

Tique

publication on
contemporary art

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#3

Six Questions

Katja Mater

LIVES AND WORKS IN
between Amsterdam
and Brussels

WEBSITE
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Katja Mater - Ell to Inch, 2018
1'26'' 16 mm film, in three chapters,
(re)activated by physical presence



How do you describe your own artistic practice?

My practice has focused on an in-depth investigation of the medium-specific parameters of photography and film, using my own idiosyncratic approach to seeing and documenting. I look at photography as a non-transparent medium; I see it not as being dedicated to the documentation of reality per-se, but as a parallel reality in itself that I try to enter by bending its framework. Opening a doorway onto a floating platform inside the medium that lifts the work, myself and my spectator out of linear time and space while pushing the boundaries of our perception.

Which question or theme is central in your work?

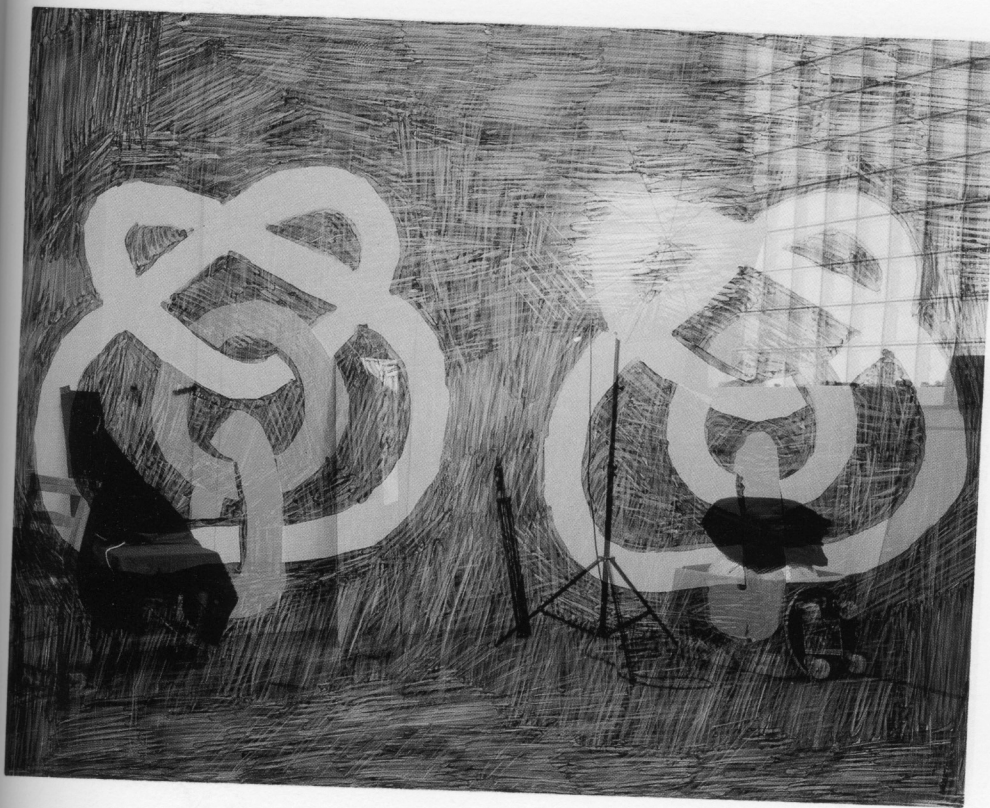
I am essentially interested in revealing a different or alternative (experience of) reality by capturing areas where optical media hardly behave like the human eye, to record events that simultaneously can and also cannot be, occupying the middle ground between information and interpretation. And referring to parallel realities that are or were, but never really exist because they are beyond our human ability to see.

What was your first experience with art?

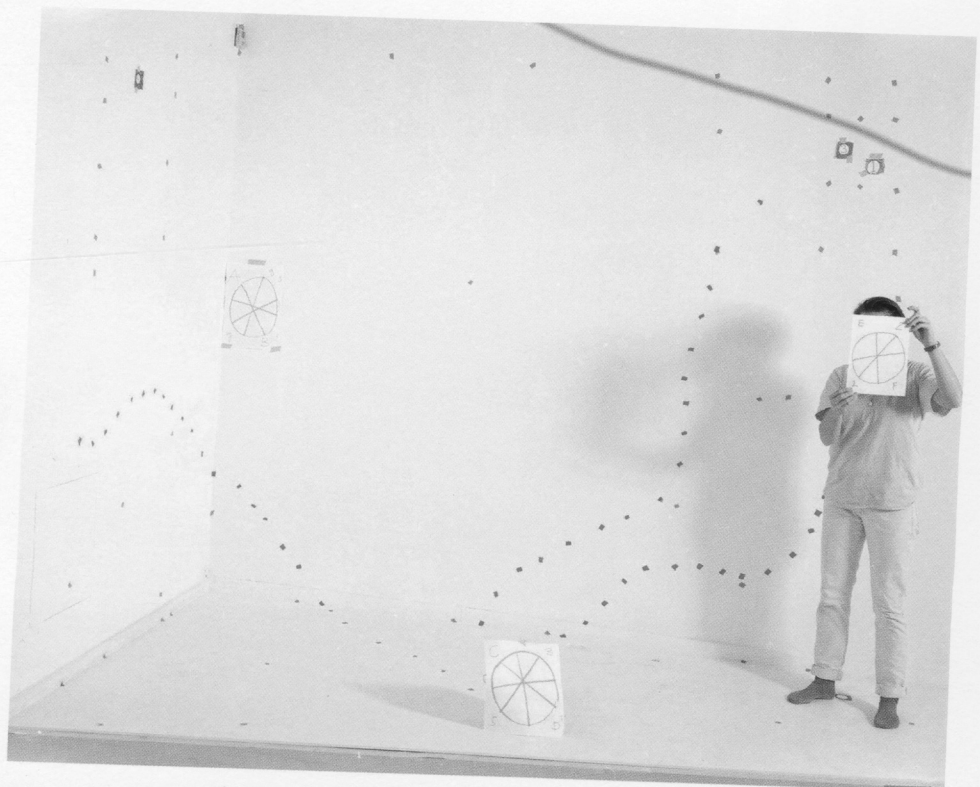
I would say record covers. My parents had an excessive record collection. From an early age I was exposed to a wide spectrum of music from pop to the super obscure and experimental. But I was specifically attracted to the cover art, and intrigued by the diverse approach to this super stable format. It is one of the first things that I remember, carefully studying these on the weekends, going through piles and piles of them, sitting on our living room floor in pyjamas.

What is your greatest source of inspiration?

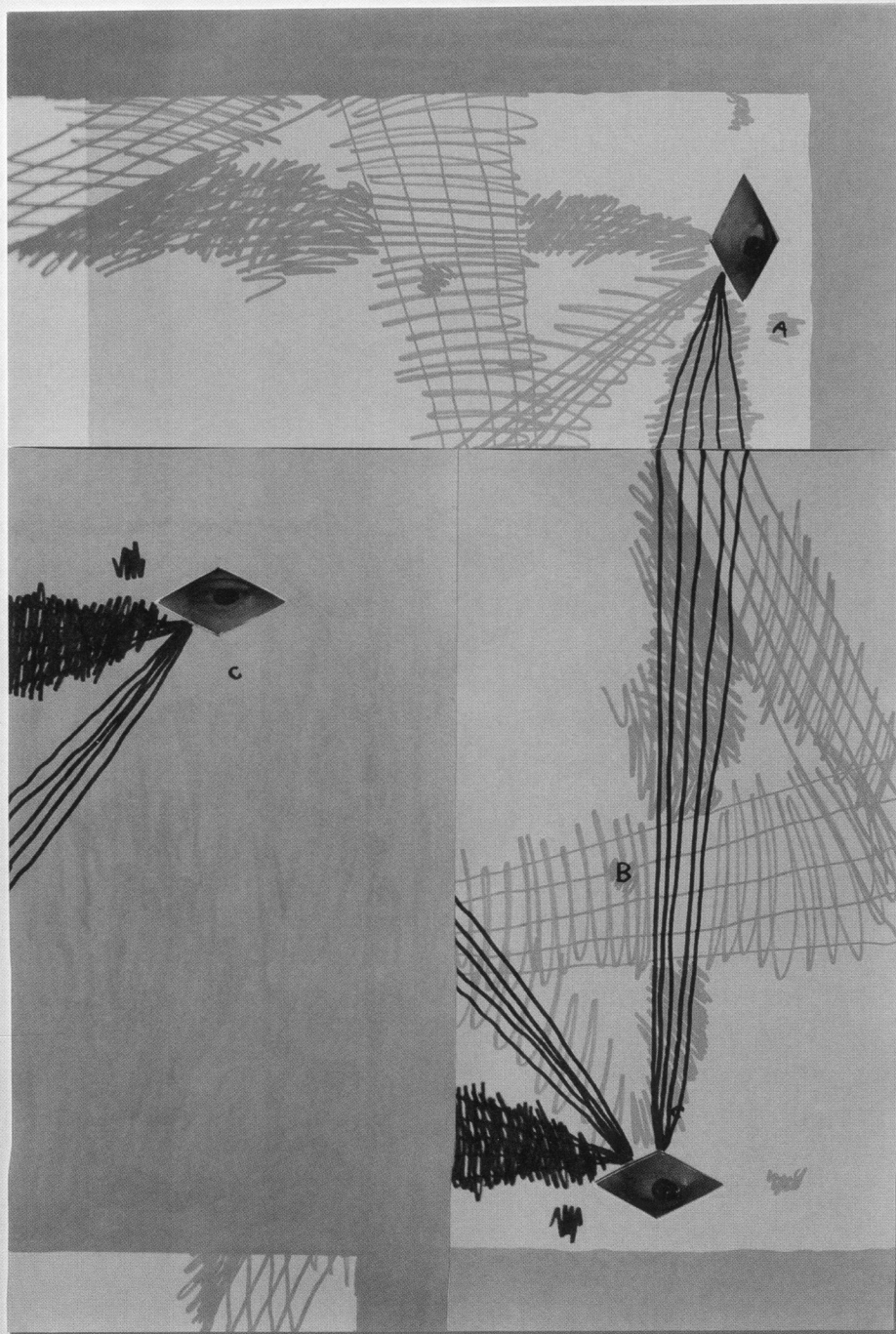
Generally slowing down and taking time for seeing, by going to museums of all kinds, contemporary but preferably the more obscure ones dedicated to science, math, optical tools, human perception and personal collections. And books that I often only read half of – because of my severe dyslexia I am not able to really read full books like most of you. I make do with parts and snippets, I take information and inspiration in a different way. I touch and hold books, read parts of them, keep them close and carry them around. As if their contents would just rub off on me. Sometimes I finish one, but it is almost as if I don't have books to really read; to me they are also mysteriously loaded objects in themselves.



Katja Mater - Daylight,
flashlight, no light,
knotted, 2018
c-print 25 x 20 cm



Katja Mater - Random
Interval #5, 2017
c-print 25 x 20 cm

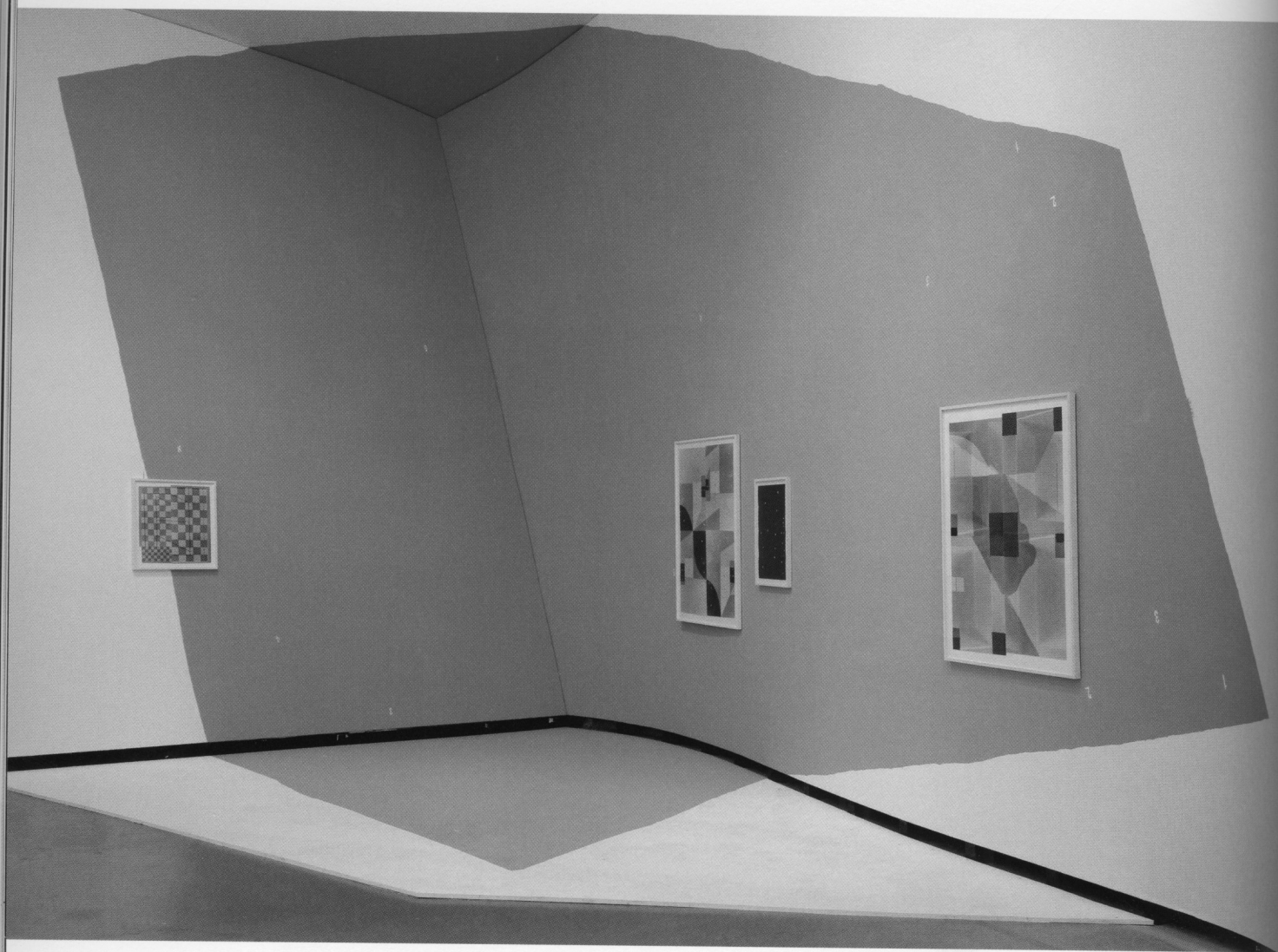


What do you need
in order to create
your work?

Time, headspace and actual space:
a studio with good daylight, good
energy, warm water ... a studio that is
there even if I don't use it everyday.
This is a hard call to make sometimes
as I have this space that sometimes
feels like it is too big or too expensive
while I am spending days on
the computer, or spend my time
elsewhere travelling, researching.
But when I am there making work and
using every corner, it is a real dream.

What work or artist
has most recently
surprised you?

I recently saw the work 'A man called
love' by Tamar Guimaraes. A narrated
35 mm slide projection that I came
across in the exhibition 'Blackout'
in de Kunsthal in Rotterdam during
the IFFR. I was really pulled into this
work that uses archival images of
spirit materialisations and speaks
about Francisco Candido Xavier
(1910-2002), a Brazilian psychic
medium who dedicated his life to
writing down the words spoken to
him by the dead. The most prolific
psychographer of all time, who
wrote over 400 books. Guimaraes
addresses Brazil's race and class
relations, and its military dictatorship
from 1964 to 1985, during which
Xavier enjoyed his greatest
popularity. This period also saw the
development of spiritism in Brazil, the
movement's early association with
utopian socialisms, and a subsequent
distancing between the two during
the dictatorship.



Above: Katja Mater - Installation view of Site
Specific Tiled, 01/10/17 Herford, 2017 at Museum
Marta Herford DE

Right: Katja Mater - As Much Time as Space, 2017
Maison Nelly & Theo van Doesburg, Meudon
16 mm film installation (8'24'')
2 projectors 1 film 0'08'' interval

