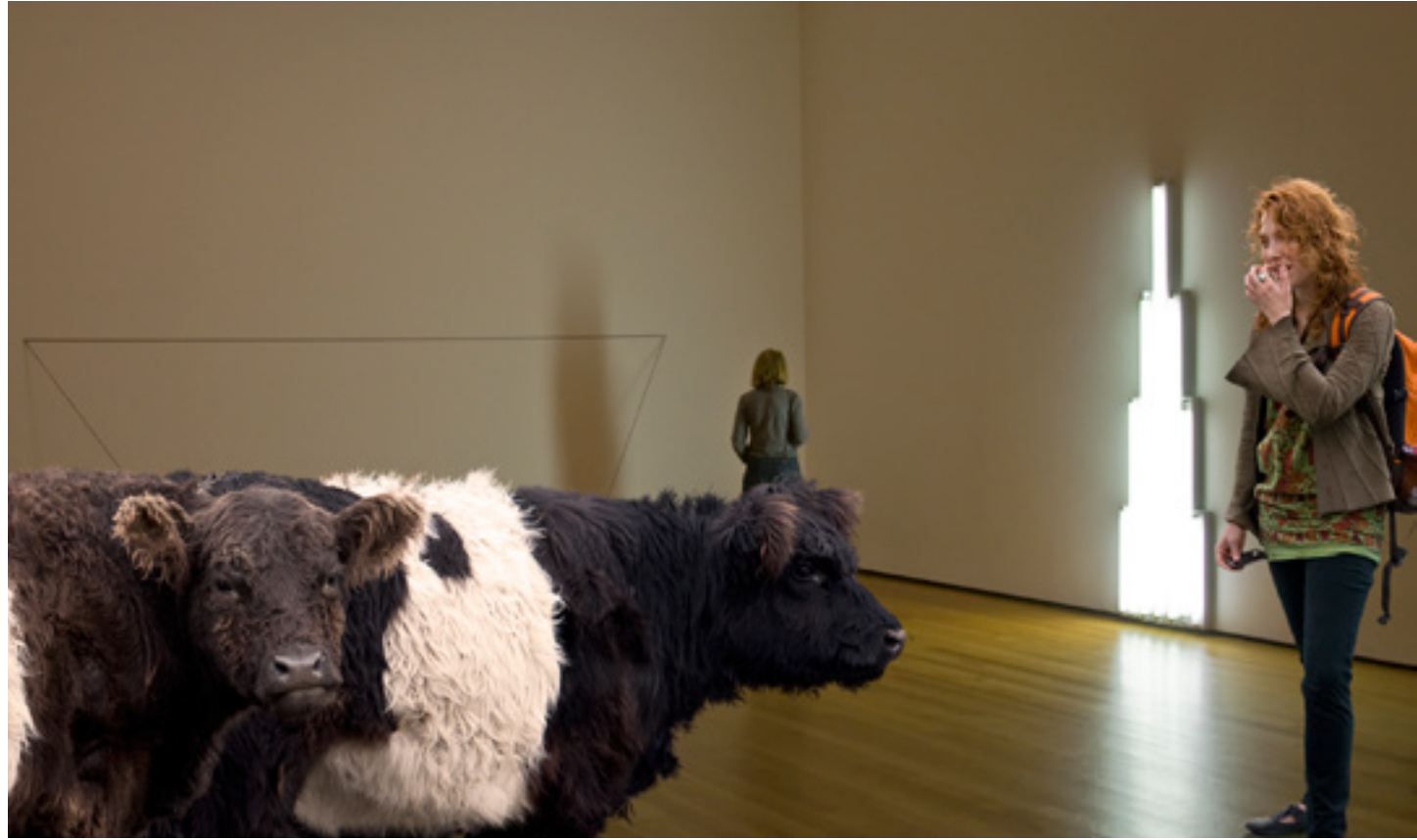
This series represent a juxtaposition of animals with serious art and art lovers. Much like human museum visitors, different animals have reactions to the art in unique ways.

Geese always have a lot to say about everything. Cows generally appear bored and just stand around talking with each other. Alpaca's are considered nasty and probably too standoffish to visit any museum.

Horses follow the dominant mare around and think the way she does. Sheep are "sheepish" and struggle to form an opinion of their own. Bears can get bored and easily fall asleep at the drop of a hat. Flamingos will always be more interesting to look at than most art on museum walls (USA, 2008-2012)

Cow at the >
Metropolitan
Museum, NYC,
2008





Hairy Cows at
MoMA, NYC, 2008



Geese at MASS
MoCA, North Ad-
ams, Massachu-
setts, 2009



Alpaca at the Norton Simon Museum, Pasadena California, 2011



Goat at the J. Paul Getty Museum, Los Angeles, California, 2012

Rooster at the Metropolitan Museum, NYC, 2012





Arrangement in Grey and Black No.1, famous under its colloquial name Whistler's Mother, is a painting in oils on canvas created by the American-born painter James McNeill Whistler in 1871. It has been variously described as an American icon and a Victorian Mona Lisa.

Arrangement In Green And Black: Portrait Of The Photographer's Mother By Aline Smithson

The series had serendipitous beginnings. I found a small print of Whistler's painting, Arrangement in Grey and Black: Portrait of the Painter's Mother, at a neighborhood garage sale. As I stood among the piles of discarded belongings, I started thinking about the idea of portraiture, the strong compositional relationships going on within Whistler's painting, and the evocative nature

of unassuming details. I wanted to create something influenced by the painting, but I wasn't sure what. I decided to explore Whistler's painting through humor and the connections of the wardrobe and the props. But I also took advantage of the universal pastime of making fun of one's mother. To her credit, she was a willing participant and for that I am grateful. (USA, 2005)



Arrangement#16



Arrangement#18



Arrangement#7



Arrangement#14



Arrangement#17



Arrangement#13



Arrangement#21



Detail

Tooth&Nail By James Robert Southard

Not Another War Reenactment By J.R. Southard

As a young Cub Scout, I recall an annual visit to Kentucky's Perryville Civil War Battle reenactment, where we spent hours watching grown men dressed as if they were soldiers preparing for military engagement. This artificial battle should have been entertaining for a war-hungry child like myself, but compared to the violence that I was exposed to by 1990's video games and television, it pathetically failed to convince or engage me.

What drew the most interest from my fellow scouts and me was the smaller replicas of the rifles that we bought at the gift shops. With these miniature weapons, we staged battles between peer groups and took turns playing the victorious army or the fallen soldiers.

This is likely because a more immersive, self-driven spectacle was required for the generation who grew up with video games. So we sought our own authentic experience by playing war amongst ourselves. Well-known performance writer, Rebecca Schneider, sees reenactments as:

Historical events, like wars, are never discretely completed, but carry forth in embodied cycles of memory that do not delimit the remembered to the past. For many history reenactors, reenactments are more than "mere" remembering but are in fact the ongoing event itself. (1)

Even as a kid, I felt that the people marching around those fields were more interested in reliving that time period and inhabiting that portion of history than they were in putting on a show for tourists. In the American South, Civil War reenactments are not necessarily done to retell the story of the battle, but to gain a more physical understanding of what is described in school history books.

In contrast to true-to-history reenactments, the photographer An-My Lê presents photographic scenarios that are playful and inventive. After escaping Vietnam at the end of the Vietnam War as a teenager, An-My Lê attended Yale University in the early 1990's. Her later work addresses the perceptions of war and its effect on landscape and people. Her Small Wars series (1999) was created

in response to her memory of the war in her home country, and exhibits a phenomenon that she calls a “Vietnam of the mind”. She worked with American re-enactors of the Vietnam War in South Carolina where she was “allowed to delve into personal experiences of war and attendant adolescent fantasies about soldiers in uniform,” and the series documented the reenactors’ candid activities.

Lê’s interest in playing with our conceptions of war, and the landscape of war, has been something I have been looking at with great interest, especially in relation to the differences between the re-enactors and the soldiers. When looking at Lê’s work, it occurs to me that the two groups of people that she focuses on in the aforementioned series are both doing essentially the same thing: they are preparing themselves for battle. Yet one group is looking back to the past as a model for contemporary war narrative, while the other is looking forward toward real future combat.

These two demographics of people have been illustrated clearly by Lê, and the aesthetic similarity between the two groups is a perfect metaphor for the sometimes-blurry line that separates war from play in contemporary life. My recent work is an exploration of the place where those two realms overlap. Using that



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duality (war and play) as inspiration, and using art historical battle scenes as a formal guide, my Tooth and Nail series seeks to create—or at least to understand—wargasms- that moment “[when] reenactors claim to experience a physical collapse of time, or at least a profound confusion of time.”(2) (USA, 2010 – Now)

Footnotes:

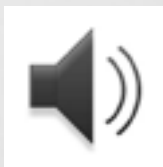
1. Schneider, Rebecca, *Performing Remains*. New York: Routledge, 2011. 32. Print

2. Schneider, Rebecca, *Performing Remains*. New York: Routledge, 2011. 50. Print





Canned Laughter And Diamonds In The Rough By John LaMacchia

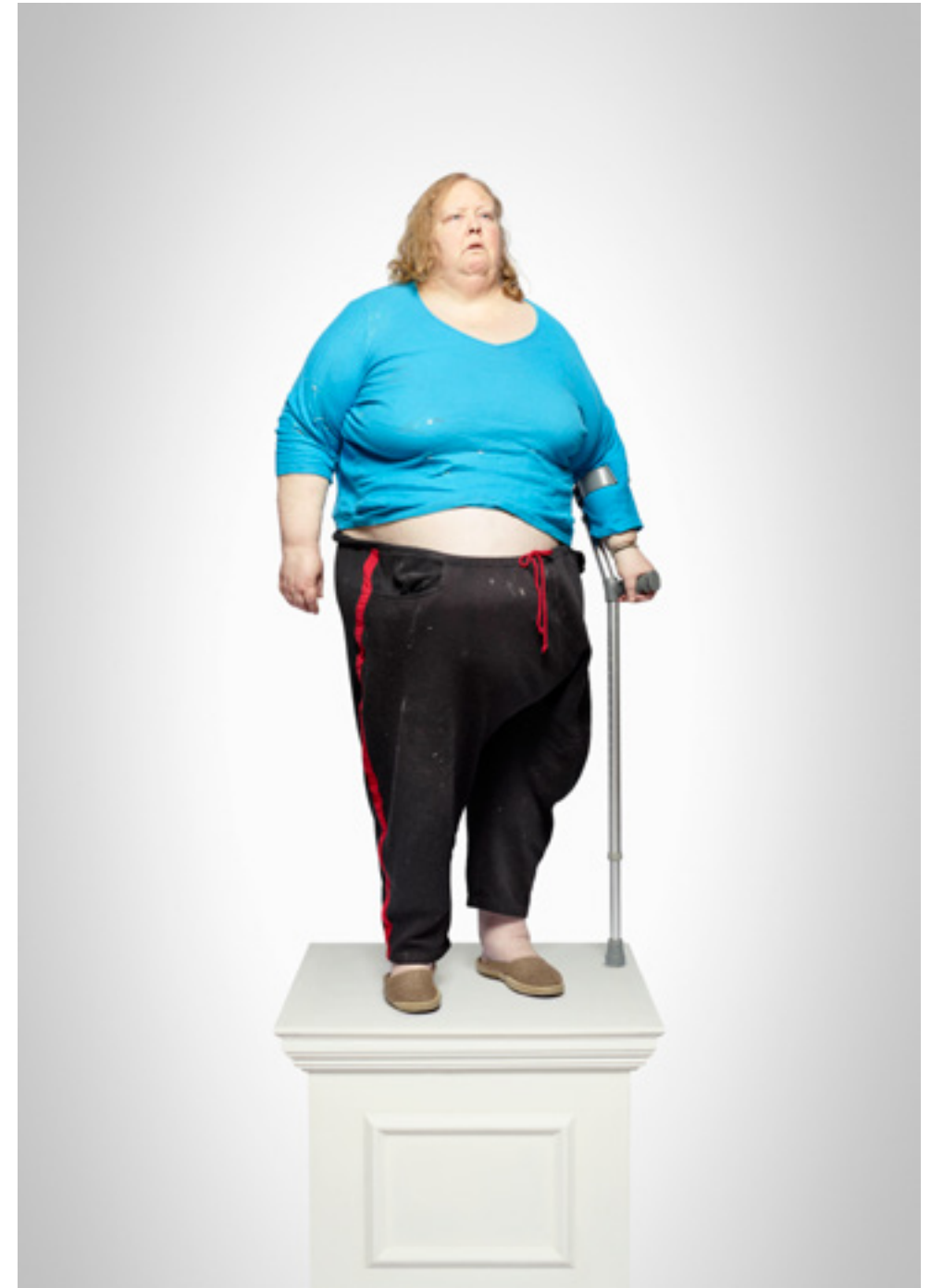


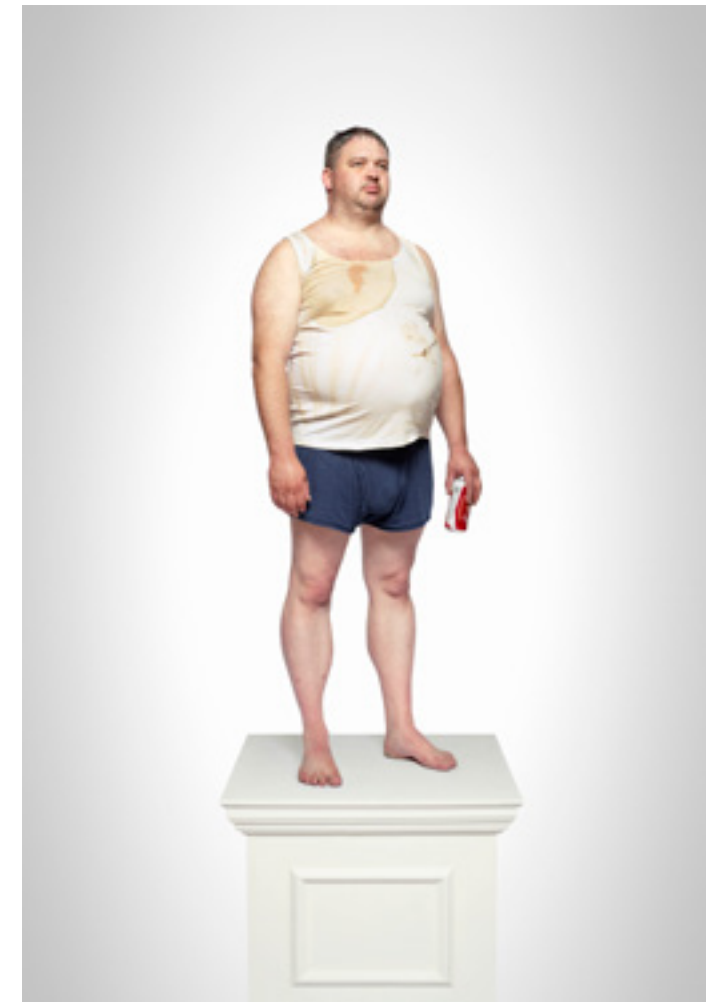
The artists presents here the artificialness of a laugh track. It doesn't matter what comes before it — on cue it always responds with joy.

Medium: Two speakers, Two plinths, MP3 loop
Click on the icon on the left to hear it.*



*If you do not see the icon it is due to the pdf reader. Please try a different one.





In the Diamond In The Rough series, the artist re-examines the notion of formal beauty and majestic dignity. Each photograph reconfigures the familiar with wit and subversive humour. (UK, 2013)



Born Nowhere by Lais Pontes

"Who is she? What's her name? Job? Personality? Age? Hobby? Join the conversation and post your comments under each characters' photograph to help create their Born Nowhere persona!"

Born Nowhere is a social media art project that uses Facebook as a platform for crowd-sourcing identities. By modifying self-portraits via digital techniques, I transform facial characteristics, giving myself a new personality.

I chose the character inspired by someone that I know, someone that I do not really know and something that I fantasize about in this person's life, a friend's experience, or simply a feeling of anxiety or displacement. I spent some days living the what would be life of a character. I watch movies, listen to music, and have activities related to it. Carefully, I would choose the outfit and make-up. The post-production consisted of 3 days of work in Photoshop for each image.

Then I invite Facebook users to share their comments on the created characters. The comments inform and help to create a unique persona with its own name, life and characteristics, and finally a short bio.

My first motivation was to understand the different cultural perceptions on identity. This led me to the issue of identity construction in the age of social media, influenced especially by what psychoanalysts term as "projection", that is: the viewer ascribes background, reality and fantasies onto other people.

Another fundamental factor was my

choice of media. Facebook is a reality nowadays and my decision to use it as a tool of interaction was a natural consequence of my reality. Today Born Nowhere has more than 14,000 users on its Facebook Fan Page. The most popular country is India, followed by Brazil and Argentina. The viewers comment in English, Spanish, French, Portuguese, Chinese and other languages while the interaction is supported by online translator. To reach even a bigger audience, I have also exhibited printed photographs with selected comments and QR code, which direct viewer to each character's link on Facebook helping the viewers to interact online at the gallery.

This project could be interpreted as political, anthropological, sociological, or/and psychological. But what matters in my artwork is that it is shaped simultaneously according to the present situation proposed by viewers who project their thought in real time. I work with the idea that I have only partial control over the meaning of my art projects. As the viewer encounters, engages, projects and interprets my work, it takes on a new form and varies widely in terms of complexity and formal means. See how the project evolved into [The Girls on Instagram](#) and [Born Now Here](#). (2011- Now)



A tablou presenting how the prints are to be shown on an exhibition.



An exhibition view and a screenshot of the portrait's view on facebook



< Ana Cristina, 33 years old, used to be a very shy girl since she always felt like the ugliest one of all. Due to her lack of social skills, she was a great student. Accepted at all the best universities. She went to Stanford and later became a secret agent. She shed her inhibitions and displayed openly lewd behavior which she had kept hidden for years, especially when she got drunk, which happened quite often. Dyed her hair and got a tattoo to assert her freedom. Loves to go out with dark and brooding men. Her next mission is as an undercover waitress in a small town in the States



< Camila Angel, sells clothes to live, parties to survive, sometimes replace the guy from the gallery next door, divorced parents, her boyfriend is a Dj, lives in Brazil - Vila Mariana, born nowhere, In and out of rehab, not sure about her sexuality yet.

[See on Facebook](#)



Meet The Portraits By Natasha Papadopoulou

DEALING WITH TWO
OF THE MOST CLASSIC
THEMES IN THE HISTO-
RY OF THE ART OF PHO-
TOGRAPHY, PORTRAI-
TURE AND EROTIC.

The artist is questioning in a humorous way, how those genres both validate their powers to express emotion and how one reads those emotions. Here with the help of technology the artist gives back the ability of expressing the mood and talking clear and loud to its rightful owner, translating like that a body language that could very well be misleading without it. So like that the mouth leaves the position of the low key lector to its cousin that had run out of thing to say, tired of the fame and flashes and many say needs vacation closer to the brain. (Greece, 2010-2011)

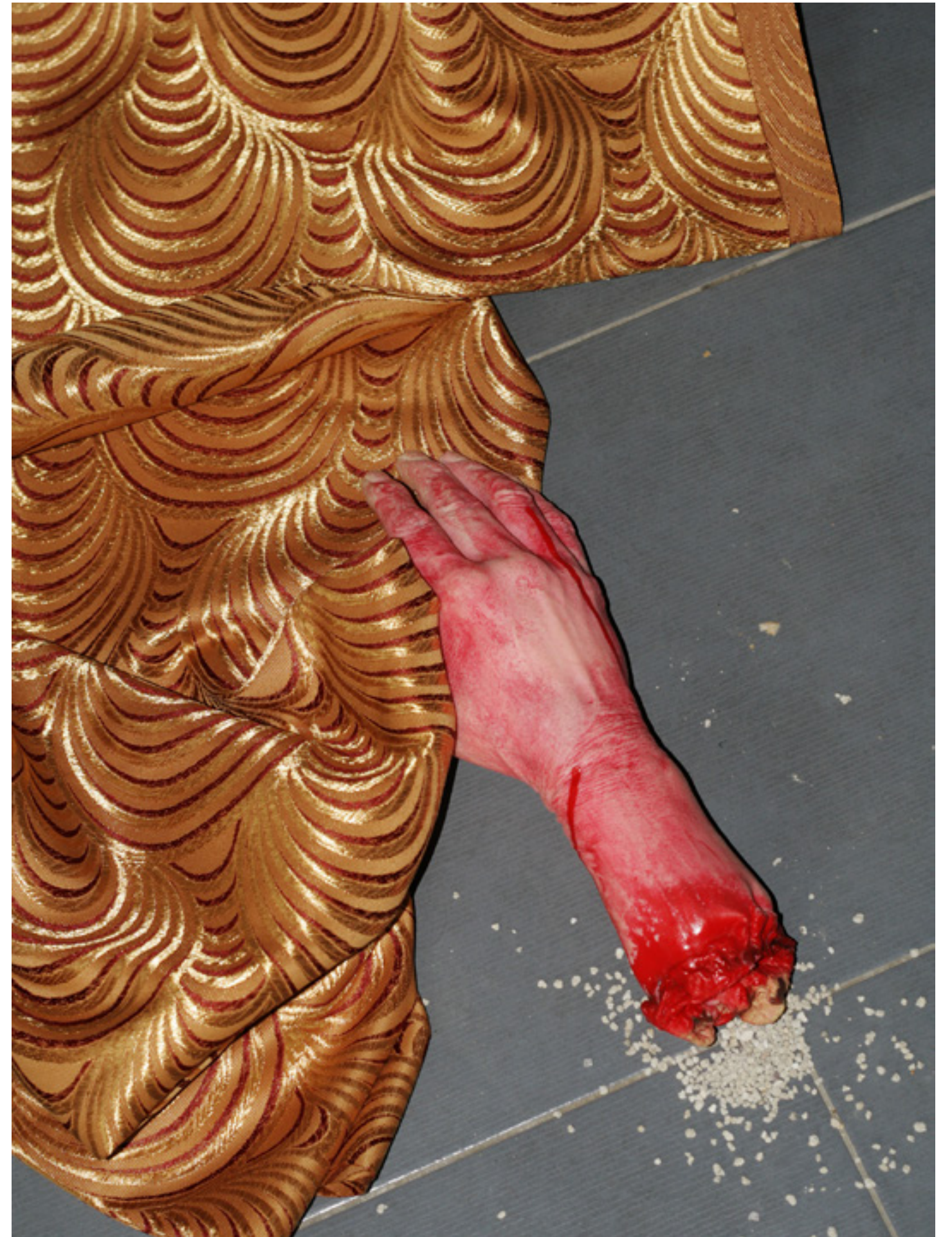




Boomerang From Bones By Dawid Furkot

It's all about our body which is a mixture of sex drives, needs, strains, instincts, and desires of ours. They claim we should take them seriously. But should we? I seriously doubt it. As it is in progress, the series is going through constant metamorphoses. What's more, we cannot guarantee a happy ending.
(Poland, 2013)









Hysterogeny By Valerie Schmidt

This sequential work is titled after the process of summoning hysteria depicts a naked girl lying on the tiles of a large shower.

The hint of a shower room in a mental institution is intended.

As hysteria refers to no affliction itself, the isolation of the protagonist works as a visible paradox. There is no visible counterpart in the pictures; the girl refers to no one else but herself.

Her manic laughter erupts in between her breakdown, her weakness and seclusion and it appears as a closed circle of never-ending laughter-episodes.

After every act, she might start laughing again and again, but the observer will never understand why. (Germany, 2011)







Grotto By Helen Flanagan

These photographs remind the viewer of the forced urgency in contemporary culture to make memorable and happy images to add to ones visual collective of the past. The expectations of the image to be a testament of a good time are abolished, where children get frightened, scream and bellow. These images taken in a grotto in Birmingham offer a British playfulness, suggest that the reality of a given situation can be painful and awkward, with children willing to express it in all its unflinching honesty. (UK, 2011)

P.S. A photographic series taken when I juggled two part-time jobs working in an art shop and being an elf at a grotto. It was my responsibility to take photographs of the children enjoying their time with Santa, despite much failed negotiating and high-pitched cooing the children were adamant that they didn't want to smile.



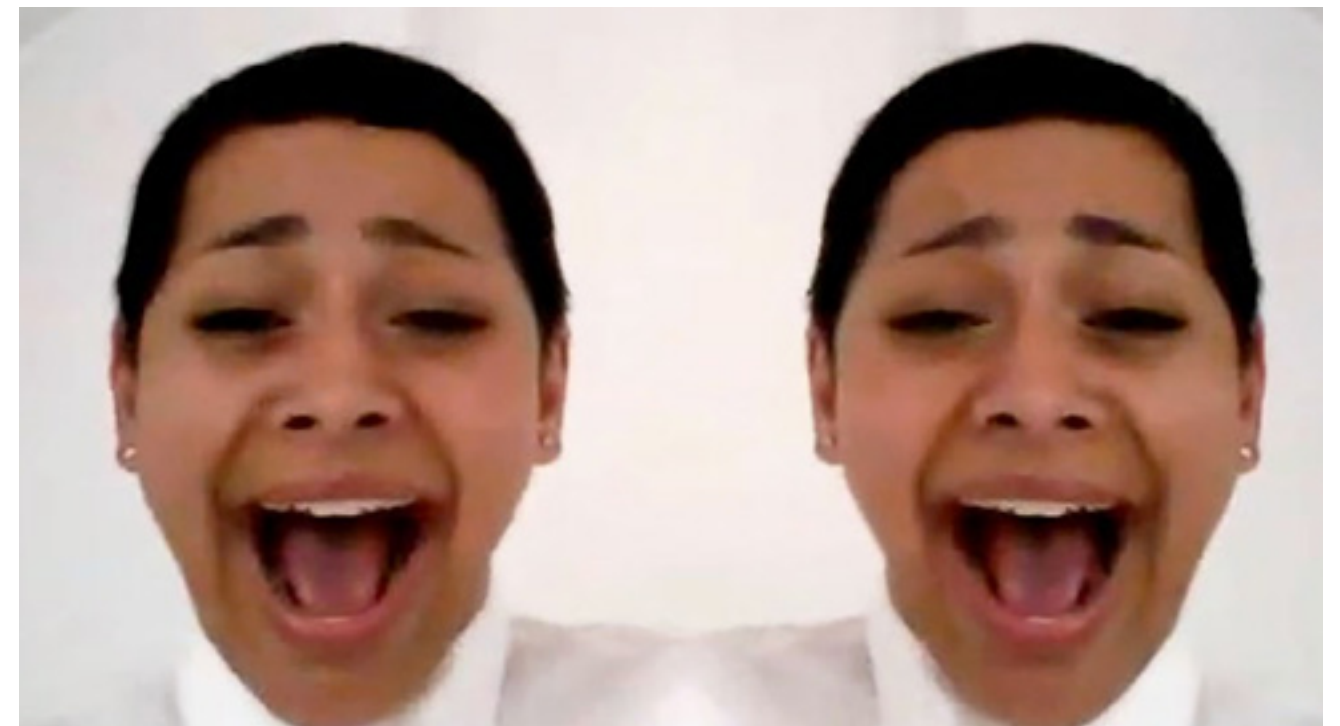






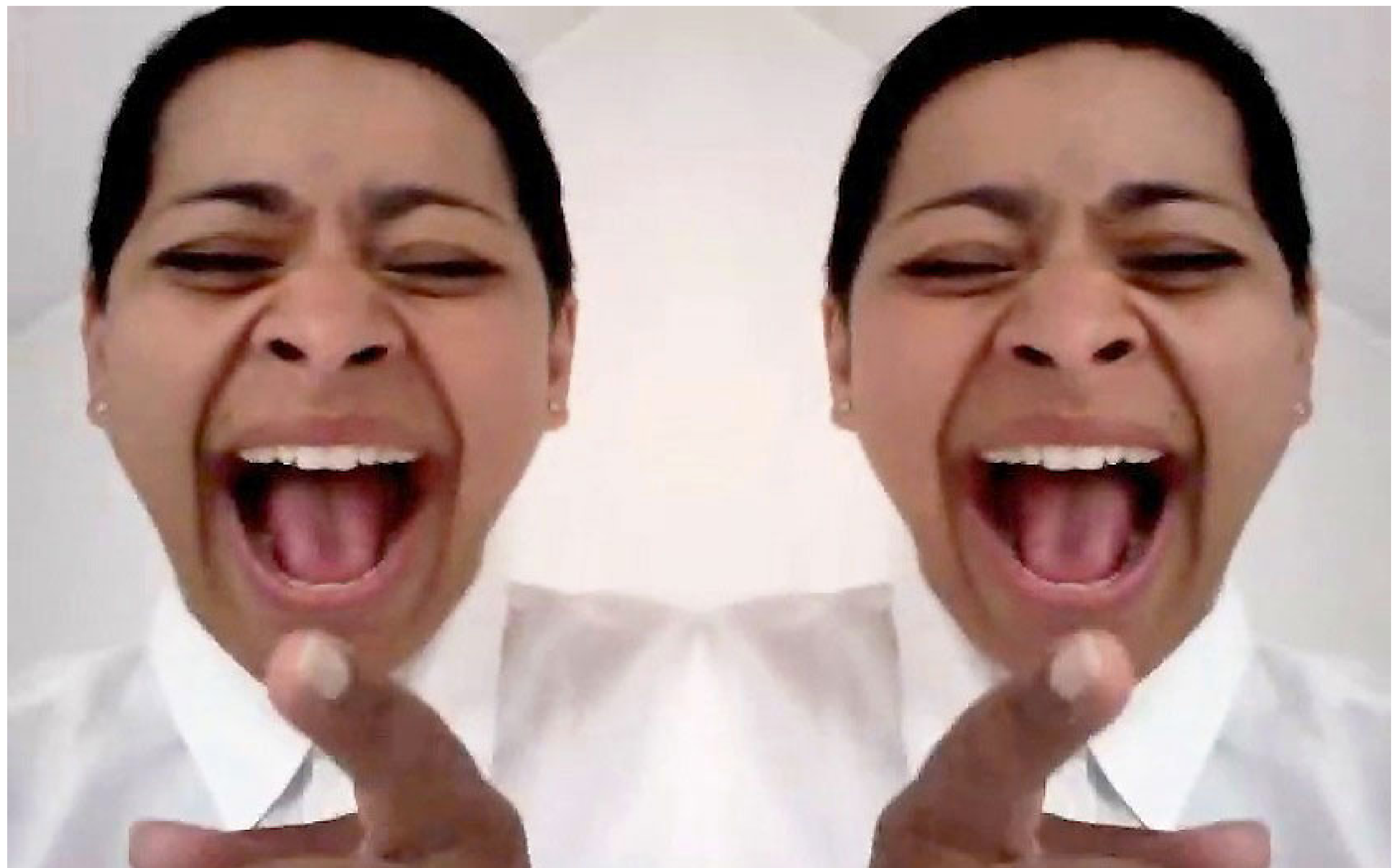
Laugh by Evalajka Pervin

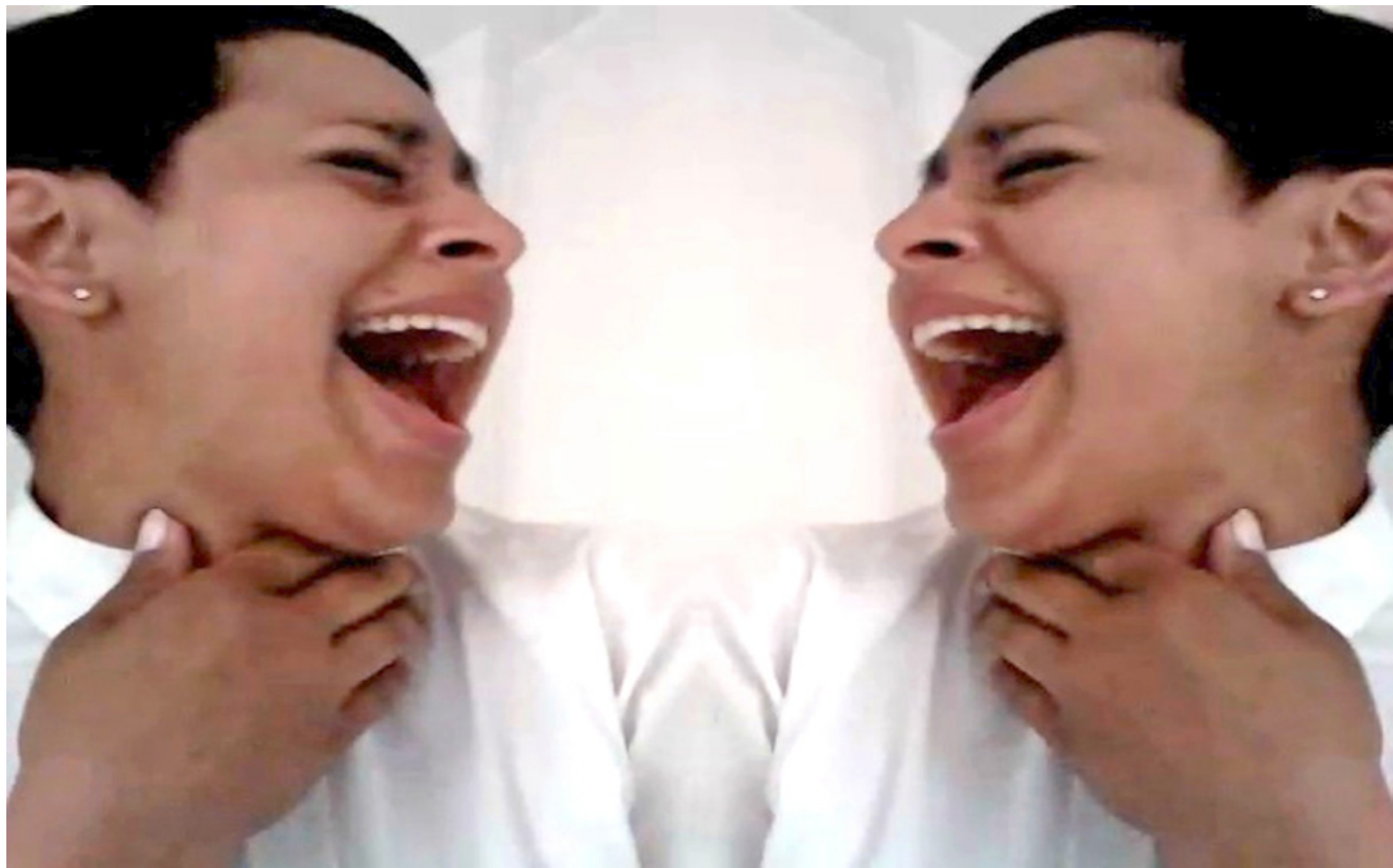
These are footstills of a video, in which the artist has used a mirror filter. The protagonist laughs so hard on what she is seeing continuously for more than one minute, enough to cross the personal sphere of intimacy. Either you laugh with her or you get laughed at, mirroring the self-absorbed ego, which lives in all of us. (DK, 2011)



Click on the image above to see the video*.

*If you do not see the image it is due to the pdf reader. Please try a different one.





Credits & Links

EIN magazine # 3 'People will laugh' is based on works by the following artist. Please visit their professional websites:



Clemens Wilhelm



Riitta Ottinen



Stephen Lorber



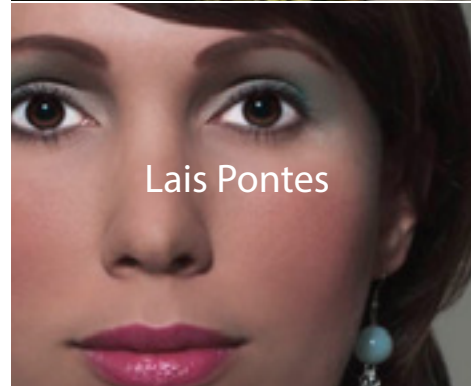
Aline Smithson



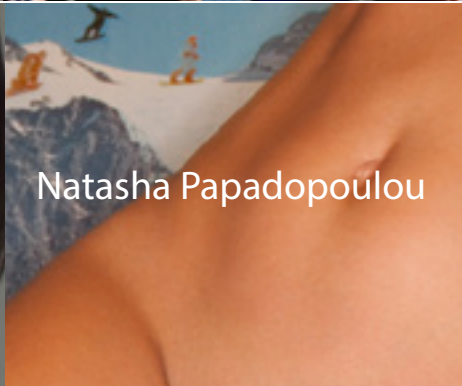
James R Southard



John LaMacchia



Lais Pontes



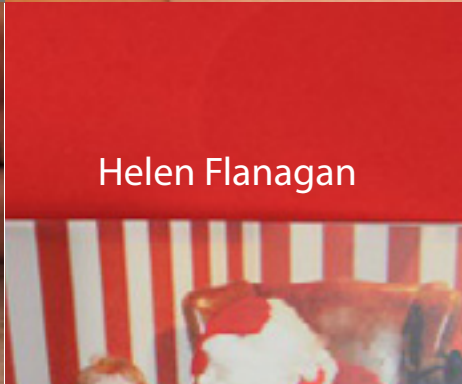
Natasha Papadopoulou



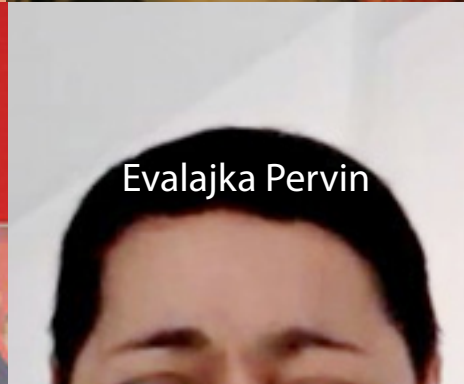
Dawid Furkot



Valerie Schmidt



Helen Flanagan



Evalajka Pervin

Art Director: Anna Pabis & Aleks Slota
Editorial: Aleks Slota
Layout: Anna Pabis

The concept of EIN is based on the beta version of the magazine titled [dyspnea](#).

We would like to thank all the artists for their collaboration.

Berlin, November 2013

About Us:

[TA collective](#) was set up by two like minded artists Ania Pabis and [Aleks Slota](#) in order to share our knowledge of art in and outside of the formal education. Our aim is to encourage exploration of the personal creative voice in exciting and nurturing settings such as: workshops ([EINlabs](#)), residencies ([EINlab: Interact!](#)), exhibitions (Transmotion) and the EINmagazine. Our skills can be characterised by a passionate approach, creative solutions stimulating themes, professional preparation and of course a sense of humour. Currently, we reside in Berlin, but we are open to projects all over Europe.

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