

Position Paper  
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**What is your craft? (define your discipline, method or approach)**

My biggest inspiration is my surroundings, I often start a project by walking around the city, looking around me, and taking as much in as I can. I find myself particularly interested and attracted by what I perceive in detail, unnoticed by most people. Details such as shadows, reflexions, ripped posters, cracks in walls, etc. I usually capture these elements, which eventually become abstract images. In my opinion, our context and environment are defined by the evolution and growth of cities.

I am particularly fascinated by the different architectures elevating from the ground and their various structures. Especially, looking at their graphical shapes, relations to other surrounding architectures, and their place and position within the city. From Victorian style to Brutalism, London, for instance, is not characterised by one particular architectural style. Instead, the city is divided in areas representing very strong, influential urban qualities, which have deeply influenced urban planning globally.

I am an abstract visual, autonomous designer, with a down to earth reasoning. In my work, I don't talk too much, I show. I do not communicate through words, but through graphical and colourful visuals. I find it very hard to put my work into words, so instead I aim to create and invite the viewers in a set atmosphere.

**What are the tools and media of your craft?**

My main tool is the camera. As I mentioned before, I like to capture graphical details in my surroundings and manipulate them to communicate my ideas. I have developed a real interest in analogue photography and the unexpected and surprising outcome you always get from the shots. I like to go around with a point and shoot camera, and capture whatever catches my attention. You have no particular control over the outcome of the photo, as you usually cannot change the settings of the camera. It is a direct representation of your sight, through the lens.

When I do not use an analogue camera, I use the camera of my phone, which turns out to be very satisfying. Also, because the quality of my photos is not the most important aspect, but more the composition of the photo and the detail that attracted my gaze.

I have started archiving photos taken from different places I have been. This collection serves as inspiration but also material for certain projects.

Using different softwares such as Indesign and Photoshop, I usually manipulate them by cropping, reframing, and reworking them to concentrate on the interesting details of the photos. In such a way, my visuals can become very abstract, showing only certain shapes and colours.

On a more offline analogue platform, I really enjoy crafting with my hands, explore different types of materials and their numerous possibilities. I have found a real interest in working with wood and creating three-dimensional structures.

In my digital craft, final project, I combined both of these interests by translating real life, 3D movements, into still, 2D abstract visuals. For me, it is very hard to represent such a complex practice as dance, and this is why we chose to communicate the different performances through colours, rather than trying to show a literal representation of it.

### What are the borders of this practice? (what new media technologies have arisen / what is its future of the field)

All these mentioned fascinations come back to one common point: the way of seeing and communicating. With the rise of technologies, it has become more and more easy to communicate our way of seeing. Through videos, photos and other sensory tools, people have been able to replicate, communicate and represent things in a much more precise way. However, there is a certain limit to these tools because they always capture and convey one way of seeing: the vision of the person taking the shot. In his publication *Ways of Seeing*, John Berger addresses the subject very accurately stating: “The way we see things is affected by what we know or what we believe”. Therefore, I truly believe that our knowledge and beliefs create borders to this communication practice. And since the arrival of all these technologies, we tend to lose awareness of what is reality and truth. Taking fake news for example, it has become an ongoing and growing problem, that no-one today is able to control as there are too many tools today given to us to broadcast any kind of news or ideas. I consider this as a miss usage of these new media technologies.

### Connect to a historical discourse and give concrete examples of contemporary practitioners

For a while now, practitioners have researched and experimented with new ways of translating reality into graphics.

Yves Klein would think of people as “human brushes”. In his project, “Blue Woman Art”, he covered bodies of women in blue paint, who would then drag their paint dripped bodies across surfaces – allowing form and movement to be transferred to the canvas.

Similarly, Wassily Kandinsky, had a real talent in translating music and dance into graphical elements. A concept he accurately describes in his essay: “point and line to plane”, which is a big source of inspiration for my work.

Today, relating movement and abstraction to communicate has become more common and accessible, especially with the evolution of technologies, particularly in the practice of visual music. With notable contemporary practitioners as part of this practice being Brian Hernandez in his video “Triptych” (2015), Jean Piché in his video “Skin Lines” (2016), and also Lev Manovich who explores and addresses the subjects in publications, exhibitions and projects.

### Define your position of your practice in relation to newer technologies.

During my final project for digital craft, I realised that nothing is impossible. My partner and I came up with this idea that interested both of us, however not being very acquainted to the digital world and coding, it seemed pretty difficult to go through with it. Talking about it with different people and looking for ways to make it happen, we managed to create a very close representation to what we had in mind initially. This showed me that the possibilities and tools we have in the digital realm are numerous. However, getting to know and master them requires a lot of time and patience, as well as a real interest in these tools. In my practice, I have come to realize that I am more drawn to the craft side yet, very eager to incorporate digital elements by collaborating with someone who is more advanced and interested in the field.