

INTERIOR STORIES - Experiments of space reconstruction on the spot of cultural memory: the private spaces of André Kertész and Brassai today

ABSTRACT

My work *Interior Stories* is a documentation of urban experiences with a plural point of view. It shows both factual results and creative interpretational activities and is organized around the relationship between the places of cultural remembrance in Paris and photography through the experiments of space reconstruction in the former dwelling spaces of André Kertész and Brassai.

My work was executed in the spirit of intervisual communicative forms. To interpret it, in my dissertation I examine the possible representational and theoretical domain of the photographic metaphor of intertextuality. The structure of the form and content in my work can be compared to the system of intertextuality outlined by Genette. My intervisual relational models are built on chronological, topographical and medial theoretical schemes and their combinations.

The key motif of the representational model is the excavation of pre-coded situations and interiors in the photos of the archives, which creates a connection between the present and the past. The pieces of visual information excavated in the archaeological process are linked to their urban-geographical equivalents, they authenticate each other. They excavate the unknown parts in the biography of the former dwellers, and give us hidden information by exploring the former dwelling places. Pointing to the spaces of remembrance makes the past approachable, and enables to put them in the collective memory. The collection of the pictures of places in the archive works as a citation in the *Interior stories*, and creates intervisuality in a *mise en abyme* way. By interpreting it as historical antecedent and connecting it to the past, the collection becomes a visual footnote, a hyper-visual member.

The collective cognizability does not only enrich the archives, but, including some social segments, also involves the contemporary dwellers in the creative process through the re-arrangements of decoded situations. One should be aware that the execution of the interpretational practice is a contingent situation. The method creates both topographical and chronological relationships at the same time.

The role of the urban, private space has a palimpsest-like character. The former and the contemporary dwellers create a virtual residential community which is linear in time and parallel in space. They are connected through the history and the geographical coordinate of their dwelling spaces. The method of re-creating the situation follows a chronological principle, where the stress is

put on partly the periodicity and partly the simultaneous action. The present users of the spaces take pictures simultaneously on the basis of the choreography de-coded by the archive pictures. In this way, they create the fragmented panorama picture of the space, self-portraits, and portraits of a period at the same time.

The method supports the non-linear interpretation, it opens several interpretational possibilities, involves the recipient into the graph-system, matrix of time, process of comprehension. The elements in the pictures of space reconstruction explain each other on meta-levels, they take photos of taking photos, and they have a heterarchical relationship. The archivisuality can be caught in the act in pointing to the common object of the pictures. The repetition of the act of taking photos creates a tradition and periodicity in the given space, thus takes up an agent position, points towards the future and makes the recipient think on.