

**HOLO  
PLAGIA  
RISTIC  
FATALISM**



# The Art Movement

## *of 2034: an introduction*

For our future design project, we chose to work with the subject of art. Why art? And why is it so relevant in the future? There have, historically been several arguments to be made for the purpose of art in society, and while the future, in its current trajectory turns to technology, we don't believe this will diminish the relevance of art in the future societies. In fact, in our world today, our world of moral and spiritual confusion, art with meaning and a voice will become more relevant than it ever was. Artists share an insightful lens through which to look at the world and all that is in it; and for the kind of complexity we will be facing, this lens will be as relevant as any other - scientific, social, and others. The transient human will require to turn to something, a culture, a view, an opinion, a spirituality, and it will be artists who will need to step up to the mantle and

provide people with thoughts and insights more profound than that of the layman.

Having defined our interest in and relevance of, the subject what we had to address what the future art movement was going to be, or surely, if there was going to be one, before we decided to talk about any other artistic philosophies and aesthetics that would affect our project.

Research showed us that the current art world, was lacking any cohesive philosophy and an art movement to speak of. It also showed us that people were starting to get restless about the lack of one. And everyone was asking exactly the same question-What is the art movement of our time and the of the time to come?

And so we decided it was a worthwhile inquiry to form a premise for one, and explore future art through this lens.

# The Premise

## ***the future of originality***

The current art world is almost completely saturated and inaccessible. We have to ask, where we are headed with respect to art. Is it possible to create fresh original work that speaks to the populous? We studied the ambiguous art scene of today and realised a drastic opportunity for revival and at the same time, for the reformation of art, in post modern times.

What we realised is the reality of plagiarism. Plagiarism has existed with art from its very conception, and yet has never been truly addressed, even if it has, time and time again, in abundance, manifested itself in thought provoking ways and has challenged our beliefs in matters of originality and yes, the very nature of creativity.

The artists of the Renaissance copied works of predeceasing masters before they found a voice of their own. Throughout art history, artists have painted

similar subjects in similar ways in terms of composition, style, and intent - for instance, the Madonna with child or the last supper. Post modernism has a basis in the re purposing of art. Indeed, art movements in the way they are followed, require artists to adhere to a defined aesthetic and style - take the example of impressionism. The subject matter for prominent artists in the movement, was nature, and the style was also predefined. Although it was a tremendous revolt to the Salon school of art (Realism), and drastically different, within the movement, artists had found similar places to work. And it can be said that, this is the nature of art movements. One can argue that, this is why the world moved to an 'art movement less' scene, along with the strong case of many mediums and the Internet. Yet we find saturation, yet we are inspired by the past. What then, does this mean for art?

# Holoplagiaristic Fatalism

Considering our premise, an inquiry into the very nature of originality, we considered how this would play into an art movement of the future.

The current copyright laws in the field of art are in place in order to protect artists from having their work stolen, but are based, often, on simple technicalities which may or may not address the purpose or creativity of the art piece in question. Copyrighting has also, like patenting, in many instances killed creativity, and in cases of technology or medicine, lives have, been at stake. While we wouldn't nor should support theft of any kind, intellectual or otherwise it is also abundantly clear for us, that there is an issue with how we approach creativity and originality and how much conviction we have about the nature of these subjects in the contemporary art world. It thus became important for us to address this issue in a

scenario for the future of art. The proposal that we came up with was one that wasn't short of irony.

What seemed to make most sense to us was to speculate an art movement based on plagiarism to understand the true nature of creativity and originality. Although the word plagiarism would suggest a spirit quite contrary to what we hope to achieve, to define clearly, in these terms what originality consists of, would be to address the issue in its murkiest crossroads, enough for people to truly find clarity in matters of originality. We ask, outside of law and fear and conditioning, what will be creativity? Just because a work isn't plagiarised, is it, in fact, original?

We decided a movement will have to follow an aesthetic and allow itself to integrate with other philosophies. And for this we found fatalism to be the most suited match.

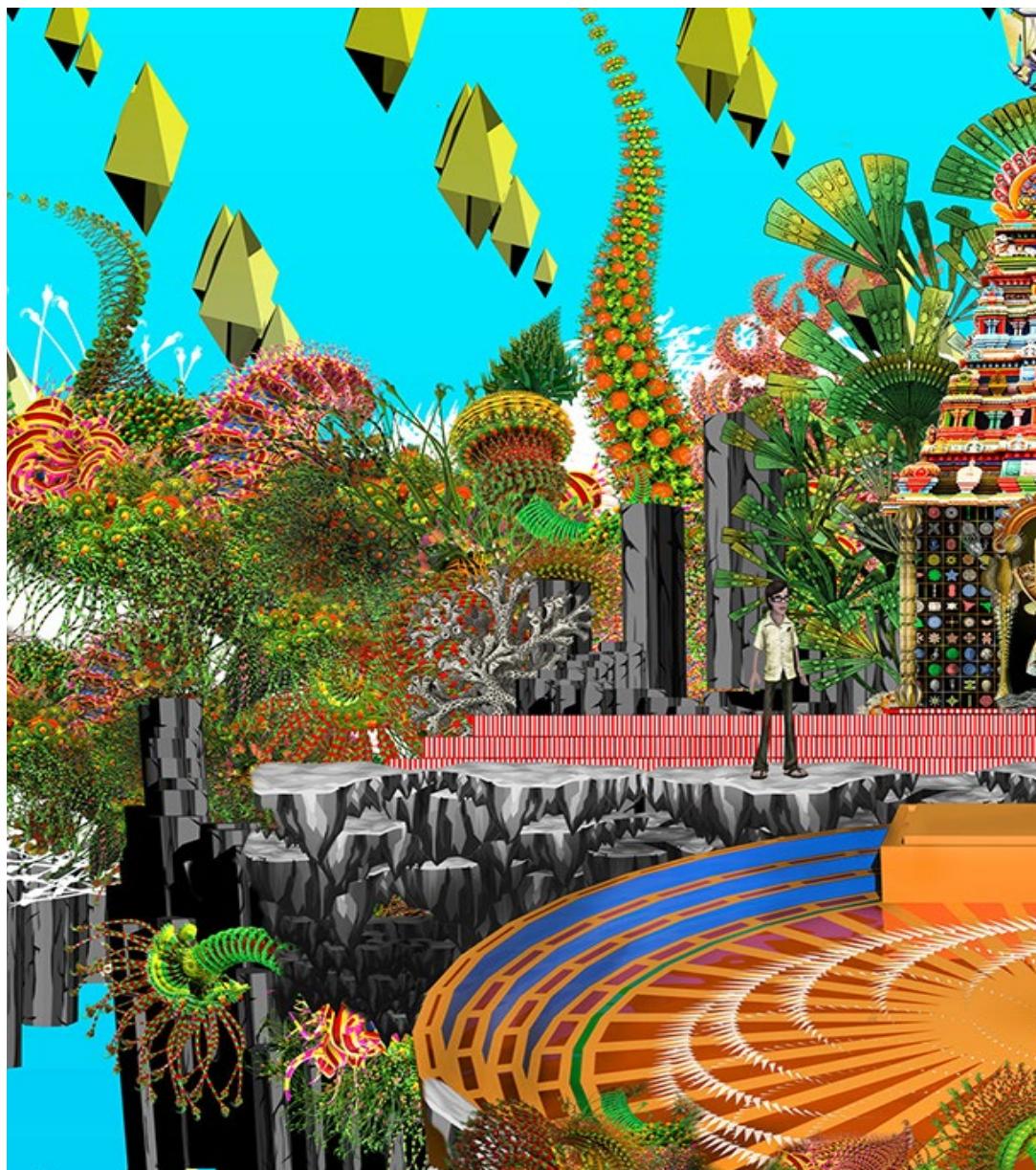
## ***Aesthetic Trends We Followed***

For the aesthetic for the art movement, we carried out some research for on current aesthetic trends. Although we found many, we found one specific trend that was reliant on emerging technological shift in the art world. The new wave of generative art has caused a lot of moral confusion around who or what was finally responsible for an art work - the artist, computer, or the algorithm? We thought a debate like this would fit in with the question of originality and the value of credit. The kind of aesthetic this medium allows for is very intricate and cannot be done by hand. And this extremely detailed, almost puzzle-like aesthetic is what we believed would be best suited for a future art movement seeing as how the art world was already taking steps toward it and it would give plenty of opportunity for contextualized and creative plagiarism.

Emulating this aesthetic, we found the basis for the artefact of our future art movement.



by Florian Kuhlman





Antriksha Sanchar by Avinash Kumar

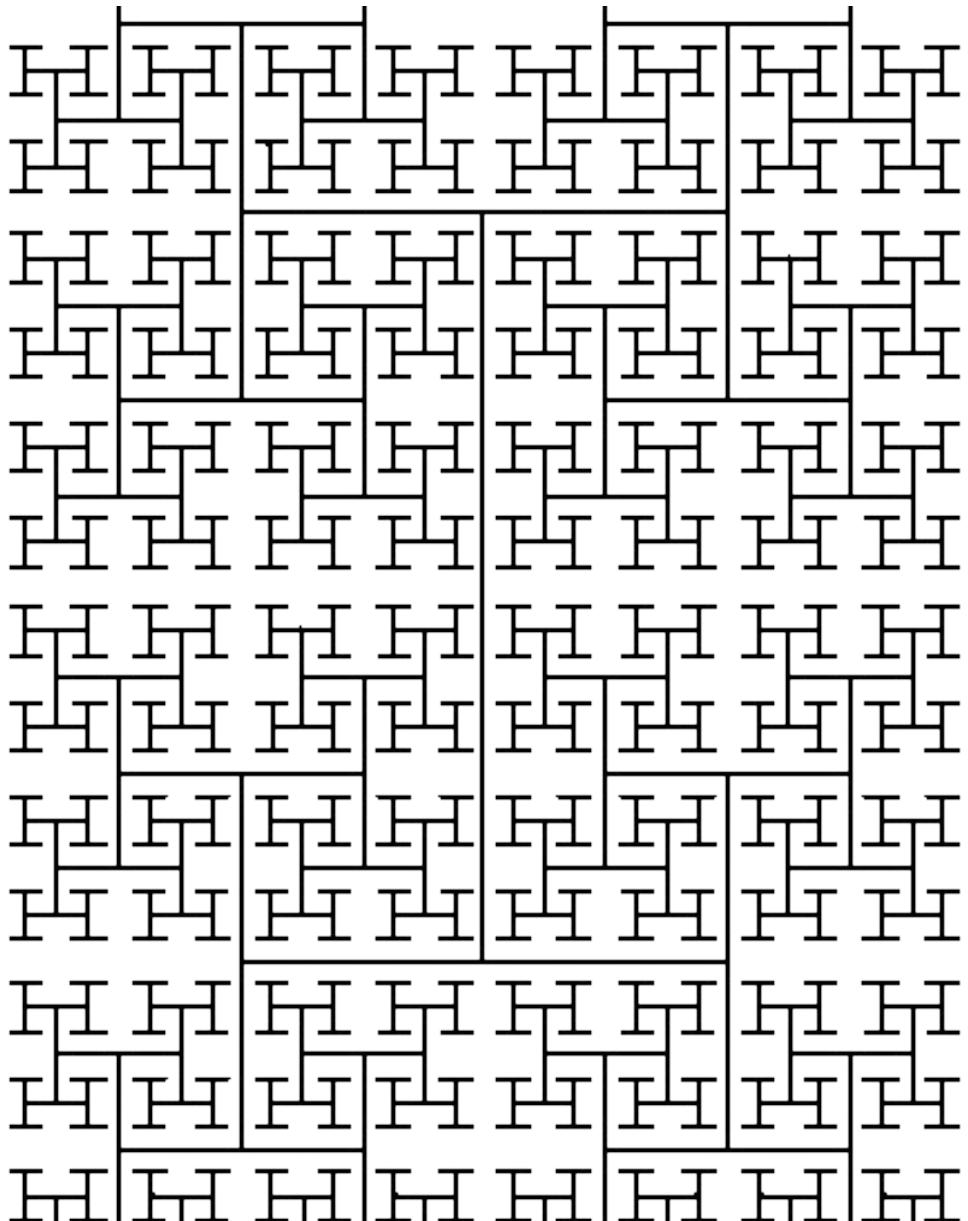
# *Fractals and the Holographic Universe: why HOLO?*

The Holographic Universe, written by Michael Talbot was published in 1991. The movie Star Wars: A New Hope, Luke watches in wonder as the robot R2D2 projects a hologram of Princess Leia asking for help from Obi Wan Kenobi. The hologram is a 3D image, constructed with the help of lasers, and the effort needed to create such an image is truly incredible. What Michael Talbot is proposing is that our reality may also be a giant hologram. Initially theorised by David Bohm, a quantum physics and Karl Pribram, a neurologist, its a concept that is now rapidly gaining popularity and lots of funding.

In essence, the theory states that our civilisation, our reality is nothing more than a computer simulation. Just as we are now capable of creating video games that can mimic reality, imagine

we will be able to create a hundred years later. It's possible we could create a simulation of reality as we know it. This has also gained traction in pop-culture, the idea of Earth being a computer in Hitchhikers Guide To The Galaxy.

This self-similar nature is what we want to look at and explore. More precisely we are looking at the impact such a theory, as it grows ever more popular, will have on society. Art is one of the first fields to pick up emerging topics and explores it. Hence we predict the holo aesthetic will be prevalent and much explored about in the future.



*an example of a fractal: later to form the grid of our art work*



# The Code of Plagiarism

*blatant plagiarism v/s  
creative plagiarism*

- The piece of, although plagiarised, must say something new and relevant.
- The art work should be in a different context than that of its original.
- The artist must have a characteristic and unique voice.
- Plagiarism should be a means to communicate an idea not the goal in itself. The goal is to communicate an idea.
- The plagiarism should make the art work better or at least different.
- The intent of plagiarism should be very clear and artist must take responsibility for this plagiarism.

# An Artefact from the Art Movement

## *Aesthetic Trends*

Following the technology that is involved in art, we followed a certain aesthetic as mentioned earlier. Combined with other factors listed here, this defined how our art piece looked.

## *Holograms & Fractals*

Holograms and self similarity, as mentioned earlier is what we believe will settle the consciousness of the general populous. Keeping this theory in mind and its aesthetic compatibility with the other factors that define the artefact we kept the grid for our art work a fractal grid (fractals are self similar structures). This grid would work as a base for the composition of the art piece, which will become a significant exercise, in its creation and execution.

## ***Plagiarism***

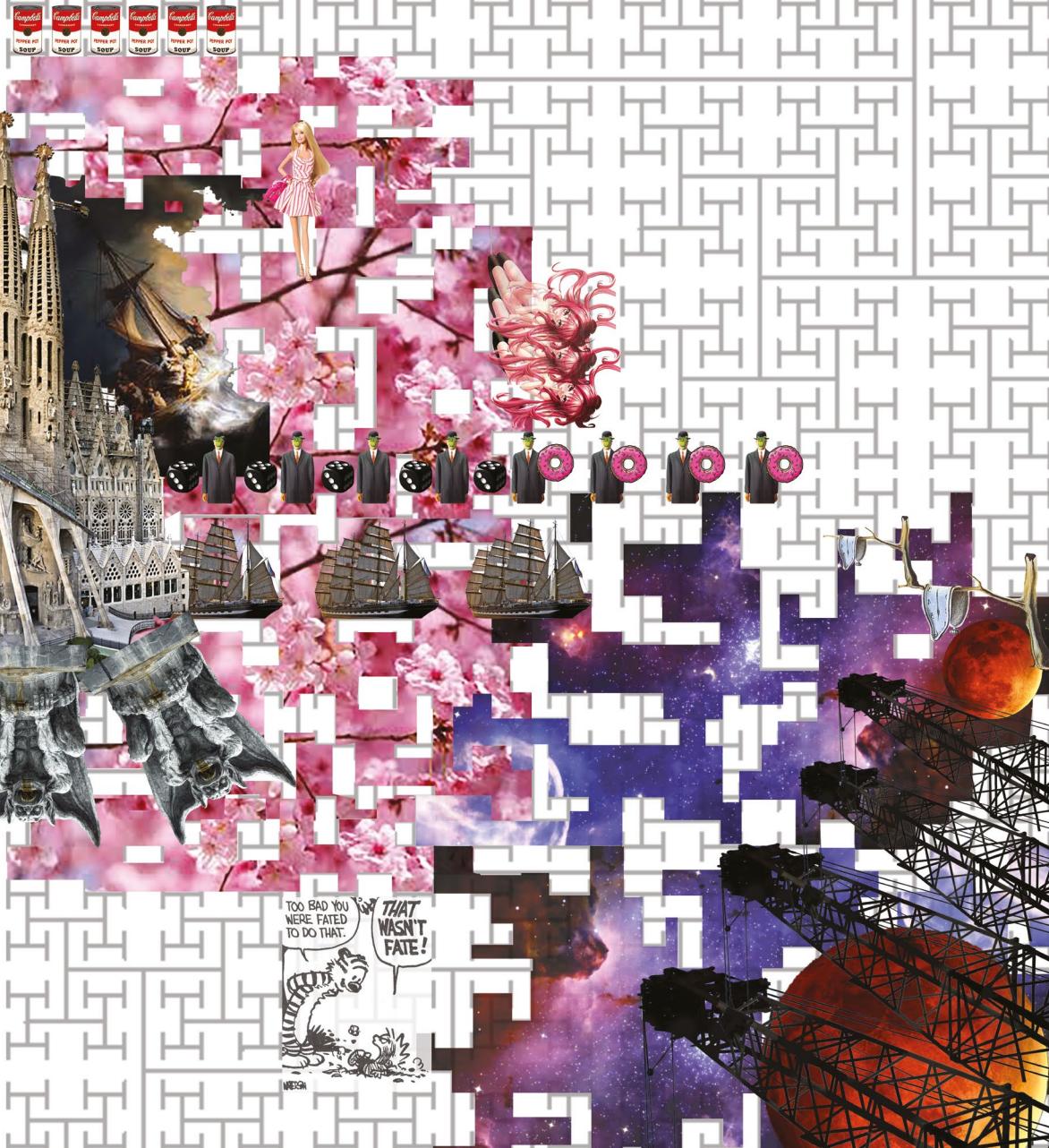
Plagiarism will be seen in the art work in form of its use of images and famous works of art to depict a much larger complex world view. The art piece follows a much more complex detailed aesthetic to show the kind of world we live in, and to show just how small everything is and just how little control we have over the world.

## ***Mediums***

The mediums used for our artefact, are digital. Apart from digital art in itself, we believe, art will be generated via many sources, algorithms, personal interventions by hand, and manual digital interventions. We also believe that it won't remain strictly in the digital realm but would be a combination of physical and digital mediums, but for this artefact we have focused on the digital aspect of the art piece



ALL EVENTS ARE PREORDAINED  
AND UNALTERABLE.. WHATEVER  
WILL BE WILL BE.. THAT MAY,  
IF ANYTHING BAD HAPPENS,  
IT'S NOT MY FAULT.. IT'S FATE.



# Artist Stories

## ***Basic Concept: our method of communication***

For our space the medium we chose to communicate the art movement was a small collection of artist stories. As with the art movement of plagiarism, the story and voice of the artist becomes the most significant thing, we concluded that the best was to communicate different aspects and nuances of the movement, was to tell stories of the artists who practiced the form and explain why they came to join the art movement and how and why they found such

profound emancipation in it. Using these stories, we even trace the 'history' of this art movement and explore how different parts of future societies would connect to the movement.

Following are some brief versions of the basic concept stories.

These stories were to later play into our gallery experience.

## ***The Ex-Con***

He was a skilled con man albeit with a code of honour. He was a man of white collar crime and man of principles. And he did what he did for the thrill of it. He was a skilled man. And in prison he found the art movement through a prison programme. He excelled and when he got out of prison he was already a prominent artist.

## ***Humanist Couple***

They're a humanist couple that are showcasing a piece of holoplagiaristic fatalistic art, in such a gallery. They have done this with a sense of rebellion by using organic matter within the elements of the artwork, such as blood for red ink etcetera.

They're an indulgent couple that feed off of each other's madness and are also sexually deviant. This shows in their treatment of the art work.

## ***The First Interplanetary Artist***

This man was one of the first people to travel to Mars. He was the only artist to ever make the travel. He wasn't a successful artist on earth. But now an incredible thing had happened to him. His skill and now, unique insight on the universe, allowed his art transform. His imagery was unseen as were his stories.

## **Humanist Cyborg**

She was once a mild practitioner of humanism, simply because she loved the art form and detached herself, as many have from the racism, and other forms of bigotry that exists in the humanist society.

In an accident, however, she lost right arm and left arm. She had technologically advanced prosthetics attached, and after recovery and getting used to her new limbs, decided to return to the practice she loved so much. She was technically though, no longer 'fully human' anymore and was thus shunned by the humanist community. She was shunned on top of everything else. She had to cope with the reality of being a cyborg and not being a humanist. In this journey she came by the counter art movement of holoplagiaristic fatalism. Fatalistic, talented and hungry as she was, she grew fondness for the movement and its practices..

Her brain appreciated the theory behind plagiarism and originality, but it was her soul that was emancipated by the rest of it.

## **The Doctor**

He had a God complex, after all he had saved millions of lives, the brilliant surgeon. Until he didn't. It sent him spiralling down into madness. He lost everything - his practice, his wife and his home.

In the divorce settlement he received a small piece of property and a heavily priced art work, by Henry Dietrich Wolf of the plagiaristic movement. And he had his ring. He passed by that painting so many times in his home, and never gave it a thought. The rich doctor's wife bought expensive paintings - it was that simple.

But it was now all he had left. he stared at it, and then his ring. He tossed his ring aside and stared at piece of art once more. He was a lost man, and there it was, sitting in front of him, saving his life, in more ways than he knew at the time. For once he stared at it enough times, he tried his hand at it, he had nothing to do as it is. And so he did it again and again and again till he accepted this line of work as his fate.



# HENRY WOLF

Henry Dietrich Wolf is one of the leading characters of our art movement and his story is that of founding it.

Henry is a successful artist from Berlin who made it big with installation art and paintings around 2018. Henry is a sexually fluid romantic and awfully serious about his work.

He became friends with an art collector named Ingel Hoffmann in 2022 He found him much more interesting and opinionated than most art collectors and like Henry was always interested in undertaking art in a more social and political context.

Henry wasn't an entirely intimate person but found a

certain comfort in Ingel. And Ingel always found Henry to be a compelling person.

In 2028, however, Ingel was caught by the police to be an art forger. Shocked, disappointed and just hurt by the news, Henry was left a little more than agitated.

He always wondered why, he did after all respect the arts so much, or did he?

And so on the morning of 23rd September 2028 Henry went to visit Ingel in prison, if only to ask him what the hell he was thinking.

Ingel told him, that he loved art but the art world made no sense - the politics, the currency of it all. He didn't

# DIETRICH

care for it, and was honestly okay fooling the lot of them. He also mentioned that it took great skill and insight to truly channel an artist and make a creation. And to do this to perfection forms a sort of connection between the artist and himself and is truly rewarding. To see that the whole world believes this connection is something he just didn't want to give up for a shallow, pretentious and already corrupt art market. And since he was caught, he was fine being in prison. Henry had no idea what to think, but came back a couple of weeks later with an argument. And so began their conversations on originality. Ingel in his nonchalance, provoked Henry in more ways than the artist community ever had, because there he was behind bars paying for something he truly believed in, without a regret. He probably wouldn't do it again though.

The two men had grown quite affectionate and Henry didn't quite know if he wished Ingel never went to prison. It was a year later that Ingel's wife Vanessa got sick. Ingel, stuck in prison, unable to pay for the treatment, asked Henry to sell a forgery he had stored away. Henry was perturbed by the idea, he did afterall hold on to some beliefs in the art world. After days of contemplation Henry decided to do it, and he did and he succeeded. Confronted face to face with the frivolous monetary world of art he lived in, everything for Henry changed. It was at this point Henry contemplated theft and originality, delved into research and first spoke to Ingel of a series of plagiarised art works to understand the nature of originality and to uncover the art market for what it is. And so Holoplagiaristic Fatalism was born.

# The Design

## **Approach #1**

The first approach we took was a little insane. The art gallery would have the same plagiarised art piece hung in multiple places, and every individual artist's story would be represented by a synaesthetic installation in front of each art piece. The synaesthesia would be an all encompassing experiential installation which would give the viewer an insight into the story of the artist.

We eventually chose not to follow this direction as the synaesthetic art installations would dilute the detail and nature of the stories that we had worked on. The stories described the world so well, and explained the art movement so well that it would be a waste to explain them through vague installations. Our message would not be communicated well through this medium and thus we decided to take another route.

## **Approach #2**

The second time around we decided to take advantage of the confusing nature of an art gallery with plagiarised paintings. We also looked at the grammar of consuming media in theatre and in a museum. While spending time in an art gallery or a museum, one is always aware of their presence and of their own actions. In a theatre, even though you are surrounded by people, you still feel alone as you watch what's in front of you. We aimed to create a theatre like experience in our gallery so that understanding the stories and learning about the art movement becomes a more involving experience.

The first part of this approach-*The Reading Lounge*-is a space to relax and read the material laid out as an orientation, a precursor to the next room. It will briefly explain the viewers about the art movement.

The next room-*The Theatrical*

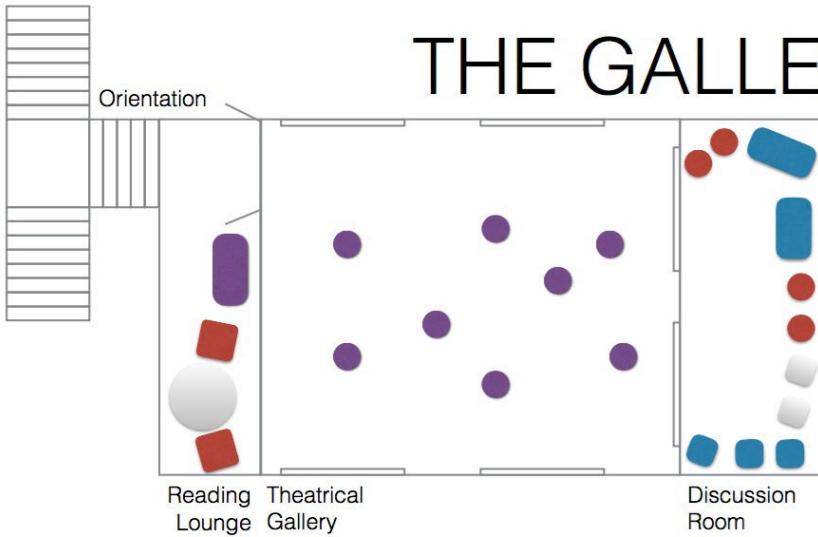
*Gallery*-is the main art gallery. This gallery is a stark white space with the same art piece hung in all places. We decided to use the confusion this space would create to spark curiosity about the topic itself. Once the viewers enter the gallery and notice that all the paintings look similar to each other, the lights will dim out and a projection will start on a screen. The strategically placed stools in the gallery provide a good viewing angle and theatrical experience. The projections will show stories and interviews from the artists which would slowly explain and reveal the art movement to the viewers.

The last room-*The Discussion Room*-is a place for various batches of viewers to come and discuss all that they have seen. Different people will be shown different stories and the discussions between them would be a great way to flesh out the art movement and discover more about

it through the discussions. This room is also a great way for us to get feedback on thoughts from others on the art movement.

## *Approach #2*

# THE GALLERY





# Henry's Desk

## **Approach #3**

The final approach we took, and this one partly influenced by demonetisation, was to explore the conception of the art movement. Henry Dietrich Wolf, the founder of the art movement. We explored many methods of communicating conception of the art movement. The purest method was the one we felt was to be able to communicate with the man himself.

Communicating with a fictional character is difficult, to say the least. But there was one way. Henry's artefacts and his data would be the best way to communicate with his thoughts and ideas apart from talking to the man himself. If you were to have the chance to peruse someone's personal diaries and computer system, you would be able to observe their thoughts, see their work and the development of their ideas. We decided to take up this method to explain

how this art movement was conceptualised and the thought that went into it.

Recreating Henry's workplace is not easy. To accurately represent his desk and therefore his character, we had to deep dive into him and flesh out his character. We did a detailed character sketch of Henry, dovetailing his history with his current thought process, making sure that his ideas developed as he grows up to reflect his experiences.

Once we had figured out his personality, we started planning the production of his desk. Planning out the execution took time as we needed to perfect every small detail for this to work out. If any one small part of the desk did not fit into his personality, then the entire scene would fall apart. To ensure complete suspension of disbelief, we would have to be thorough in our research and execution.

Henry is from Berlin. Hence we had to ensure all his stationery and material was German, if not European. The entire aesthetic would also have to follow the same and still be able to tell the story we wish to tell. The message was divided into multiple parts, his diaries, his artefacts, his letters, and his computer system.

We dutifully filled up his diaries and sketchbooks with the content we associated with Henry, and inserted certain clues and seeds of ideas for the art movement. His computer also had content about the development about the idea. Apart from the meaningful content, we also worked on including peripheral content like his music playlist, his documents, the images he would download, etc. Although the peripheral content isn't that important, it helps build Henry's

personality and support the suspension of disbelief.

The main source of information about the art movement is included in the letters he wrote to and received from Ingel. Although it was not an ideal medium to communicate all our thoughts on the matter, it was the easiest method to communicate the idea through the simple back and forth letters. The viewer who would step into the walk-in installation would be able to access and view the process and development of the art movement quickly and easily.

The supporting material for the idea was distributed across the desk and highlighted various shades of Henry's personality that would go some way to support how his ideas were developed.





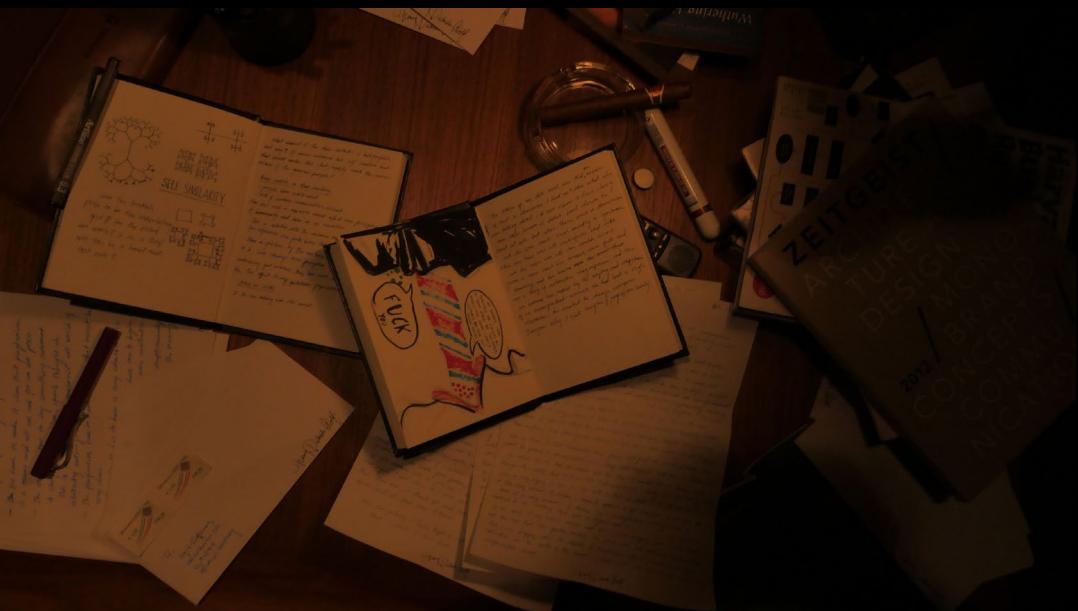


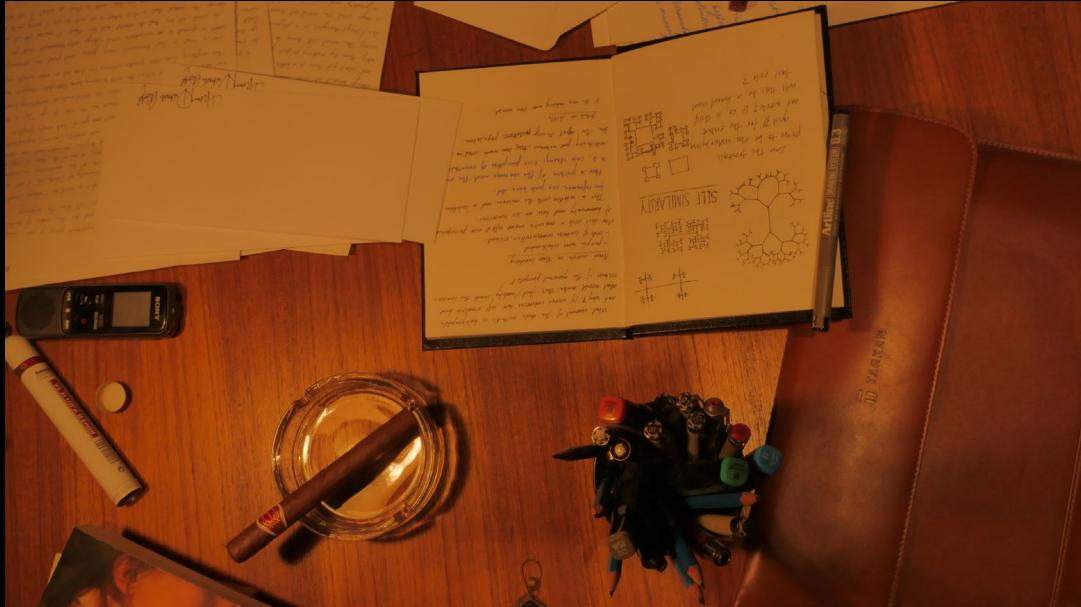


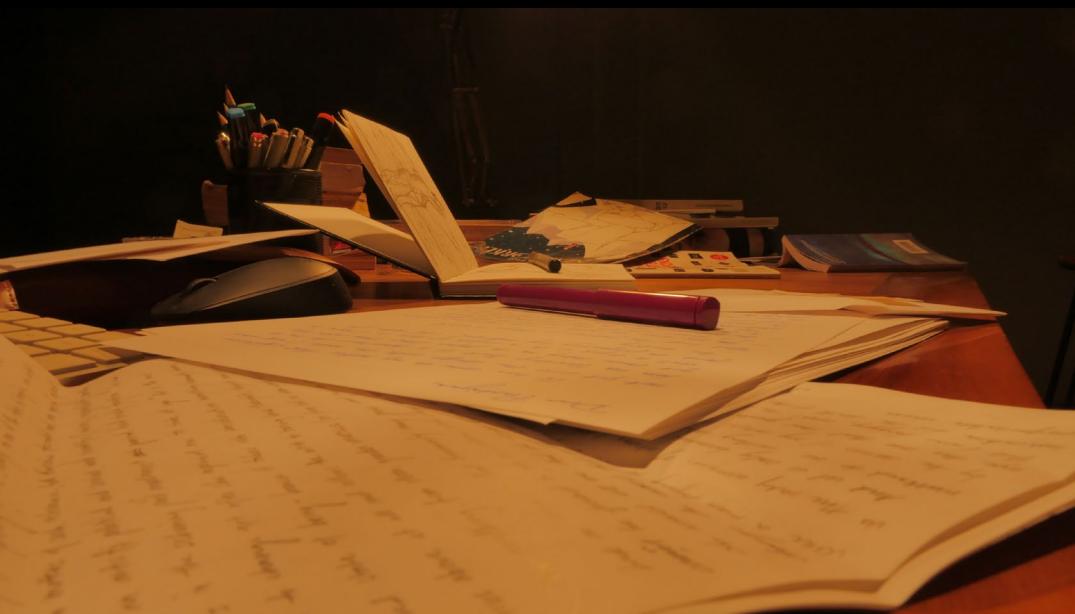


Henry Dutrich Wolf

Henry Dutrich







Henry Dietrich Wolf

Dietrich Wolf







**MEGHANA  
THAKKAR**

# **SALIL PAREKH**