ZERO POINT

ZERO POINT investigates the nature of God from a spacial geometrical perspective. The philosophical photo book examines our interactions with the concept of 'measurability' in new pictureworks and a thought experiment. Measurability appears to be a problematic concept. The boundaries between fixed and fluid; between sharp and vague; between coloured and non-coloured; between love and hate. When does one state of affairs turn into the other? When is something still measurable? And: is it essential for something to be measurable at all?

From 2020 onward, a single drinking glass was used as the starting point for digital transformational processes of photographic images into thirty-eight multi-layered pictureworks. Pictorial spaces that are variable and subject to change in an experimental, unconscious method of choice, chance, inspiration, and demolition. The results of split, remodel, and repeat invite the viewer to explore and contemplate the notions of space and time as a dimension, in which meaning remains something unfinished, but in which measurability seems to be crucial. After all, when there is nothing to hold on to, we want to select a starting point from which we can (re)organise our life.

The most significant literature and validation for ZERO POINT is the work of David Bohm (1917–1992) with his research into the underlying meanings concerning quantum theory: "We come to a certain length at which the measurement of space and time becomes totally indefinable." Bohm called this calculation the zero-point energy for a point of space. Here, he predicts, will be found a boundary separating an implicate from an explicate order.

Investigating the notion of 'reality', Bohm's inquiries together with state-of-the-art philosophical insights were merged with contemporary works of art to let us contemplate and (re)consider who and what we 'really' are. As a result, the publication offers different possibilities to compose and contemplate a personal zero point as a portrait of God.

There are several ways to leaf through the book and engage in its content. Each of the thirty-eight pictureworks is accompanied by a philosophical caption. These captions are part of a larger philosophical deliberation of three 'countenances' which together make a portrait of God. Each caption can be read separately next to the picturework. Each picturework can be enjoyed next to a specific caption. Another way to work with the captions is to read them within their larger context: unfold the last page of the book, reflect, and search for cross-references next to any particular picturework.

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