

ZORA OTTINK

Small online Portfolio  
(more on request)

2026

ZORA OTTINK (1997) Rooted in film, photography, and writing, I graduated from the Image & Language department of the Gerrit Rietveld Academie in 2021, following earlier studies in Photography. Drawing on my photographic background, I explore the foundations of the medium, rooted in the camera obscura and analog film. I work with 16 mm film, analog and digital techniques. In doing so, I create associative, visual stories. Fascinated by old travelogues in which we travel in our memories, I compose my contemporary view of the world: how we relate to nature and our bodies, who we are in relation to ourselves and through the eyes of others, but also in relation to our predecessors. The source is an echo. Everything flows. Between image and viewer, a reflection arises, in which the fragile nature of visual memory offers space for both projection and introspection. What appears is always in motion, a cyclical flow of looking, interpreting, and forgetting.

1.  
*It will fade*

Installation including  
*It was so very long ago*  
16 mm film loop (2:30 min),  
analog projection,  
2021



*It was so very long ago* is a loop (2021) (2.5 min) on 16 mm, in which I work with solarization; a technique in which allowing light into the development process creates a play between positive and negative. With this, I show the grayscale values, play with morality, and how our creation story and the fairy tales we grew up with define us. The film is a reckoning in which I place myself in the role of primordial mother Eve and liberate her from the moral gaze of the outside world.

See > <https://vimeo.com/642706923>

Elf Godefroy (Camera/DoP) and Onno Petersen (postproduction)

2.

*As political landscapes dissolve*

filmstills film 16 mm,  
(7 min)  
digitale projectie,  
2023



Everything slides; razors, snowploughs, gender relations, identity politics and the climate. How do I define my identity within this changing political landscape, against a backdrop of melting ice caps?

[> view on request](#)

Elf Godefroy (Camera/DoP) and Mike Ottink (sound)

3.

*As political landscapes dissolve*

filmstills film 16 mm,  
(7 min)  
digital projection,  
2023

In 1992 Bukowski wrote *Dinosauria, We*, a prophetic, socially critical poem to which I like to refer and from which I take my title; *As political landscapes dissolve*.

*As political landscapes dissolve* is an associative, surrealistic film. A reflective dream in which I move towards my mirror self. What is my identity in this changing political landscape, in a landscape of melting ice caps? Under the snow, the water starts flowing. Everything slides; razors, snowplows, gender relations, identity politics and the climate. Everything will continually change, decay and manifest again.

In the short film (7 min) shot on 16 mm, I place myself, Zora, in this shifting reality. A trail in the snow leads her to her mirror image in a white world, where no one seems to be. When she is confronted with her own reflection, she returns to reality; the mirror in her bathroom. There, between the razor and her cheek, the last white flakes disappear.

*As political landscapes dissolve* reflects a surreal world, which sometimes seems hard to believe. It's like looking in the mirror, you never see yourself as others see you.



4.

*Between mountain peaks*

film still,  
gelatin silver print,  
40x30cm,

Frank Taal Gallery, Rotterdam,  
2024

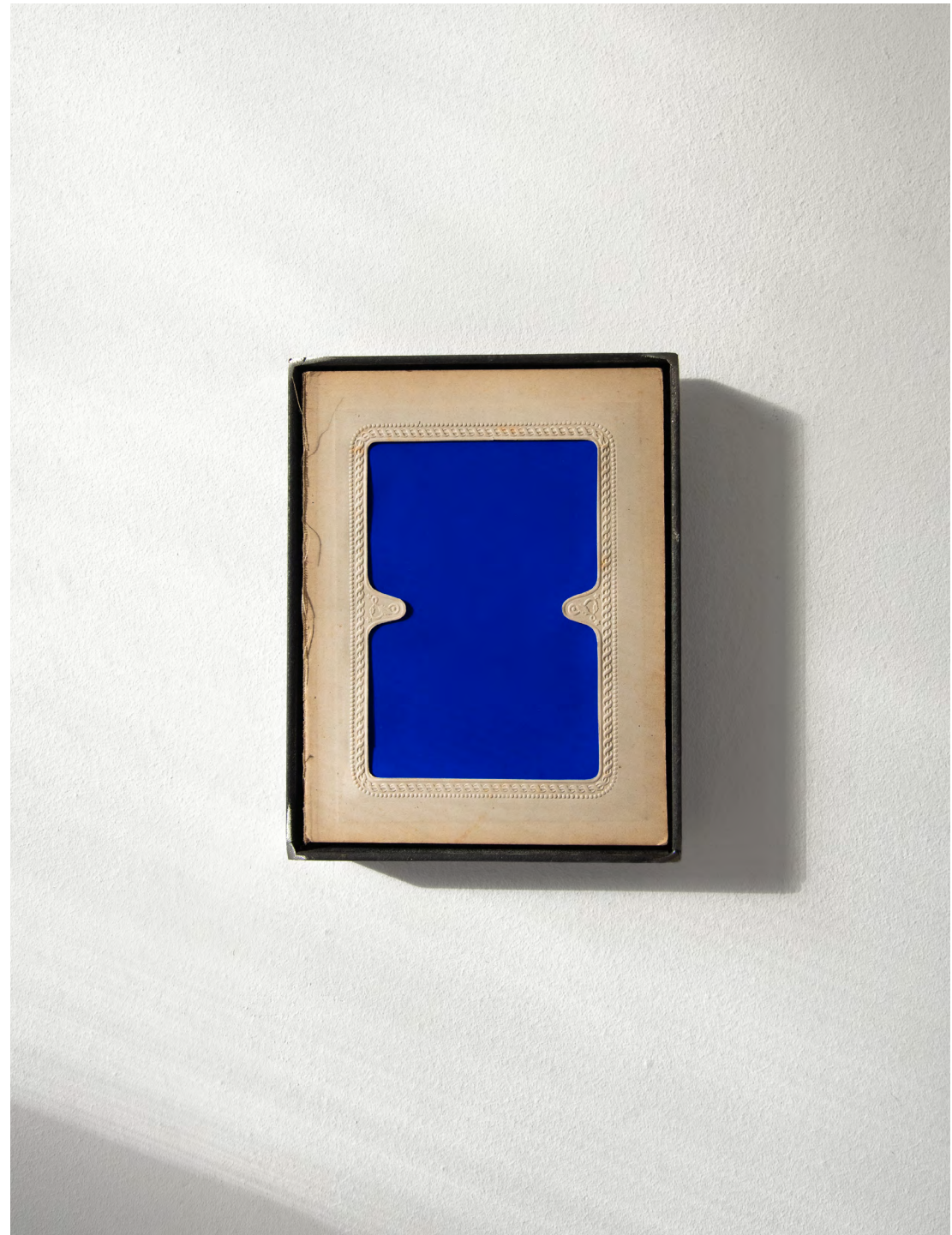


5.

*Nothing to behold, just blue*

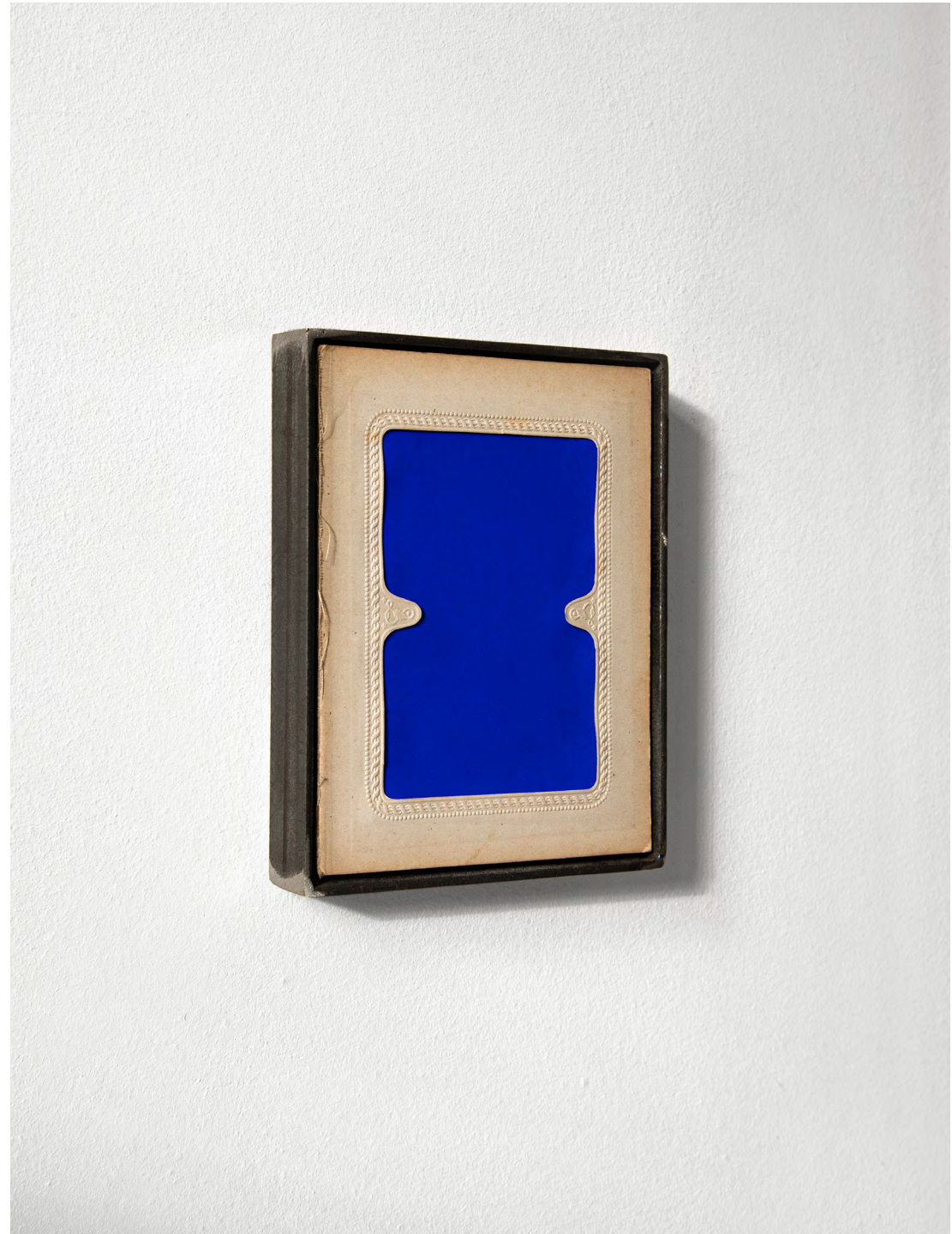
(blue) paper in a passe-partout from an old  
family album, forged black rolled iron.  
12.2 x 16.1 x 2 cm

EENWERK Gallery, Amsterdam,  
2025



6.  
*Nothing to behold, just blue*

By using existing imagery, film stills, mirrors, and light installations, I work with photography without using a camera. Here, the image is created not by capturing, but by shifting, reflection, and reordering. In the work *Nothing to behold just blue*, the focus is precisely on the absence of the photograph, which has been removed from an old family album. This absence takes shape as a monochrome blue plane in a passe-partout, functioning as an infinite space in which remembering and forgetting merge.



7.  
*Grounded Confessions 5.*

inkjet print, 30 x 40 cm,  
2026



8.  
*Grounded Confessions 3.*

inkjet print, 30 x 43 cm,  
2026



9.  
*Grounded Confessions 4.*

inkjet print, 30 x 40 cm,  
2026

When I photograph nature, my position shifts.  
(As in this ongoing project *Grounded Confessions*)  
I place less emphasis on the process and submit  
to nature as the master of the image. The camera  
functions here as a means to relate to the image,  
following rather than directing. Nature as a wild  
promise: unpredictable, dynamic, and ultimately  
determining what becomes visible.



10.  
*It will fade*

Installation, mirror work  
with (right) reflection of the work.  
2021



The two mirror works reflect the light onto the wall using the microscope lamp with fiber optic arms.  
2021

11.  
*It will fade*

Installation,  
2021



12.

*It will fade I*

(part of installation)

mirror glass & ink, 150 x 100 cm,

2021

In the installation *It Will Fade*, where the viewer enters the camera and negative becomes positive, I study, through reflections of light, what imagery from the inside is.

When the spectator walks into the space, he walks, as it were, into a life-sized camera. The light source of the microscope lamp has two antennas with glass fibers that function as a diaphragm; the smaller the light source, the sharper the reflection. As a result, we see on the opposite wall a mural of light in which the two mirror works (negatives) come together as the positive of the tangible works of mirror glass. This is what takes place in a darkroom or inside a camera. The spectator casts shadows in the positive and sees themselves reflected in my print of the negative.



13.

*It will fade II*

(part of installation)

mirror glass & ink, 200 x 175 cm,  
2021

The work came into being in my room, where I painted over my own reflection on the mirror glass with white chalk paint. I let water flow over my body and pressed my wet skin against the white surface. As I took a step back, my imprint dripped onto the glass. I had made a slide of what Yves Klein did in 1960 with models on paper. I placed the mirror against the wall and illuminated it with a strong lamp. In the twilight of my workspace, the imprint doubled on the wall. Negative had become positive. Like a Rorschach ink test, I looked at my duplications on the wall and the mirror. I stepped into the light and cast a shadow on my own body. I looked at my negative that had been left behind on the whitewashed mirror; where I was, it was now empty, and I realized that every viewer would fill me with their own reflection.



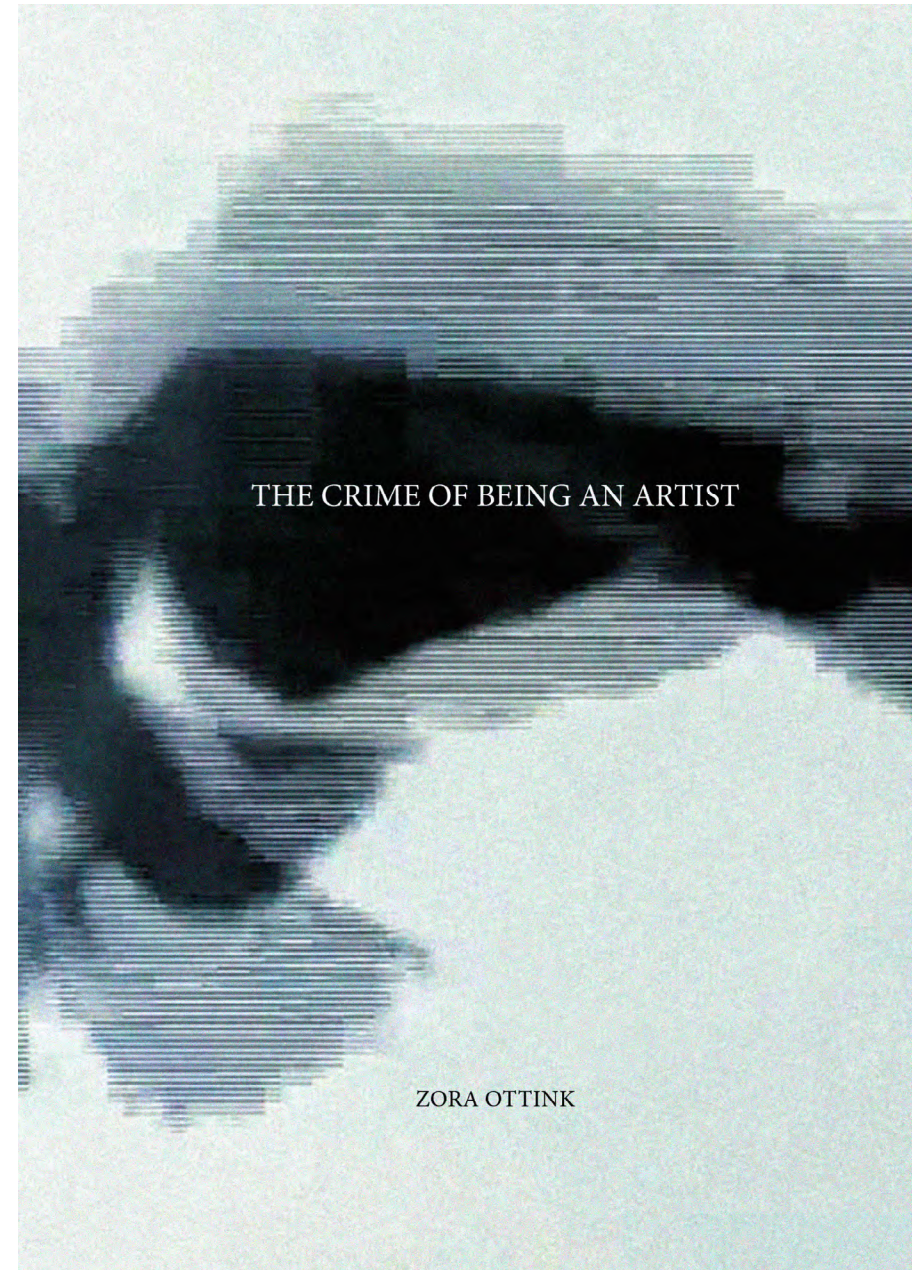
Who we are emerges not only in relation to ourselves, but also through the eyes of others and in relation to those who preceded us. Autonomy proves to be an impossible position in this regard; it is precisely the embrace of repetition that opens up a different way of thinking. The source is an echo. Everything flows.

Based on the idea of eternal recurrence, I view repetition not as a limitation, but as a fundamental condition of existence. Everything is constantly in motion and appears again and again: in a different form, at a different moment, within a different context. This perspective undermines the idea of absolute originality and creates space for a practice in which reuse, echoes, and references play a central role.

In my thesis *The Crime of Being an Artist*, published by Mister Motley, I examine my relationship to the canon of modern art, which has been largely shaped by men. How meaningful can I be as a maker, as an artist, and as a woman? What legitimizes my existence within that tradition? And to what extent are we not all indebted to our predecessors? As I write in the thesis: 'The myth is that you operate autonomously, but actually you are a thief and a connector in one.'

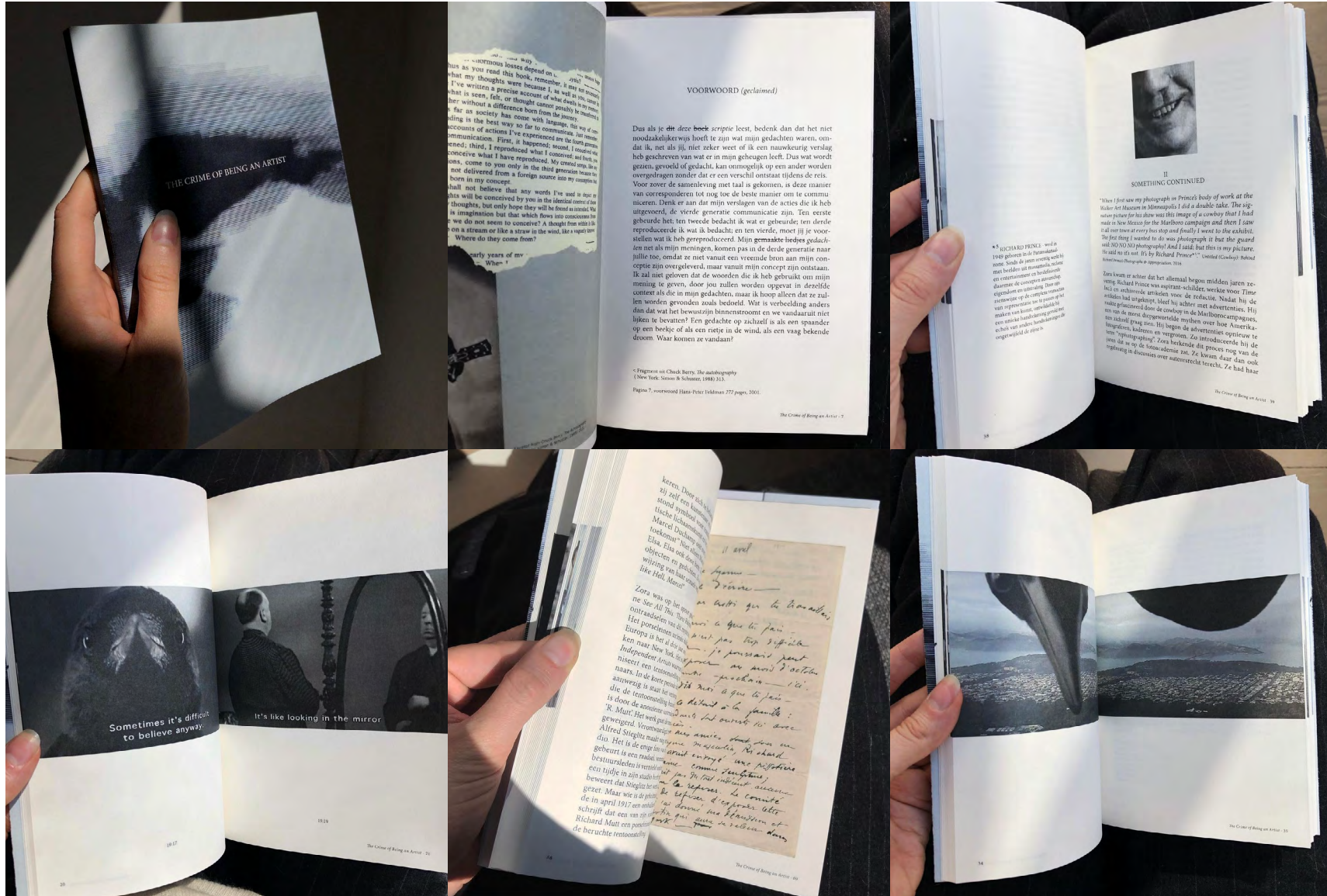
An artist claims a photograph that is not his. A woman disappears from the history of a world-famous artwork. A doppelganger takes the place of his original. Coincidence, theft, or the essence of art? This thesis is a quest for the thin line between creating and appropriating.

Read here > <https://www.mistermotley.nl/the-crime-of-being-an-artist/>



15.  
The Crime of Being an Artist

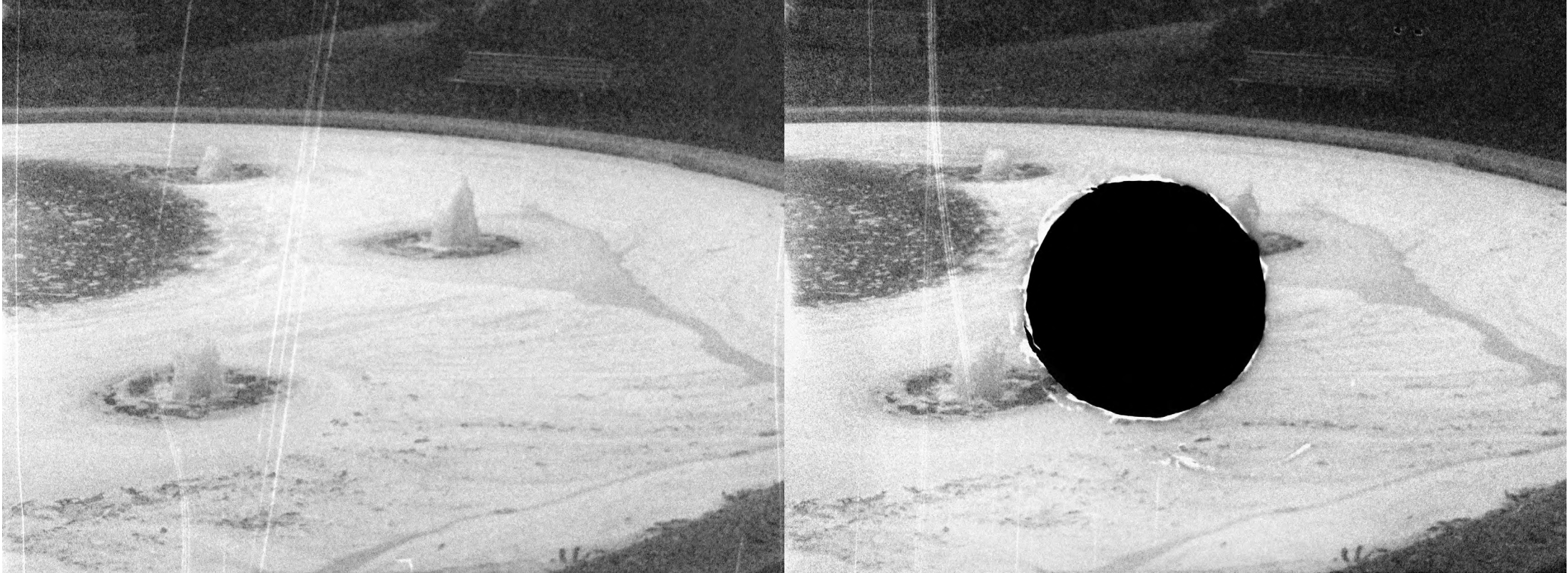
Thesis,  
2021



16.

*Untitled ending of a fountain*

diptych, film stills, inkjet print,  
13 x 18 cm,  
2023



END  
(more work on request)  
please mail: [zora@zoraottink.com](mailto:zora@zoraottink.com)