

# Mírroríng Fields

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# Unstable Ground | 168H

20/02 - 26/02/2023

*What happens when you revisit and combine old and newly collected materials with each other? How can I intentionally look at what appears familiar? What layers do unfold, what dead-ends will I encounter and how?*

The title *Mirroring Fields* only seemed to fit this research after the 168 hours were over. Originally I had planned field-trips in the East of the Netherlands and the West of Germany, but due to changes in my personal life, I needed to stay close to home.

Adapting my plan was a blessing in the end. I would have travelled away from my daily environment, while during this week I wanted to build a foundation to explore, collect and play in my daily artistic practice, and combine old and new elements of the *Unstable Ground* iterations.

*Mirroring Fields* reflects on how our human cognition creates meaning by identifying markers, borders and categorisations. The environment we are situated in forms our mental landscapes, while landscapes are in turn also heavily shaped by humans. What is this mirroring, what traces does it leave and can I experience it by intentionally noticing what appears familiar?

I started the week with an early morning field-trip to the dunes of the Westduinpark in The Hague (NL) to collect new materials. I usually move through it without paying much attention, since I am there often.

The week itself was a gift to just commit to my plan. While asking myself if I want to pay attention to something specific or just explore the (human-engineered) landscape, I played with the materials I collected and combined them with ones from earlier *Unstable Ground* iterations.

At some points during the week I got a bit nervous about making a post once a day about my process, but I managed to find joy in taking my experiments and play serious. Combining the materials helped me to reflect on what I have done so far and get a better grip on what I am doing with this ongoing trajectory.

I ended the week with another field-trip, this time to the dunes of Meijendel. This area is less familiar to me and I could feel that I was more in awe than I am in the Westduinpark.

So to really encounter an area familiar to me, it needs repetition and conscious revisiting. Thanks to these 168 hours I have found a long-term research that I can conduct and experiment with in my daily artistic practice.

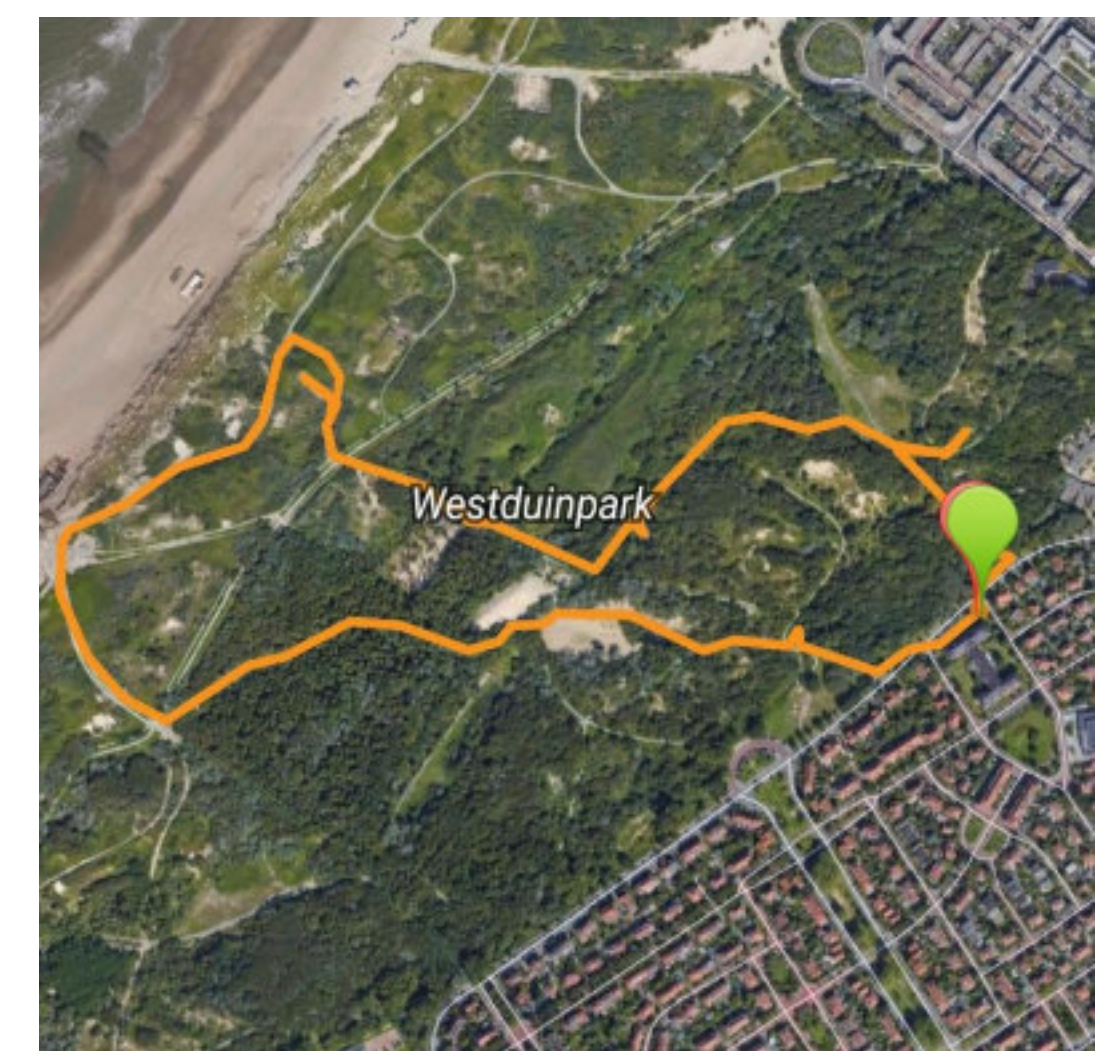




DAY 1 / 7

Early this morning I went to explore the Westduinpark dunes. As I was walking I was looking for gradients, differences, distances and continuities in colours, shapes and heights - things that have struck my curiosity before and seem to create meaning. I like to look closely or create a distance, but in this environment I feel lost in-between exploring and remembering.

Back home, I realised that I need to rethink my plan for this week and force myself to deeply engage with what appears familiar to me.









DAY 2 / 7

On the second day I started to bring things of the different *Unstable Ground* iterations together by playing with:

- 1) Photographs I made during a residency at KH Messen in Ålvik (NO) in January 2023
- 2) An analytical drawing I made at the end of 2021
- 3) A quote from Siri Hustvedt that I had revisited the week before

"continuity is made up no less of distances"

(Gilles Deleuze, *The Fold*, p.20)

*continuity is that which I perceive in the distance*

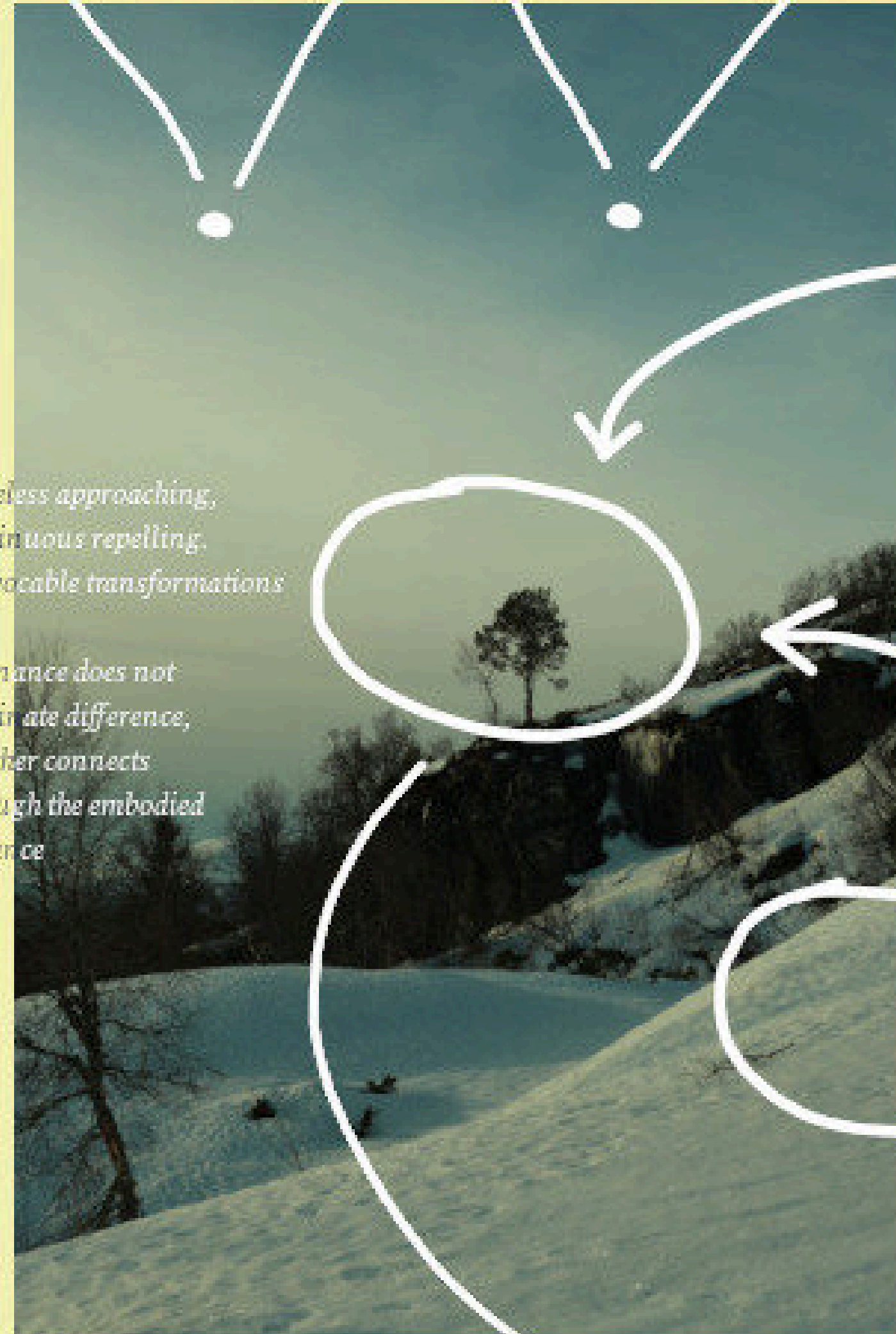
*the curve of the planet stops my vision, while my mind adds its 'knowledge' to let the world continue*

*ceaseless approaching, continuous repelling, irrevocable transformations*

*resonance does not eliminate difference, it rather connects through the embodied distance*

"for the mind, absence can be a catalyst for presence"

(Siri Hustvedt, *Living, Thinking, Looking*, p.36)



"continuity is made up no less of distances"

↳ Deleuze, The Fold, p. 20

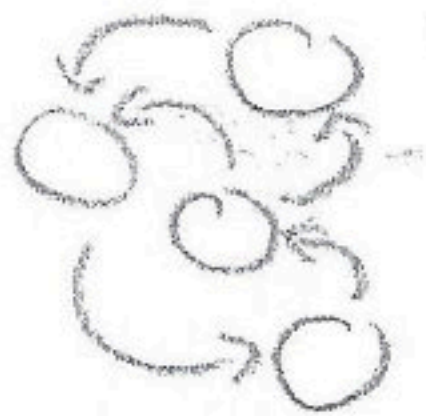


distance between points can be passed, but differences of any kind uphold distances however close one might get



continuity is that what I see/perceive in the distance

the curve of the planet stops my vision, while my mind adds its knowledge of the continuity of the world



ceaseless approaching, continuous repelling



something always escapes, unless for the brief moments of resonance



but resonance does not eliminate difference, it rather shows us how we are connected through our differences



hooking on, like atoms making



temporary connections or irreversible transformations

absence

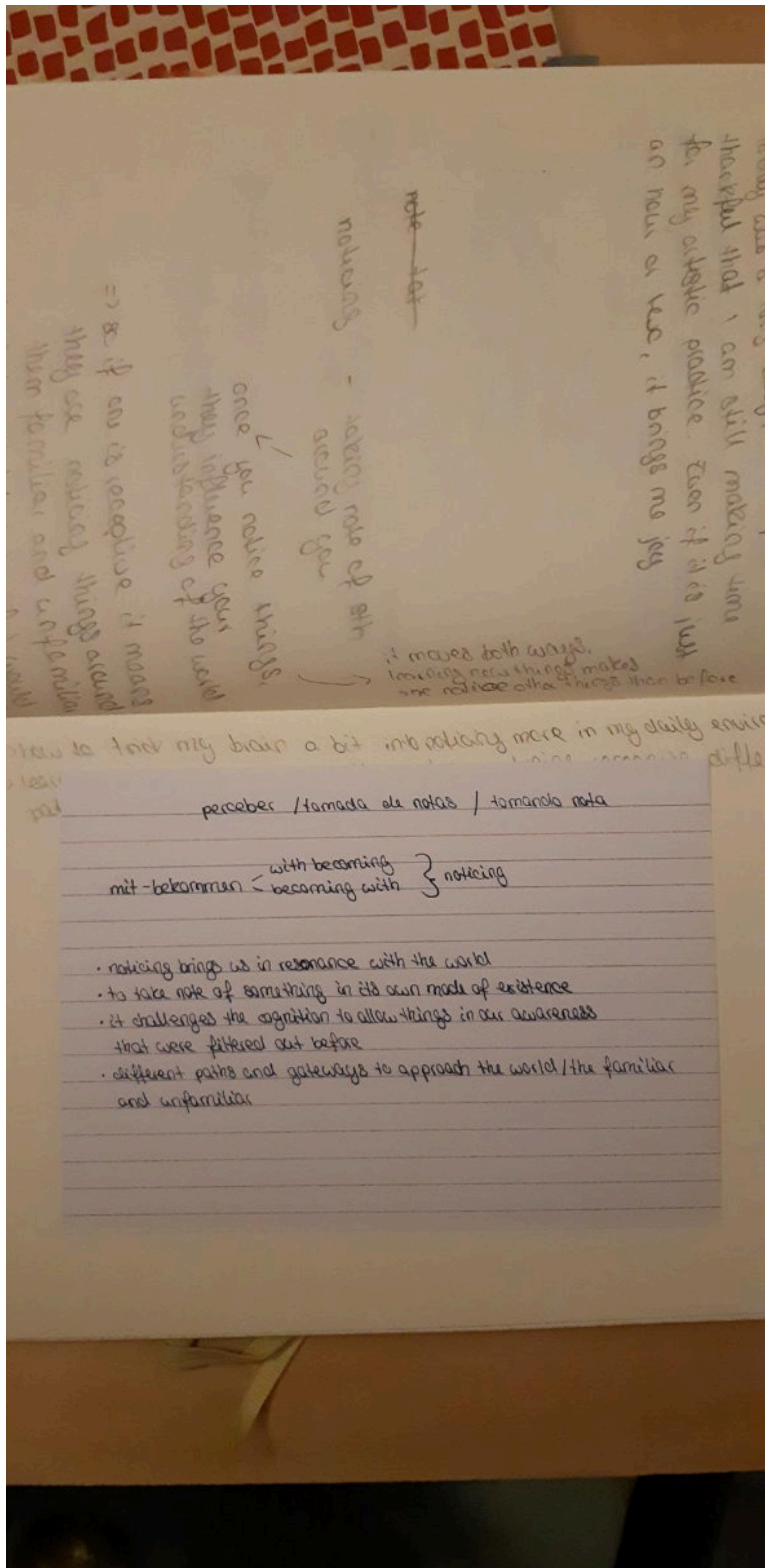
"Our minds are not passive containers of external reality or experience. Evidence suggests that what we see is a combination of sensory information coming in from the outside, which has been dynamically transformed or decoded in our brains through both our expectations of what it is we are looking at and our human ability to create coherent images. We don't just digest the world; we make it. For example, we all have a blind spot in each eye at the place where the optic nerve enters the retina, but we don't sense that hole, because our minds automatically fill it in. As D.S. Ramachandran and the philosopher Patricia Churchland have argued, "filling in" isn't always the covering over a blank with more of the same; there are instances when the brain provides pictures—a normal form of hallucination. Very simply, for the mind, absence can be a catalyst for presence."

Gr: Absence/Anwesenheit, Fehlen

D: Abwesenheit, ontbreken

pp. 35-36, Sceptre 2013



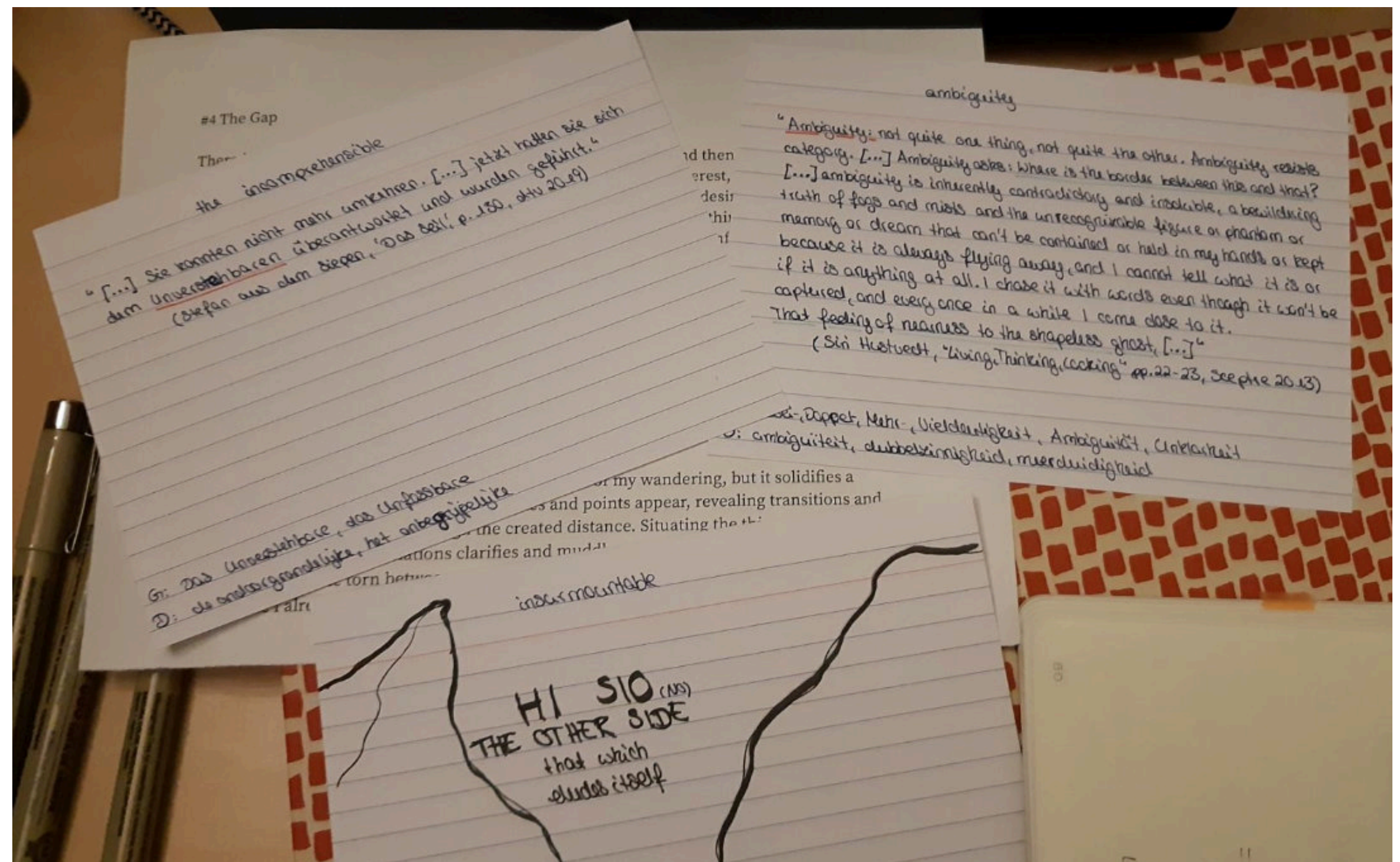


## DAY 3 / 7

For the third day, I took time to reflect and write.

In 2022, I started collecting words that are intriguing to me in English, German, Dutch and Portuguese (the latter I am currently learning). I mostly encounter these words through reading, upon which I collect various related fragments and my own thoughts on them.

'Noticing' or 'taking note of something' had been in there for a while, but before this week I had not contemplated on it. Since I was determined to challenge myself to deeply engage with what appears familiar to me, it was time to start investigating.







## DAY 4 / 7

The fourth day was reserved for experimentation:

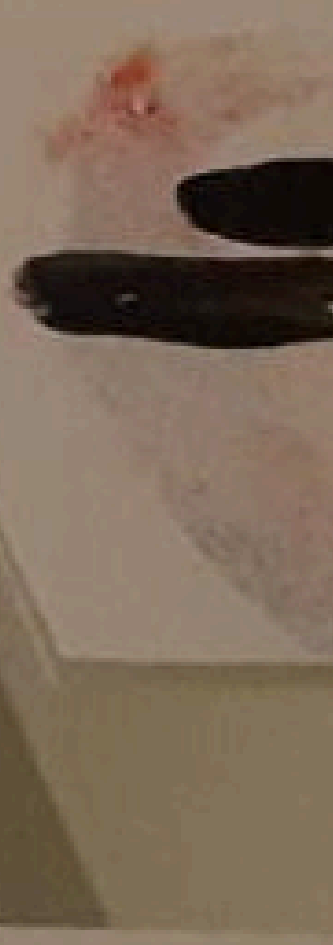
- 1) Seeing if monotype printing works with water-mixable oil paints
- 2) Making a colour study of the dunes, which I had not done since my Bachelor studies.

In general, I tend to get lost in details. So I stopped myself when I felt the urge to refine the colour study. Playing with monotype printing, which I learned from my residency companion Sophie D'Hénin in Ålvik, was another way to explore and notice while doing, as it takes a lot of practice to have control over it.












A landscape photograph showing a field of low-lying vegetation in the foreground, leading to a line of trees in the distance. The sky is overcast and hazy, with a faint rainbow visible in the upper center. The text "it did not mean to distinguish" is overlaid in white on the lower part of the image.

it did not mean to distinguish

DAY 5 / 7

it did not mean to distinguish

holding everything around it

it shifts to align

it blurs to carry

transitions once defined

in its shadow

the other sides are glowing

neatly categorised through their distance

[Link to video](#)



DAY 6/7

On day six, I researched different methods of bringing together collections of various materials.

I am dreaming of developing an expandable *Unstable Ground 'Atlas'* (working title) that will grow and change with each iteration and new finding.





| Fieldtrips  
 | Dictionary (not only language), but Engl., Germ., Dan. & Brit.  
 | Images (I took or made myself)  
 | Prints  
 | Reflection (writing, drawing, video, etc.) → exploratory writing fragments  
 ↳ the work  
 | Lived experiences (my own & collected)

| timeline: when fieldtrips & lived experiences (my own)

168 H - Day 6/7  
 wandering and not knowing  
 rather than concrete and dry information  
 ↳ pieces of exploratory writing  
 ↳ an altar for me to draw inspiration from  
 and build my artistic language

25/02

inkompatible  
 categorising

"In dem Norwegen die einzige aktuelle Karte der Peter-I.-Insel (198) anfertigen ließ, behielt es sein Besitzrecht, wenngleich laut der Antarktisverträge jeglicher Gebietsanspruch zu ruhen hat. Das Kartografieren folgt dem Entdecken, der neue Name ist eine Geburt. Die fremde Natur wird gleich doppelt besetzt und besessen, der Erbeanspruch in der Karte wird halt. Erst wenn etwas genau verortet und vermessen wurde, ist es wirklich und wahr. So ist jede Karte das Ergebnis und die Ausübung kolonialistischer Gewalt."  
 (Judith Schalansky, Atlas der abgelebten Inseln, p. 27, mare 2021)

G: G: kategorisieren  
 D: D: kategorisieren  
 incomprehensible

"[...] Sie konnten nicht mehr umkehren. [...] jetzt hatten sie sich dem Unverstehbaren überantwortet und wurden geführt."  
 (Stefan aus dem Degen, Das Bell, p. 130, dtv 2019)

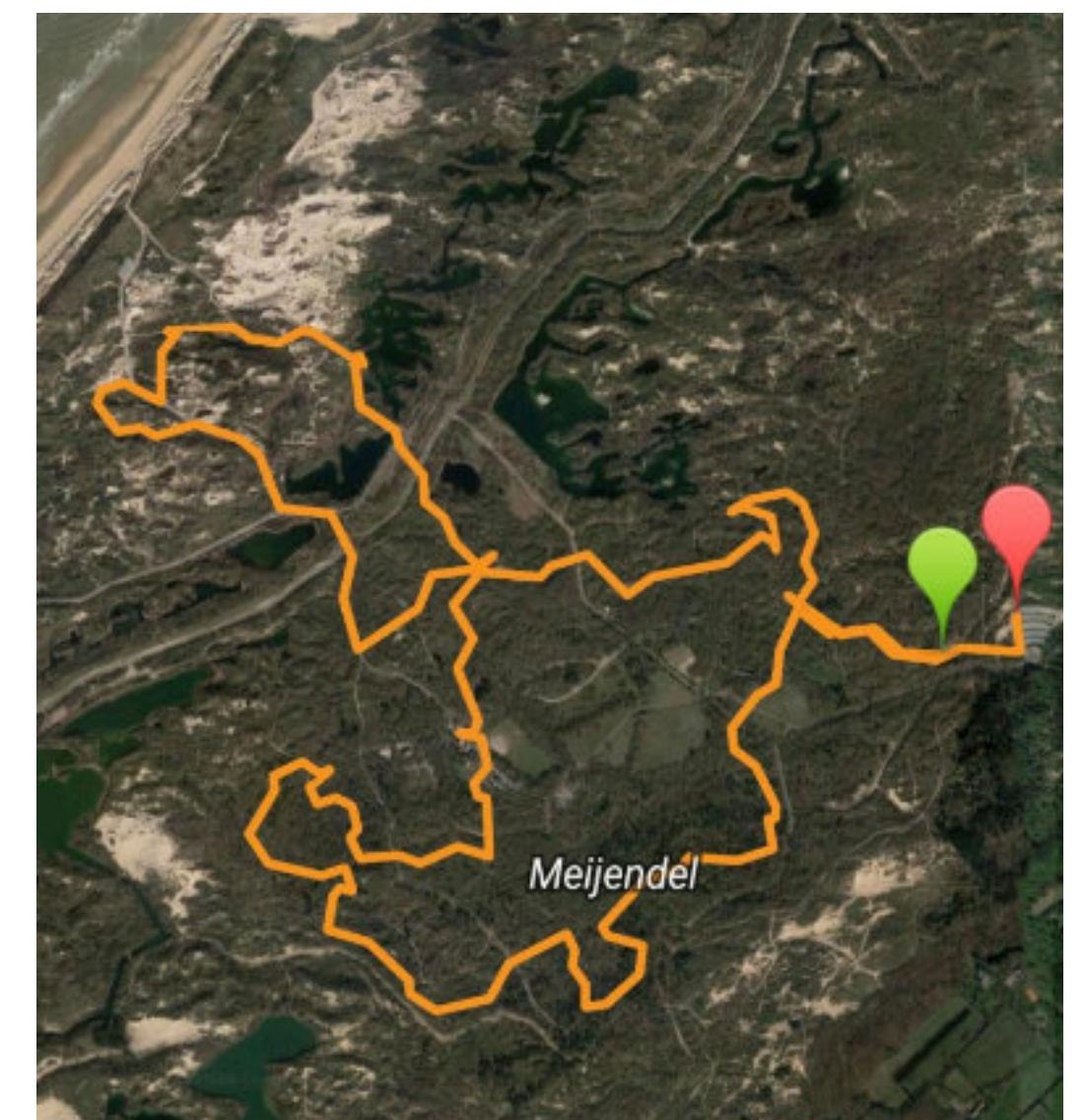


## DAY 7 / 7

I ended the week with yet another field-trip. This time to Meijendeel, the dunes around Wassenaar (NL), and with three companions.

Hiking there in that particular moment made me realise that noticing in an environment familiar to me takes repetition and thus learning to get into resonance with the subtleties.

Reflecting in the evening on the week, I was already predicting that what I had put into motion during these 168 hours would go on and would be leading to regularly performing field research along (close-by) shore areas.









# Mirroring Fields

Ongoing continuation

