

Fig.155 Picture taken by an old friend showing me filming the vanishing point of an Indian temple. We lived in a village and only made it to the city in order to withdraw cash. It was scarce due to a demonetization policy and my filming documented our struggle to keep in nature while having to comply with a government wanting more control on its people.

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By sitting my filming becomes more stable. Yet I often don't sit where the urban furniture suggests I should. Having become aware of the vanishing point of places, it is seldom that I find a public bench nicely located in front of it. While it is more likely to find such configurations in an Italian piazza or a Chinese garden, ultimately I prefer sitting where I am not supposed to like on a trash bin or a fence or on the ground if I am in a more natural setting. At times I also kneel, for example facing the great perspective of a temple. This work then is also a critique on modern urban design in which furniture is positioned with only pragmatic parameters in mind. With my filming practice I could easily serve a community to point out the best location where benches should be placed. Equally I could point out which branches of a tree should be removed along with other obstacles blacking the vanishing point. Thanks to my filming I became aware of how the layout of public places should be adjusted in relation to the environment it creates within but especially in relation to the natural landscape. Thanks to my filming practice I can now walk in a forest or a prairie and imagine a public place. In this sense these environments are not my drawing pad. I imagine a place in the womb of nature as she suggests me.