



Moholy-Nagy Művészeti Egyetem

Photography MA szak

Témavezető: Szalontai Ábel

Grinberg Daniella

Terepmunka laboratórium

A Terepmunka laboratórium a természetbe való emberi beavatkozás folyamatos narratívájával foglalkozik, és ezen kölcsönhatások ellentmondásos és gyakran abszurd eredményeit vizsgálja. Olyan átmeneti terekre összpontosítok, ahol az emberi rendszerek más ökoszisztémákkal konfrontálódnak és kontrollálják azokat - mezőgazdasági helyszínek, keltető-és üvegházak, állatkereskedések és múzeumok - ahol a civilizáció és az élővilág között fennálló feszültségeket dokumentálok. Ezekben a hibrid terekben a mesterséges és a természetes határai összemosódnak, feltárva a környezet ellenőrzésére és kategorizálására tett kísérleteink szándékolatlan következményeit.

A kutatás középpontjában a fotográfiáról mint episztemológiai hálózatról való elmélkedésem is áll, mint a modern tudományos impulzus metaforája, amely a természeti világ feltérképezésére, rendszerezésére és a tudás kitermelésére irányul. A fényképek esszékkal, interjúkkal és talált tárgyakkal való kombinálásával munkám az irányítás és a káosz fogalmi narratíváját bontja ki, és a környezeti hatások összefüggéseire való reflexióra invitál. Az ember természet koncepciójához köthető helyszíneket vizsgálva arra törekszem, hogy feltárjam, hogyan vezet az uralomra való törekvésünk gyakran váratlan és paradox eredményekhez, mind az ökoszisztémákban, amelyekkel kapcsolatba kerülünk, mind pedig a fényképezés aktusában.



Shiitake tent no.7



PVC rocks,
Exotic petshop



*Migrating truck,
Apiary*



Oriental flight, Apiary



*Formation,
Apiary*

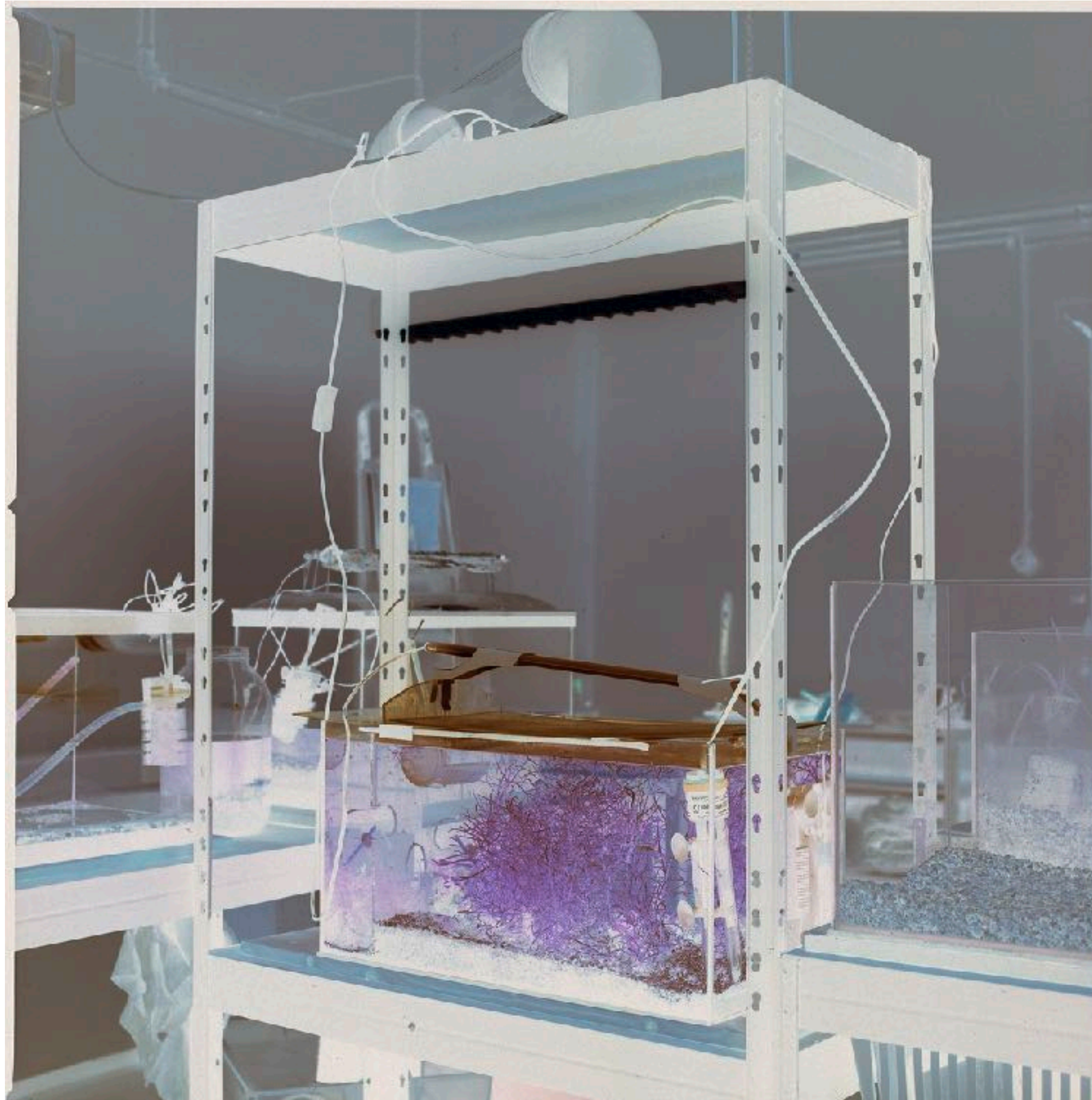


Fruit

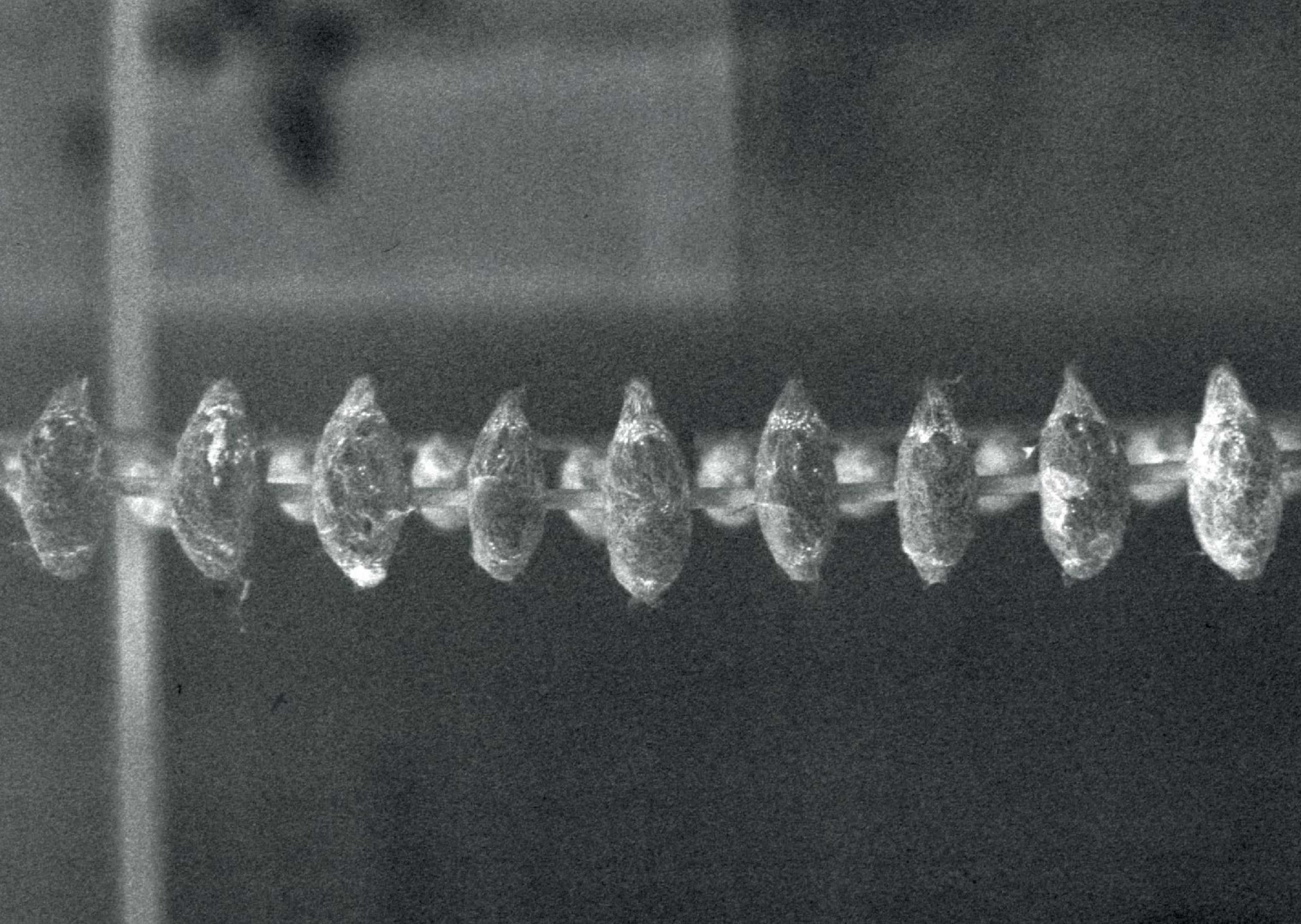


Untitled



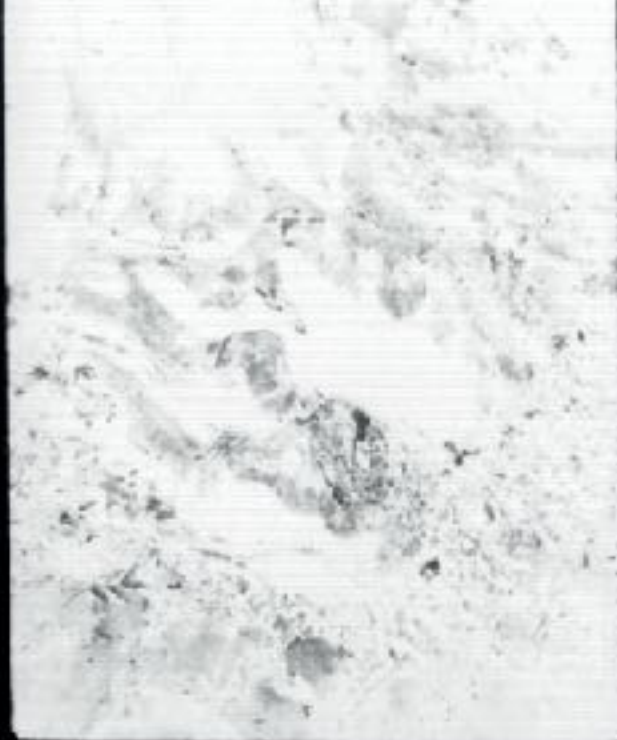
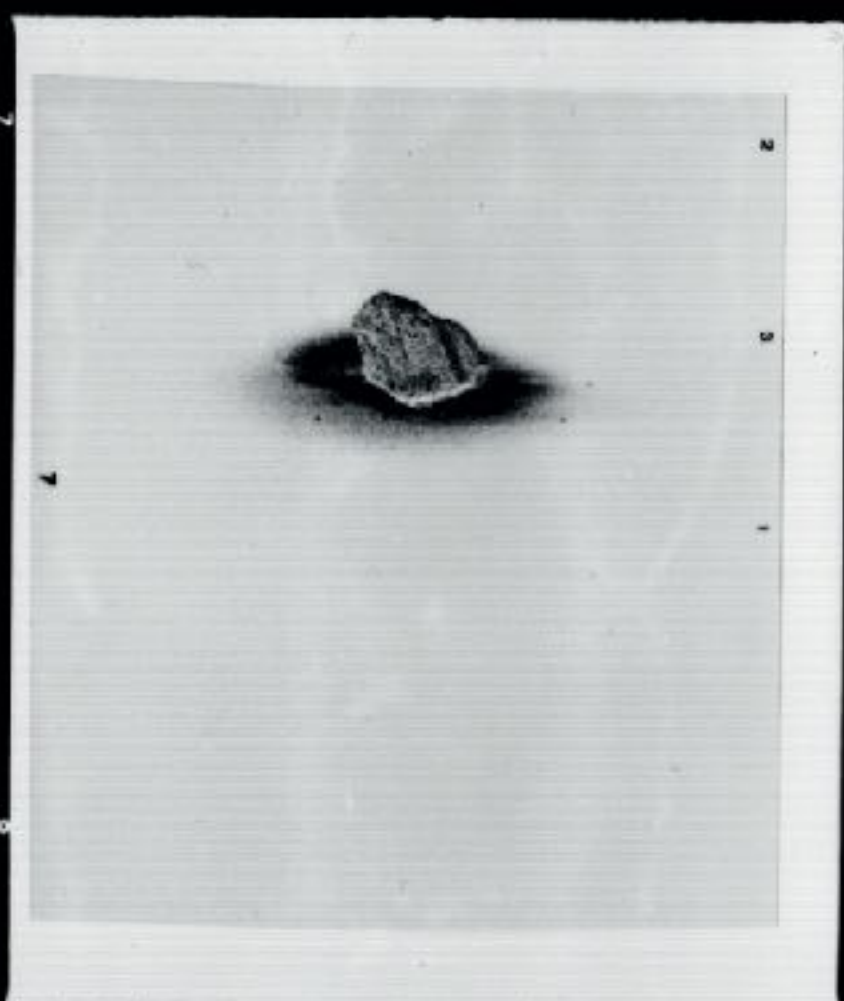
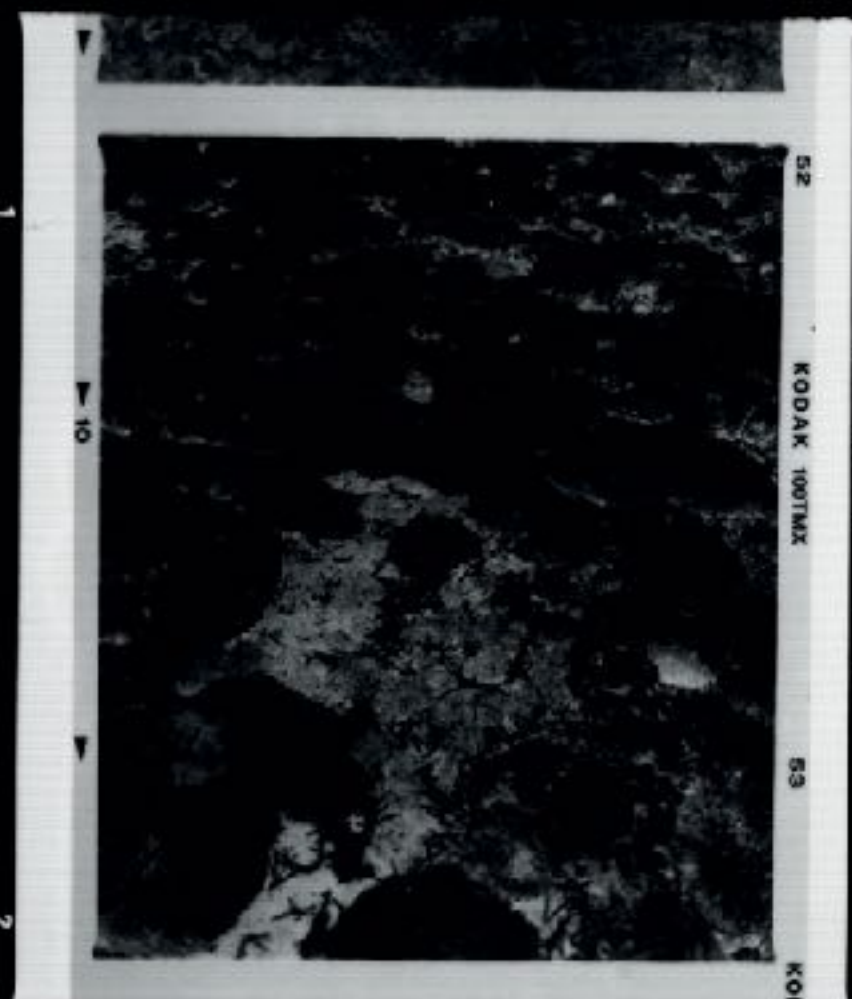
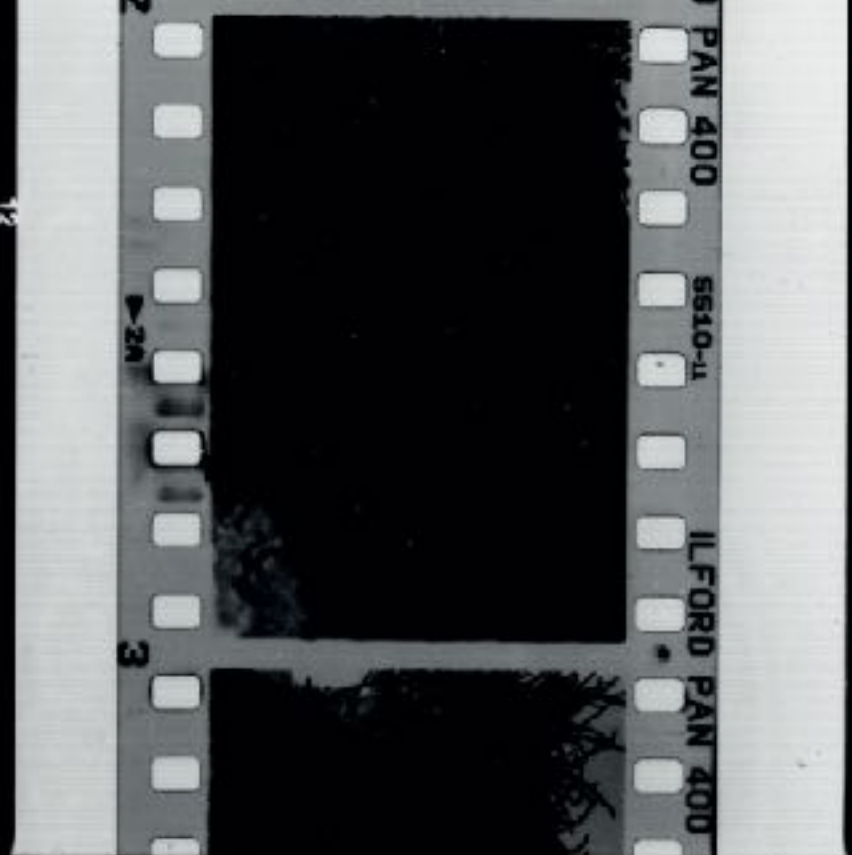


Model organisms









U L T R A

U L T R A

T R A

9

12

13

U L T R A

6

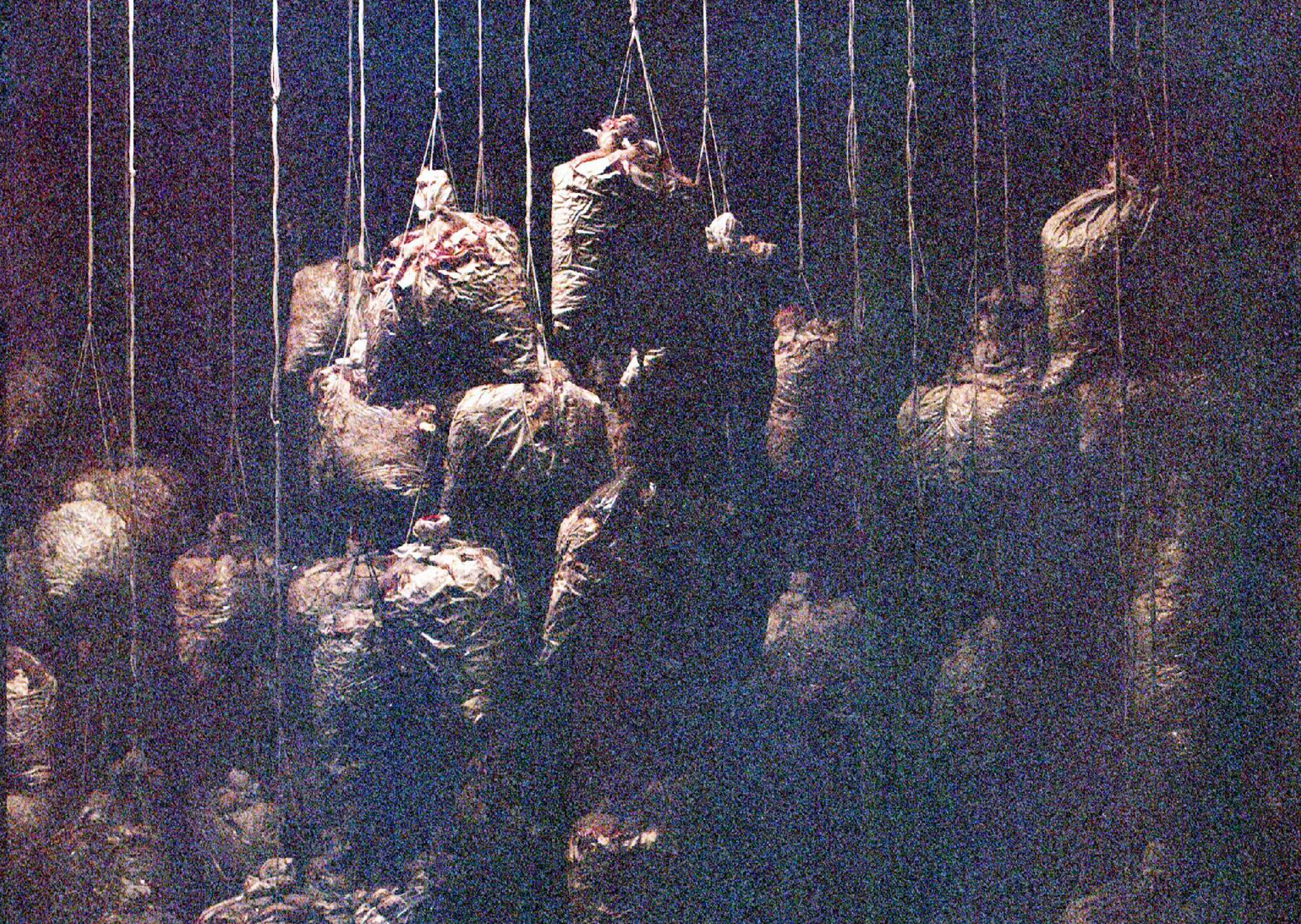
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1

2

3



A Terepmunka laboratórium jelenleg a folyamat végső stádiumaiban jár. Pályamunkám a 2022-ben készült első képeket bemutató átfogóbb installációja, illetve a 2024-ben készült Munkafüzet kiadvány, amely esszék és interjúrészlet mellett a fényképeket és az alkotási folyamat archív anyagait, forrásait is tartalmazza.

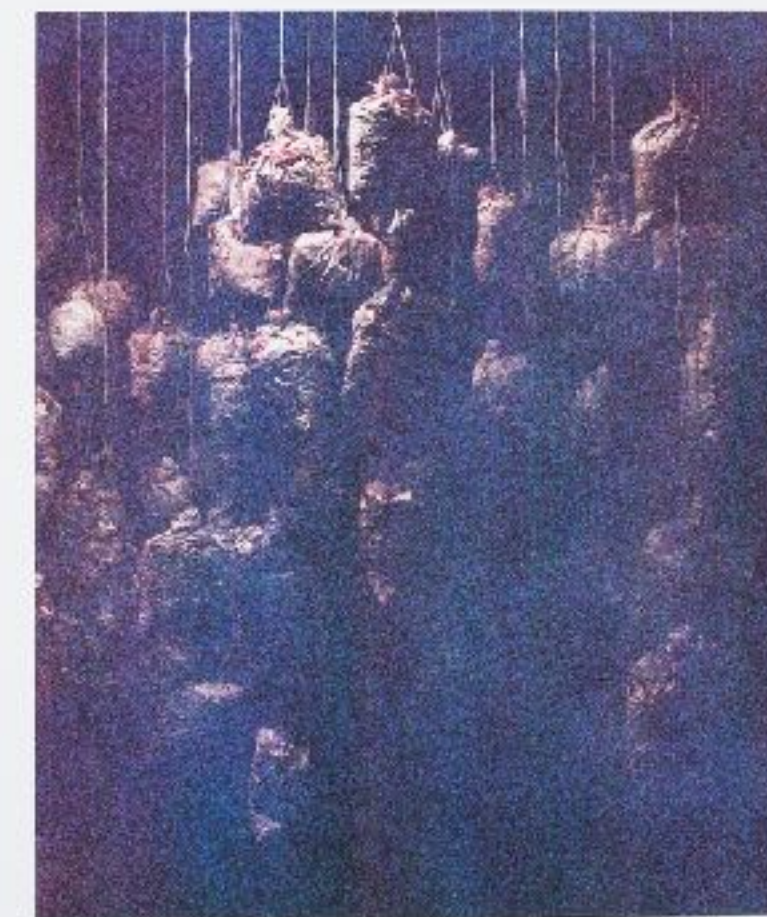
Emellett továbbra is készülnek új képek, amelyek ezekkel a hibrid terekkel foglalkoznak, a médium szerepére összpontosítva. A munka végleges formája egy nagyszabású képkonstellációban fogja egyesíteni a képeket.

A szövegek a prezentáció mellékletében magyar és angol nyelven elolvasatók.

Pályamű: Installáció és Munkafüzet



A laboratóriumban, Inkjet nyomatok öntapadó vásznon 50x70, 21x15 és 13x21 cm, Moholy-Nagy Művészeti Egyetem, Budapest, 2023

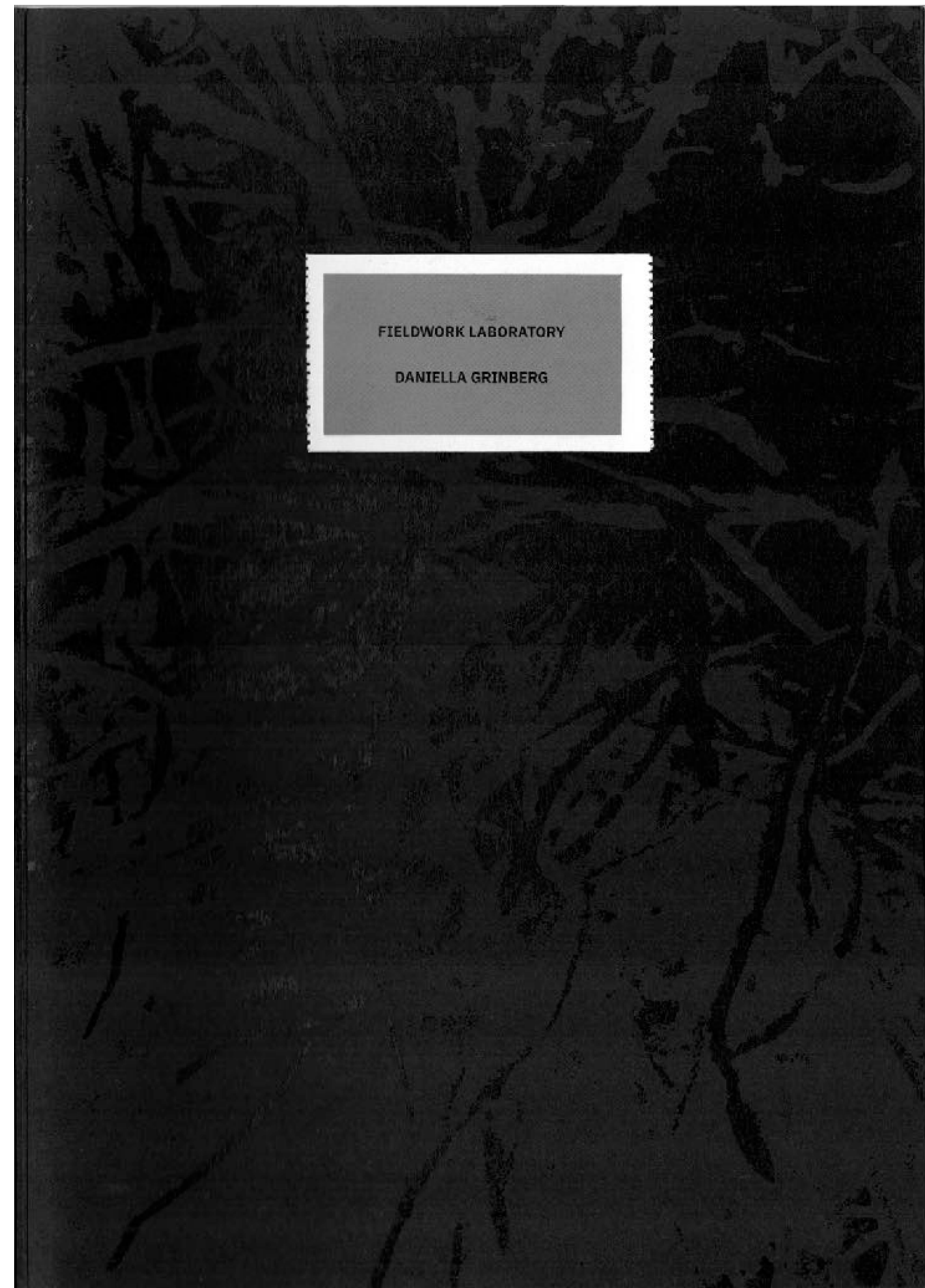


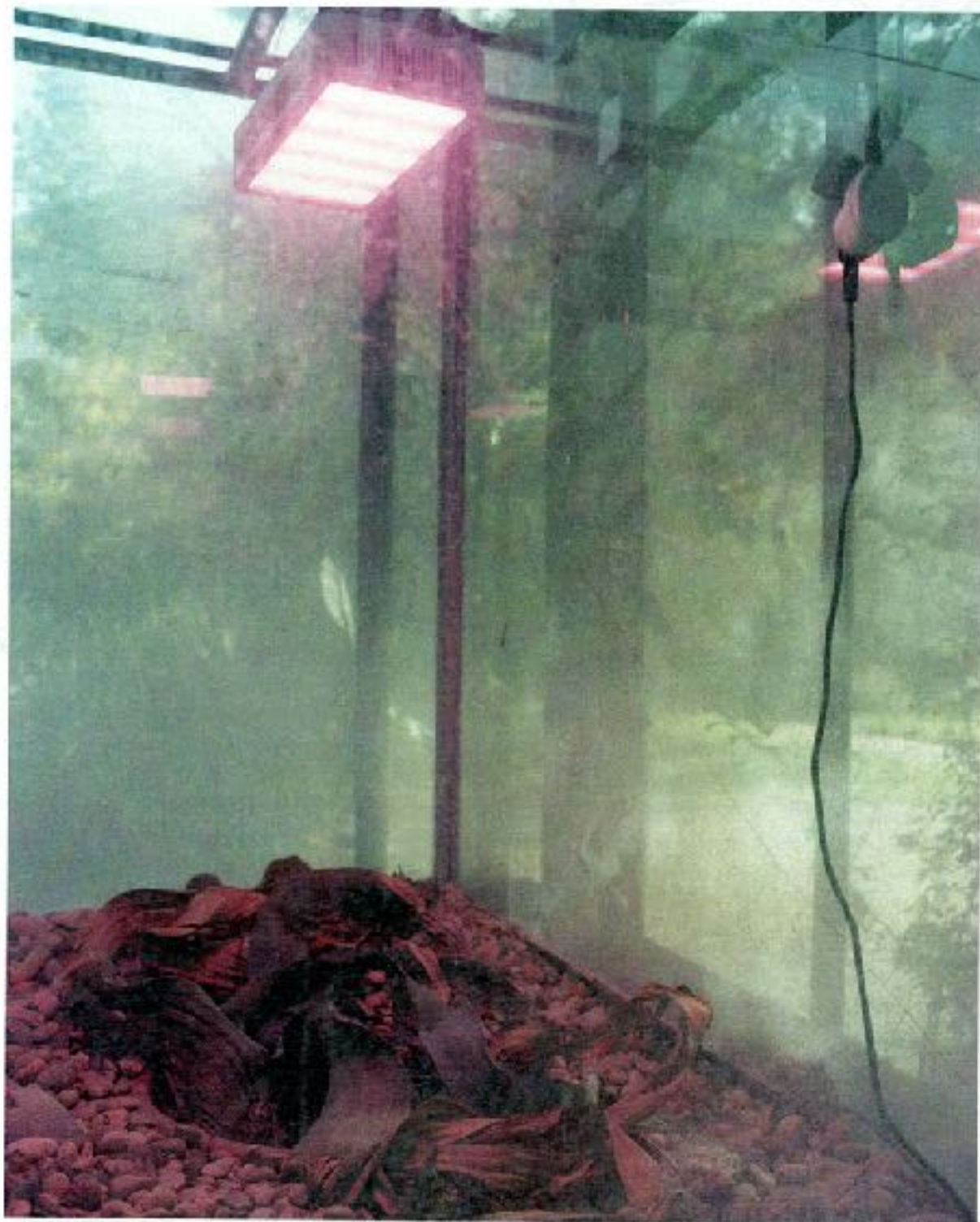
A laboratóriumban, Inkjet nyomatok öntapadó vásznon 50x70, 21x15 és 13x21 cm, Moholy-Nagy Művészeti Egyetem, Budapest, 2023

Fieldwork Laboratory
Munkafüzet

44 oldal
22x30 cm
2024

2 db esszé
és interjúrészlet





Welwitschia mirabilis, Central Botanical Garden

Welwitschia mirabilis is displayed in botanical gardens as a rare, ancient, unique plant native to the Namib Desert and Angola. It is imported into Europe mainly by botanical gardens or plant collectors and is covered by the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES).

It is one of the oldest living plant species in the world, living for up to 1500-2000 years. During its lifetime, it grows just two long, ribbon-like leaves that grow continuously throughout its life cycle. The plant's living conditions require 40-degree temperatures, drought, and continuous sunlight. *Welwitschia* CAM uses photosynthesis, opening its respiratory openings at night to reduce water loss during hot days. Since 2020, the owner of this *Welwitschia* has been Péter Dallos, a Hungarian-American neuroscientist and honorary member of the Hungarian Academy of Sciences.





Propolis formation, apiary

The beekeeper, once a hobbyist craftsman, sometimes builds uneven wooden hives. Due to structural inconsistencies, bees can feel temperature fluctuations and respond by sealing the lids with propolis. This resin-like substance locks the hive shut, preventing the beekeeper from accessing it for maintenance. Without human intervention, the rectangular, several-story hive becomes unmanageable, and the bees ultimately doom themselves by creating an environment they can't sustain.

Nowadays anything that happens in one part of the world affects the other.

It wasn't like this forty-fifty years ago.

There were borders, territories were enclosed, people ate more-or-less what they cultivated for themselves. We had our industry, we used to manufacture from bicycles to everything.

now there is nothing, and everything comes from China, China, China.

The bees are an indicator of change in the living world, we can see it in their colour, size, vibration, their sound - if something isn't right.

When you put your hand inside the hive,

if there's enough honey if they cover it properly,

if it's ripe if there is pollen, capped brood and hatched,

there aren't any sicknesses, no parasites, then we know that everything is alright.

If what they collected is from an area with artificial fertilizers, if corn or sunflowers were in bloom or rapeseed, whether it was collected during a chemical spraying, it all ends up in the hive.

The larvae will feed and grow from that, and if chemically sprayed pollen gets in, even in small amounts, it will be visible in the next generation.

The effects are noticeable on people too:

there are more and more people born with allergies and intolerances, who can't drink certain types of milk, or eat bread, neither peanuts nor chocolate.

Where will this lead us?

For my generation, this was unimaginable, thirty years ago.

We ate everything, no one was allergic, no one was sick, and this change hasn't occurred in such a long time, because,

if say, this process has been going on for five hundred years, then maybe it's natural, but that it's within thirty or forty years, happening before our eyes...

There were dug wells on almost every road, we drank from them, bathed from them at my grandfather's house, and say, I'm now 48, let's go back fifty years, you could drink from dug wells.

I remember when I was a child,

if there was a pipe break in the street,

the whole street would come to use our well,

we draw water from the well and they drank it,

and they cooked with it and they were fine.

But today I wouldn't dare to drink from a dug well,

because the soil is so polluted,

by the fertilizers and chemicals that got into the groundwater, to the devil with that.

And a lot of it has dried out.

The groundwater level is dropping high.

And they don't do anything about it either.

Here, in the Danube, Tisza, the water flow is 4-6 meters lower than, say, 100 years ago.

The drought pulls groundwater out of its surroundings, doesn't it, they don't do anything about it either.

They, who have the power to do something,

will always do it when it's too late when the problem already exists.

They don't care about prevention,

but when there is a problem, then let's start hurrying,

and maybe something will happen after 5-10 years.

But the situation will only continue to deteriorate.

Everyone lives online and such trading, because there is no one to produce.

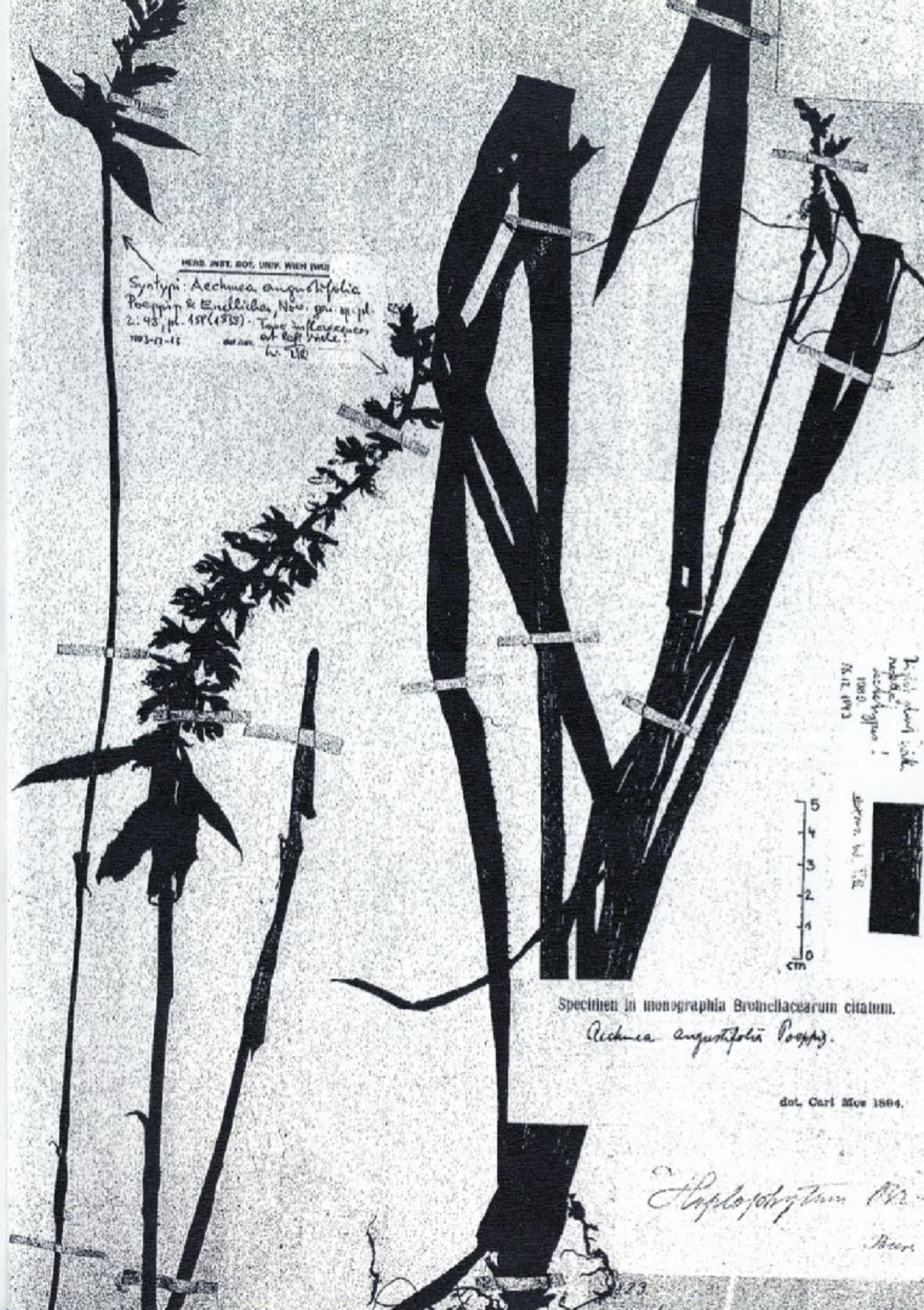
Well, we have big, huge fields of grain, you see, but nobody buys the grain.

3) 200 400
400 | 5.6 | 30
250
400



Fruit, Central Botanical Garden

The history of growing special fruits in greenhouses in Europe began in the 16th century with orangeries for citrus trees, evolving into larger, more sophisticated structures by the 17th century. The 19th century saw the rise of commercial operations and horticultural societies promoting exotic fruits. Technological advances in the 20th century, including better heating and hydroponics, further expanded fruit cultivation. Today, sustainable practices and advanced technology dominate modern greenhouses, allowing for year-round production of a diverse range of fruits.





Schmetterlinghaus

The butterfly's metamorphosis showcases four developmental stages: egg, caterpillar, pupae, and butterfly.

Exotic butterflies are imported as pupae to the Butterfly House in Vienna, where they are glued onto wooden structures inside terrariums using super glue. This method allows visitors to observe the live hatching process while ensuring constant replenishment due to frequent stock losses from overcrowding of both butterflies and visitors. The chrysalises are imported from a specific location, with a current population of butterflies distributed over a designated area, allowing each butterfly a certain space. Located in the northwest wing of the Palm House, built in 1901, the Butterfly House spans 280 m². It houses around 400 tropical butterflies from 150 species in a rainforest-like environment, maintaining a temperature of 26°C and humidity of 80%.



Representation, taxonomy, typology
the perspective of images

Linnaean taxonomy¹ and Renaissance encyclopedic illustrations are closely interlinked with the technical development of image making. Although their categories were intended to discover the world of living things, over time they have evolved into an arbitrary system that recognizes the constituents of the environment as resources. Biological classification is not purely scientific but also entails cultural and philosophical dimensions since man-made nomenclature of natural agents is often an abstraction that is not necessarily representative. For example, an animal is labelled a pest if it consumes what we consume, and another is referred to as a 'beneficial' insect when it flies over plants for pollination. Despite its similar anatomy to a fish, the whale is classified as a mammal for its reproductive characteristics. Representation is simultaneously an exercise of possession - one purpose of the pictorial organization of nature appears to be to satisfy the human desire for mastery. The public proclamation of the photographic process was conceived in the 19th century's era of Western colonialism, and thus became a natural extension of the recording, typologizing, and systematizing of the "other".

In the illustrations of Renaissance encyclopaedists such as Conrad Gessner², the beasts are a reflection of subjectivity and cultural assumptions, while at the same time, they are an attempt to capture objective reality. Scientific illustration as well as photography situate reality in a three-way context of power, aesthetics, and representation. Such illustrations also serve encyclopedic purposes, and can therefore be understood as aesthetic works of art and science. The elaborate precision of representation and artistic sensibility have combined to shape the representation of nature, raising the question of the role of aesthetics in the communication of scientific truths.

Illustration as well as its modern successor, the photograph, mediate nature, but it is still difficult to recognize that a subjective perspective dominates through the objective lens. Is photography a means for stylizing reality? The specificity of photography, both in the field of art and science, is that it can depict different 'realities', which significantly abstracts what we have in mind when we talk about the notion of nature. Encyclopedic illustrations and photographs both function as pictorial systems that constitute modern iconography; increasingly standardized, the documentation of natural phenomena is being done with photographic tools, which means that while the role of photography is to attempt to convey objective reality, it is used to present a constructed reality. Our belief in photography as a "mirror of reality" can thus be traced back to the first encyclopedic representations taken as a material embodiment of absolute truth, raising questions about the arbitrariness of representation and its power to define the world.

¹ Carl Linnaeus's Enlightenment-era work, *Systema Naturae* (1735), forms the basis for the classification of species still used today. His innovations are evident in the binomial nomenclature (genus, species), the hierarchical categories (genus, family, order, class, and kingdom), as well as in the standardization of these categories.

² The Swiss naturalist (1516-1565) Conrad Gessner's *Historiae animalium*, a five-volume book created after the work of Aristotle, which describes the similarities and differences among animals, is considered one of the foundations of modern zoology. Gessner's encyclopaedia also includes imaginary creatures, whose illustrations were likely inspired by medieval bestiaries.

Kiállítás



Kutatóasztal, technikai eszközök, jegyzetek, írások, baktériumkultúra és micéliumkorong, cianoptípa, Terepmunka a laboratóriumban, önálló kiállítás. K11 Labor, Budapest, 2023.



Kutatóasztal, tárgyak, esszék, vetítés és 2-csatornás hanginstalláció, 15" perc, Terepmunka a laboratóriumban, önálló kiállítás. K11 Labor, Budapest, 2023. Fotó: Gaál Dani



Formáció, méhészet
2023

digitális archív nyomat,
baritpapír, dibond lemez
90x105 cm



Dokumentációk a folyamatról



Színelméleti kísérletek.

analóg nagyítások, fénydoboz, rajzok

University of Applied Arts Vienna, 2024



Spekulációk a Természetről.

analóg nagyítások, rajzok, agyagszobor, üveg, rajzok, méhkas keret.

Moholy-Nagy Művészeti Egyetem, Budapest, 2024

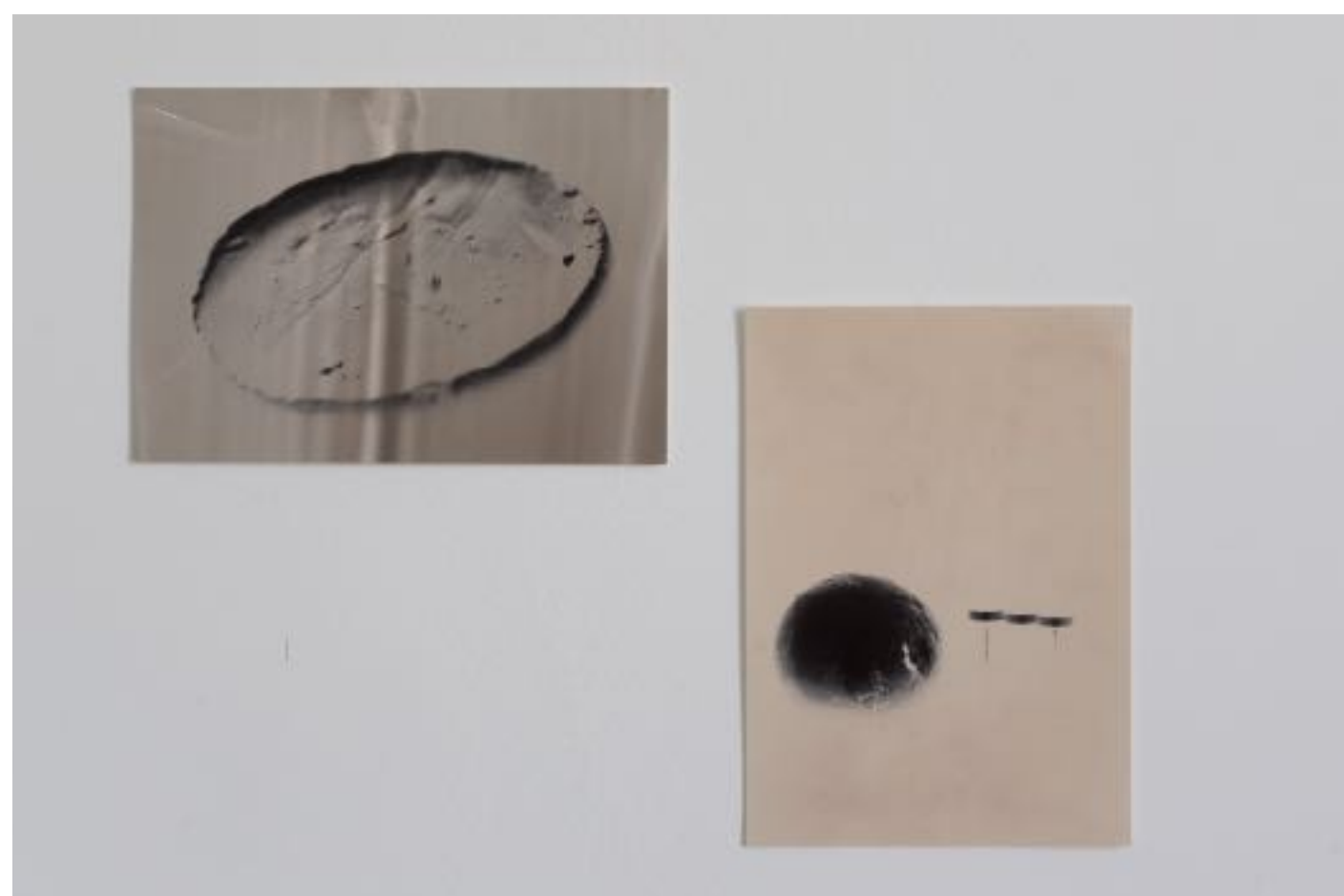
Dokumentációk a folyamatról



Színelméleti kísérletek.

analóg nagyítások, fénydoboz

University of Applied Arts Vienna, 2024



Spekulációk a természetről
2024

Analog nagyítás
9x12 cm



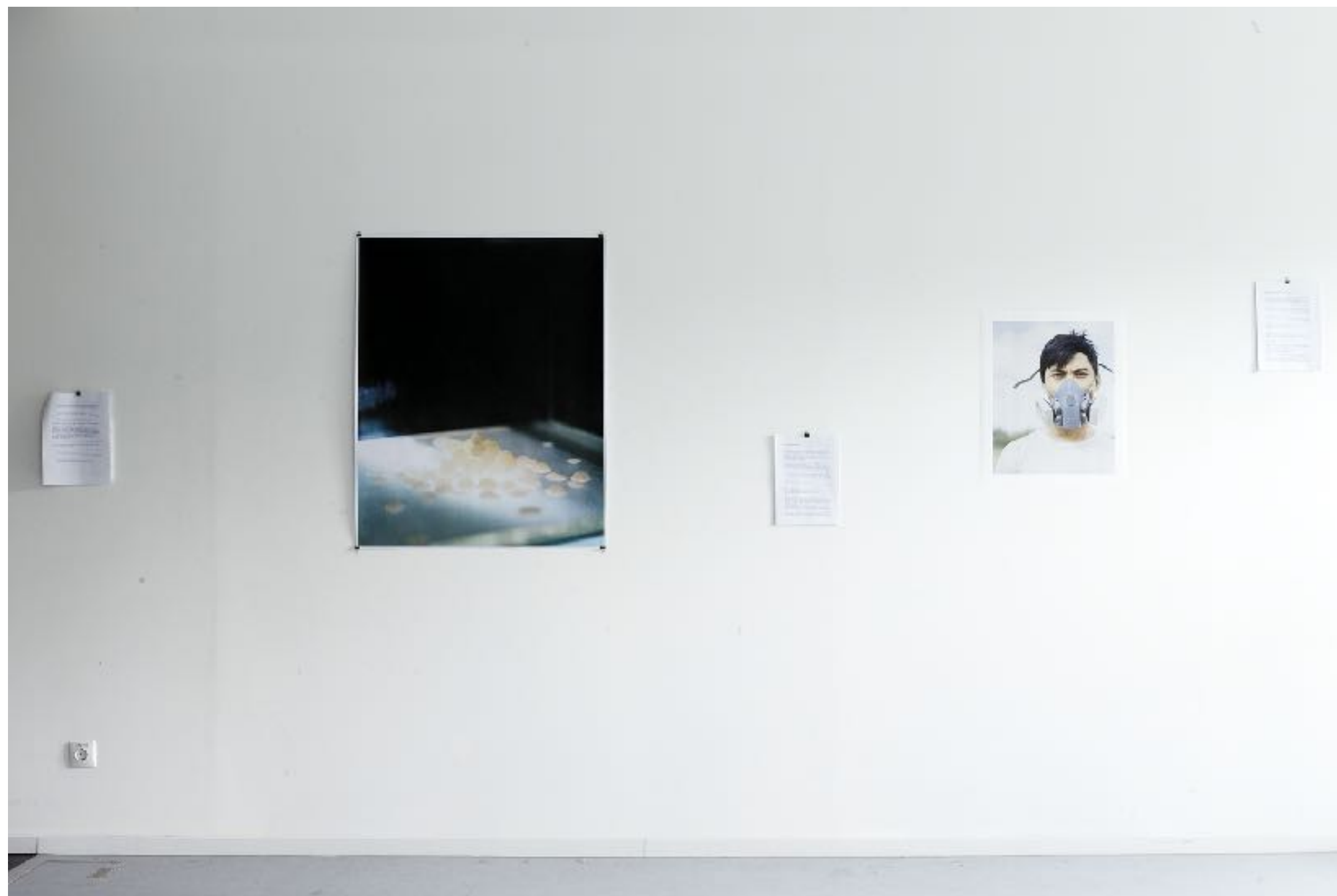
Fotografikus természet
2024

Analóg nagyítás
100x80 cm



Részleg
2022

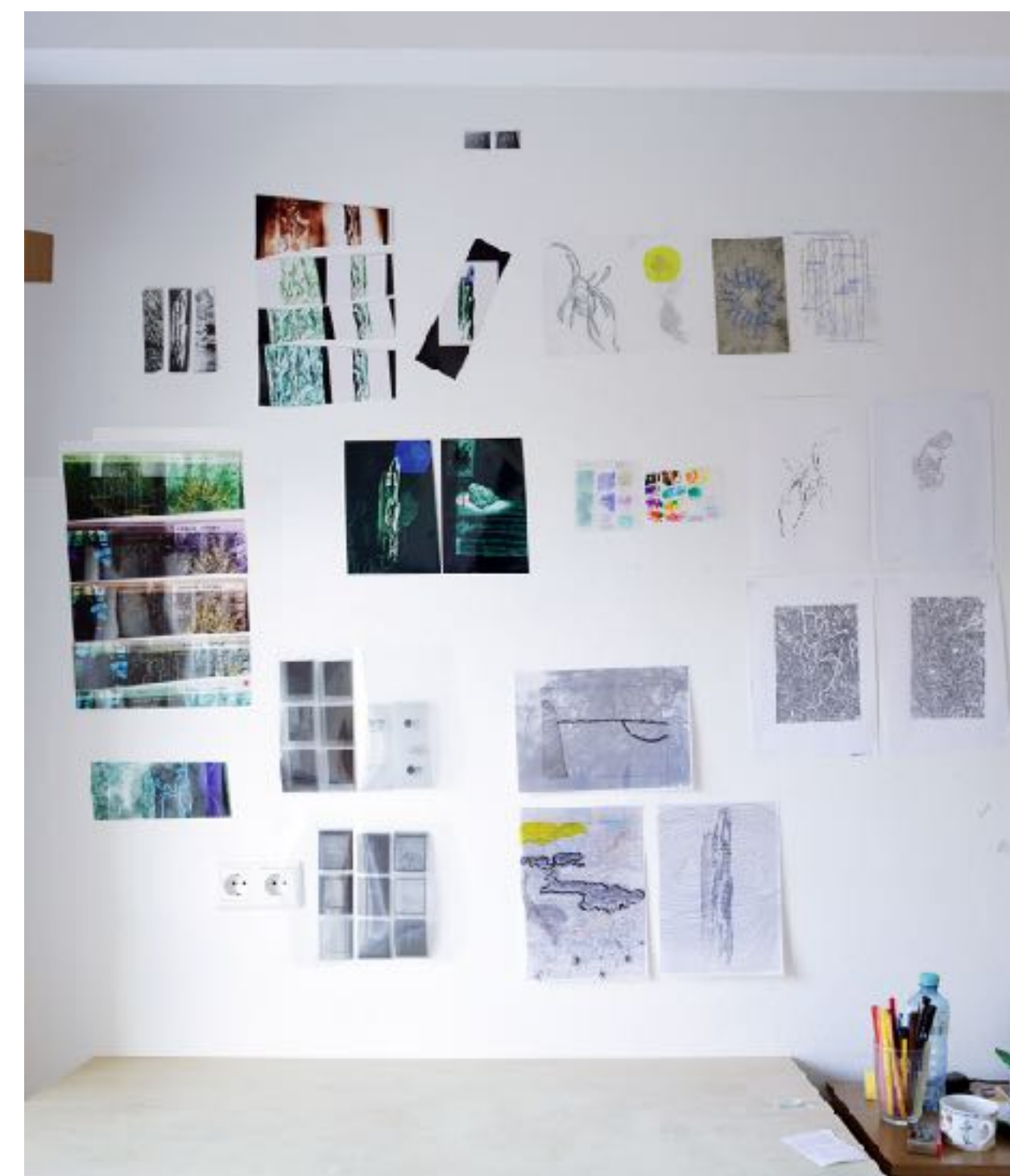
Talált tárgy
Elhasználódott kaptárfiók
20x50 cm



Gondolatfal

Tintasugaras nyomatok, három esszé a terepmunkáról.

Moholy-Nagy Művészeti Egyetem, Budapest, 2023

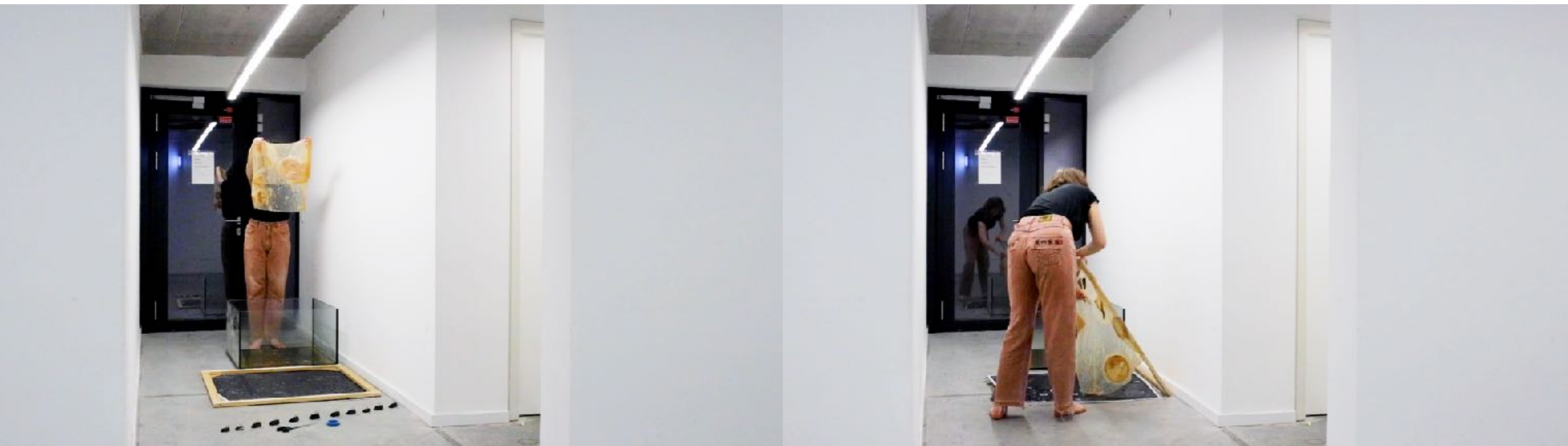


Laborfal

nagyítások, rajzok, monotípiák

Bécs

2023



Az erjedés magánya

2023

Video performansz 15" perc

Az biológiai erjedés folyamata hasonlít az alkotás folyamatához. Megkísérlem a baktériumok és élesztők két hétig erjedő szimbiotikus-baktériumkultúrájának egy méteres szőnyegét betakarítani. A növekedési folyamat során az erjedő folyadék felszínén, a baktériumokkal közreműködve komponáltam egy képet. Megkísérlem a szőnyeg keretrefeszítését, de az anyagot nem lehet irányítani és szétszakad.



Entitás konfigurációk
Tintasugaras nyomatok.
Galleria Gjutars, Helsinki, finnországi rezidenciaprogram kiállítás, Finnország, 2023.



Folyótest, Aranyháló
2023
Szúnyogháló, agyag, rozsda, fa
150×70 cm
Galleria Gjutars, Helsinki,
finnországi rezidenciaprogram kiállítás,
Finnország, 2023.

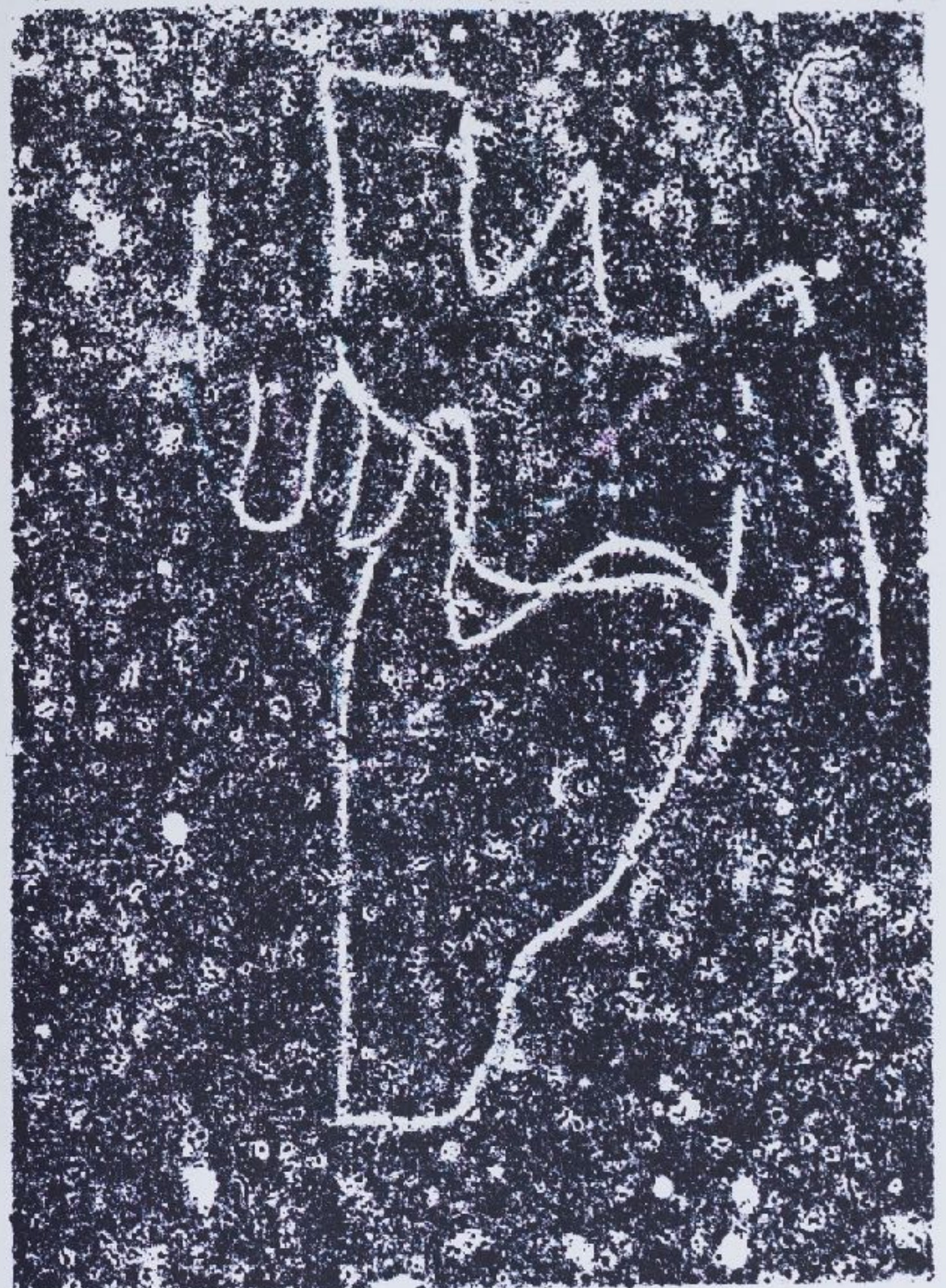
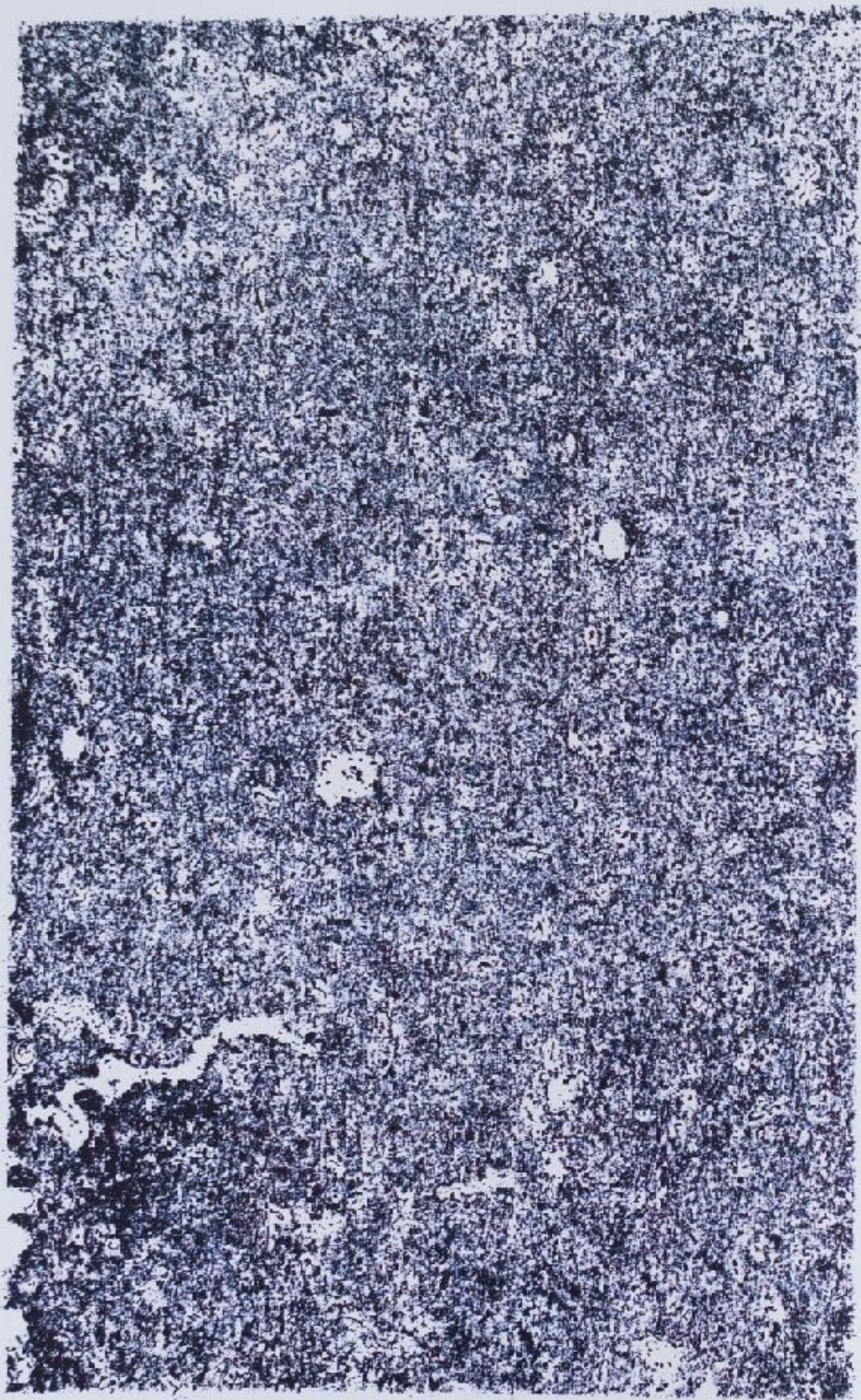
FIELDWORK IN THE LABORATORY
LOGBOOK

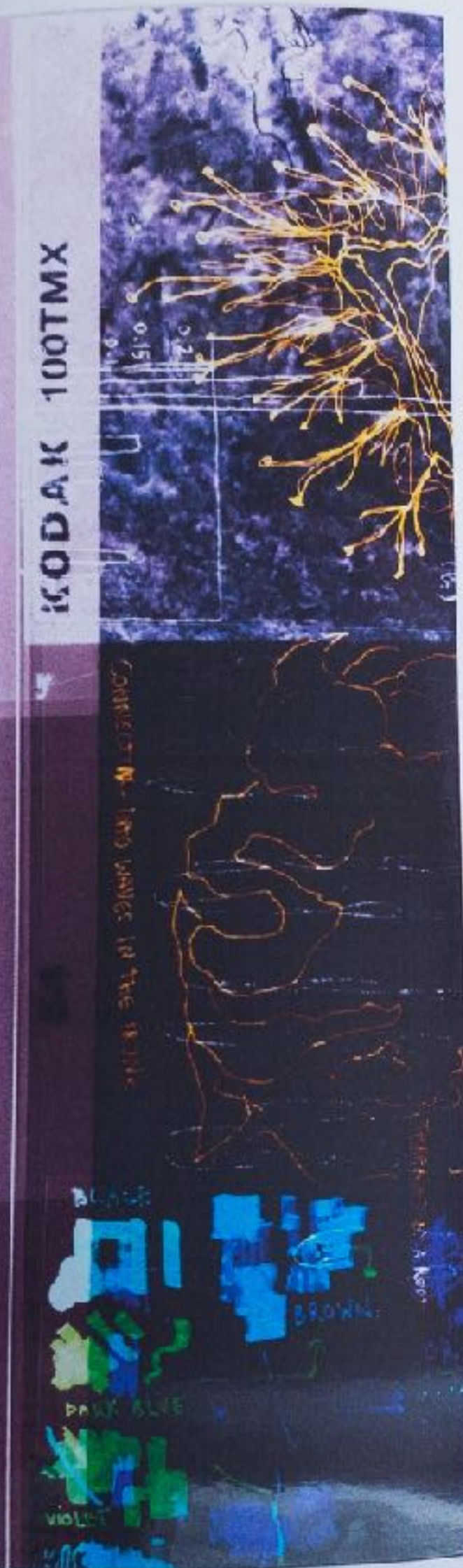
TEREPMUNKA A LABORATÓRIUMBAN
HAJÓNAPLÓ

HELSINKI BUDAPEST VIENNA
DANIELLA GRINBERG

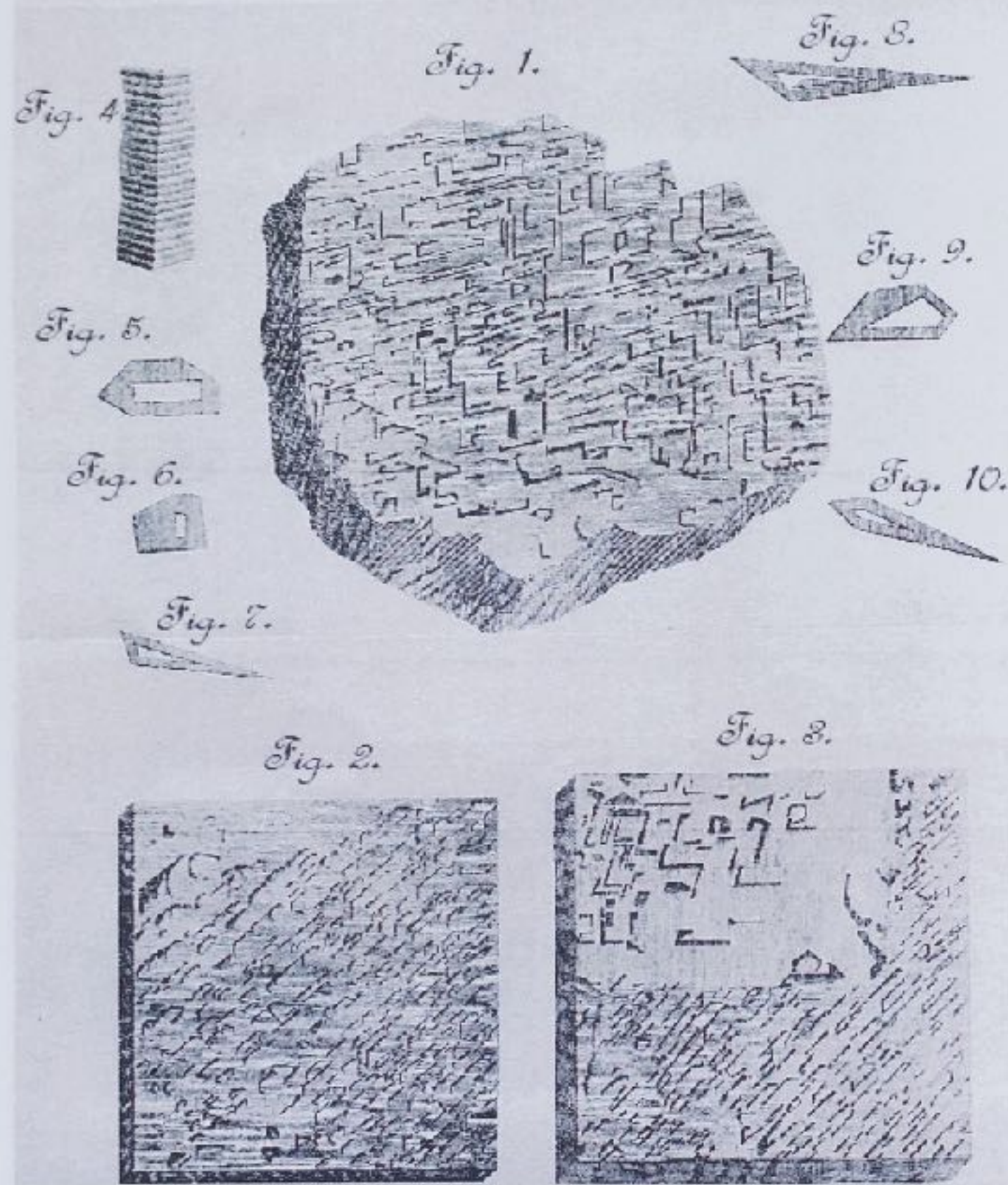
Hajónapló

100 oldal
23x30 cm
2024





colour darkroom experiments with drawings and multiple negatives, Vienna, October 2023

James Hutton, *Theory of the Earth*, textbook, 1788

conclusion: "When we trace the parts of which this terrestrial system is composed . . . we perceive a fabric, erected in wisdom, to obtain a purpose worthy of the power that is apparent in the production of it" Hutton 1788, p.209).