KUNSTVEREIN
MEDIENTURM

CONCEPT FILM (II)
Film as Resource in Contemporary Media Art

Dariusz Kowalski (PL), Ben Pointeker (AT), Lotte Schreiber (AT), Gebhard Sengmüller (AT)

Opening: 3.4.2009, 8 p.m.
Duration: 4.4. – 17.5.2009, Tue – Sun 12 a.m. – 6 p.m.
Location: Arti et Amicitiae, Rokin 112, 1012 LB, Amsterdam, NL
Curator: Norbert Pfaffenbichler
Thanks to: Austrian Federal Ministry for Education, Arts and Culture, Arts Division

Supporting programme:
Catalogue presentation UNFINISHED BUSINESS. Dutch Abstracts, 3.4.2009, 7.30 p.m.

The second part of the exhibition series CONCEPT FILM is shown at the Amsterdam-based art association Arti et Amicitiae.

In the exhibition in Amsterdam, works of contemporary artists who use the medium of film as starting point are presented. Such works which analyse the spatialization of the medium of film beyond the dispositiv of cinema are presented. These are audio-visual installations which trigger the presentation of moving images combined with real environments. Virtual and real architectures are related, in order to complement or dialectically oppose each other – depending on the intention of the artists. The audience can intellectually capture or physically experience the analytical and deconstructive artistic work processes in the frame of complex, spatial settings.
Different aspects of the phenomenon of film are analysed and deconstructed, like the technical basis of the illusion of movement (Gebhard Sengmüller), coded perception of space (Lotte Schreiber), elliptic narrative structures (Ben Pointeker) or the complex relation of image and sound (Dariusz Kowalski).
The taking out of two-dimensional moving images of the cinematic context triggers complex, essential transformation processes. The compelling regime of the gaze of cinema is replaced by an autonomous, free floating gaze, active participation supersedes passive consumerist behaviour. Escapism is made impossible in favour of the creation of an awareness of apparatus- and perception-related processes and thereby breaches the common conventions of audio-visual narration techniques.

WORKS

DARIUSZ KOWALSKI
RECORDING OF INTERROGATION ROOM
2009, 2 projectors, 1 DVD Loop 3 min, 1 DVD Loop 3.30 min., silent

INTERROGATION ROOM topicalizes observation and the hidden gaze in psychiatry. In cinema, the setting with a semitransparent mirror appears sometimes as interrogation room, as mirror room or as interview room; Psychiatry as well as criminology share the same spatial observation situation, only with different intentions. In this mostly bare room, either a result or a confession is written, while an invisible third watches the situation behind a semitransparent mirror.
Similar to the mirror in the interrogation room, the screen is a membrane within den black space of cinema.

BEN POINTEKER
 . ...:.:...:::ccccoCCoooo::
2008, 09 min

One of the pragmatic solutions to the problem of how people are able to find their way in a theatre or cinema are the small lights that, hidden in this place or that, show the audience where to step and where not, and where to choose a chair.
Now imagine: complete darkness.
Enter.
Ask yourself to stop imagining and look at . ...:.:...:::ccccoCCoooo::
While looking at it, the question becomes: what is looking? At this point the guiding lights may come back with a vengeance. Usually we look in order to orient ourselves. Either in response or consequently, much art is directed at disorienting ourselves. That leaves the question unanswered as to what looking is. Still, that is one of the key questions in Pointeker's work. In order to be able to answer that question, Pointeker has to both steer away from and connect to the average language of cinema – and photography. The way in which he succeeds in doing that reminds one of concrete poetry. But this is no more than a reminder. Concrete poetry was by and large a response to something else: what we knew already. Dialectically, concrete poetry remained bound up with what we already knew. In terms of cinema, Pointeker somehow knows how to escape that route. He doesn't show it, though. What he shows is what appears.
We find ourselves in complete darkness.
A light shines, some lights shine: a car makes its way. Let's take that literally: "a car makes its way". This is not a car that is being used to get from here to there. Making light, the car makes a way. Other images follow: all make way. We look, caught in the light of what is being shown – and we start to sense what looking is. (Frans-Willem Korsten)

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LOTTE SCHREIBER
BORGATE
2008, 15 min

It was originally intended to be modern Italy's showcase urban project after world war II: the Don Bosco housing project on the southern edge of Rome. Though planned while Mussolini was in power, Don Bosco matches the Modernist style of the 1950s and 1960s and is wholly in harmony with the spirit of postwar reconstruction. As it is comparable to housing projects in other large European cities, this housing project demonstrates the gap between sociopolitical utopias of the Modern age and their reality in a virulent manner.
BORGATE is media artist and architect Lotte Schreiber's latest installment in her series of filmic examinations of architecture and (urban) space.
Schreiber's works are cartographic portrayals in film form in which she attempts to translate the formal languages of landscape or architecture into a formal language of cinematography. This process was also applied to BORGATE: Schreiber consistently transfers Don Bosco, which was designed by the city's urban planning department, into rigidly framed images and sequences of serial montage. In the interplay of these mainly static shots and relaxed pans across facades and structural details, combined with quotes from Passolini and Fellini to Antonioni, BORGATE produces a visual and acoustic showcase of failed urban utopias. All this is underlined by Bernhard Lang's symphonic composition, which gives the "petrification" of the images a wholly dramatic component. This "animation" is reinforced by abrupt intrusions of video fragments in violent motion, resembling what seem to be splinters from a "real space" in the aesthetic filmic space.
In contrast to Antonioni's men about town, for example, whose psychological crises are reflected in the objets trouvés, wide streets, two-dimensional façades and empty suburban squares, Schreiber searches for and finds precise details and total views of these outlying urban zones for the purpose of dealing with the crisis of the Modern age itself. (Gerald Weber)

GEBHARD SENGMÜLLER
SLIDE MOVIE – DIAFILMPROJEKTOR
2006, installation

Black cube installation: A film sequence (35mm motion picture, 24 frames/sec.) is cut up and the individual frames are mounted as slides. They're then distributed among 24 slide projectors that are all focused on the same screen (the exact same point).
Via electronic control of the projectors, these individual images are then reassembled – in an extremely cumbersome way – into a chronological sequence.
The formula "one projector per frame" thus gives rise to something that at least rudimentarily (and inevitably very inaccurately, due to the lack of precision of the mechanical devices) suggests a motion picture. The film soundtrack emerges as a byproduct – the mechanical clattering of the projectors changing slides.

SLIDE MOVIE succeeds in shifting perception in the direction of the medium. The figure of this work is not the film that is projected, but rather the apparatus that carries out the projection with such great effort. This figure has actually always been there, but it is due to the intervention in the structure of our attention that we first really become aware of it. The essence of the projector, the transformation from still images to moving pictures becomes manifest. This is a media-theoretical statement, articulated so vehemently that its message becomes a massage that is not only intellectually comprehensible, but can actually bephysically experienced. (Felix Stalder)

BIOGRAPHIES

Dariusz Kowalski (PL)

* 1971, Krakow, Poland
lives and works in Vienna

Shows (selection)

2009 "Interrogation Room", Kunsthaus Graz
2008 "Ansichtssache", KUNST RAUM NOE, Vienna
        "Abstracts of Syn (III). Edition Medienturm", AR/GE KUNST Galerie Museum, Bolzano
2007 "source fragments, erased units", Galerie Dreizehnzwei, Vienna
        "SWINGR", raumaufzeit, Vienna
        "Abstracts of Syn", Kunstverein Medienturm, Graz
        "Framing Location", Sixpackfilm, Top Kino, Vienna
        "To the Left of the rising Sun", Galerie Castlefield, Manchester
2006 "Bilder der Architektur / Architektur der Bilder", Sixpackfilm, Vienna
        "THEAUSTRIANABSTRACTS", Arti et Amicitiae, Amsterdam
        "_pool", pool, Vienna
2005 "BLANK. Urbane Zwischenräume", Kunstverein Medienturm, Graz
        "Now's the time", Kunsthaus Graz, Graz
        "In the Line of Flight – Transcending Urbanscapes", Peking
        Phoenixhalle, HMKV, Dortmund
2004 "EDITION Medienturm", Kunstverein Medienturm, Graz
        "base", MAK Flakturm, Vienna
2003 "Abstraction Now", Künstlerhaus Wien, Vienna
        "lebt und arbeitet in Wien", Kunsthalle Wien, Vienna
        "Maths In Motion", Künstlerhaus Kino, Vienna
        "Raw Digits", Kunstverein Medienturm, Graz
2002 "VISIONary", Austrian Cultural Forum, New York

Festivals (selection)

2002 31. Int. Filmfestival, Rotterdam
2001 NY Underground Film Festival, New York
2000 Ars Electronica, Linz

Ben Pointeker (A)

*1975, Ehenbichl, Austria
lives and works in Rotterdam

Shows (selection)

2009 "dieses wilde Klaffen", Tiroler Künstlerschaft, Innsbruck
2007 "airborne", TENT, Rotterdam

Festivals (selection)

2008 "Rencontres Internationales Berlin 2008", roARa Torio, Paris
        EMAF 2008, European Media Art Festibval Osnabrück
2007 ExiS 2007, Artsonje Center, Seoul
        2003 femme totale 2003, femme totale, Dortmund
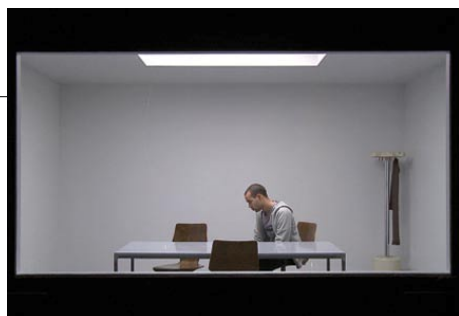
Dariusz Kowalski, Interrogation Room
2009, Installation, Kunsthaus Graz

Ben Pointeker, a lucia
2001, with Julia Lazarus, film still

Lotte Schreiber (A)

*1971, Mürzzuschlag, Austria
lives and works in Vienna

Shows (selection)

2008 "Abstracts of Syn (III). Edition Medienturm", AR/GE KUNST Galerie Museum, Bolzano
2007 "Abstracts of Syn", Kunstverein Medienturm, Graz
"art_clips.ch.at.de", ZKM, Karlsruhe
        "Videolandschaft", Galerie MAERZ, Linz
        "DIGITAL CANVAS – ART FOR SCREENS", net.culture.space, Vienna
        Festival of Video and New Media Art, City Art Museum, Bolzano
2006 "THEAUSTRIANABSTRACTS", Arti et Amicitiae, Amsterdam
        "BYTES & BODIES, DONUMENTA", Leerer Beutel, Regensburg
        "MEDIENTURM SHOWS", Q21, Ovalhalle, MQ, Vienna
        "DIGITAL TRANSIT", ARCO Medialab, Madrid
2005 "Now´s the time", Kunsthaus, Graz
        "Stippels&Pixels", Zebrastraat, Ghent
        "Re:MODERN", Künstlerhaus, Vienna
        "SCHRIFT:RAUM:FORM", Kubus Export – der Transp. Raum, Vienna
        "BLANK", steirischer herbst, Kunstverein Medienturm, Graz
2004 "MAK-Night", Contemporary Art Tower, Vienna
        "See the Rhythm", Kultur Büro, Barcelona
        "Hängende Gärten", Impuls Tanzwochen, Vienna
2003 O.K-Centrum für Gegenwartskunst, Linz
        Ars Electronica, Linz
        "ABSTRACTION NOW", Künstlerhaus, Vienna
        "RAW DIGITS", Kunstverein Medienturm, Graz
2002 Video Art Center Tokyo
        Museo Nacional Reina Sofia, Madrid
        MUWA, Graz
2001 Galerie Forde, Genenva
Festivals (selection)

2008 DIAGONALE. Festival des österreichischen Films, Graz
        Crossing Europe Filmfestival, Linz
        Vienna Independent Shorts, Vienna
        16th Curtas Vila do Conde – International Film Festival
2007 Kill Your Timid Notion Videofestival, Dundee
        Vienna Independent Shorts, Vienna
        Moving Patterns, ACF, New York
2006 EMAF – Europ. Media Art Festival, Osnabrück
        Light Cone Preview Show, Centre Pompidou, Paris
2005 VIENNALE – Int. Filmfestwochen Wien, Vienna
        DIAGONALE. Festival des österreichischen Films, Graz
        ISFAHAN INT. SHORT FILM FESTIVAL, Theheran
        Impakt, Utrecht
2004 VIENNALE – Internationale Filmfestwochen Wien, Vienna
        EMAF – European Media Art Festival, Osnabrück
        DIAGONALE. Festival des österreichischen Films, Graz
        VIPER – Int. Film Video u. Multimedia Festival, Basel
2003 EMAF – European Media Art Festival, Osnabrück
        NY Underground Film Festival, (Best Experimental Film for QUADRO), New York
        DIAGONALE. Festival des österreichischen Films, Graz
        Chicago – Underground Film Festival, Chicago

Lotte Schreiber, Borgate
2008, film, 15 min

Lotte Schreiber, Borgate
2008, film, 15 min

Gebhard Sengmüller SLIDE MOVIE
2006, installation

Gebhard Sengmüller (A)

*1967, Vienna, Austria
lives and works in Vienna

Shows (selection)

2007 "MONITORING", Kunstverein Kassel
2006 "Blind Spot", Hannah Maclure Centre, Dundee
2005 "Initiative Architektur – Skizzen für ein Haus", Kunstverein Salzburg
        Public Netbase, Vienna
        ICC Intercommunications Center, Tokyo
        "Transisto MX", Centro Multimedia, Mexico City
2004 "vergessen@löschspulen", Salzburger Kunstverein, Salzburg
        "Alt Wien", Wien Museum, Vienna
        Noumatrouff, Mühlhaus
        "Hilchot Shchenim", Digital Art Lab, Tel Aviv, Israel
        "BASICS", Galerie 5020, Salzburg
        "Televisuelles Leben", Kunstverein Salzburg
        "Videothek", Galerie der Stadt Wels
2003 "transmediale.03", Transmediale Berlin
        ICA Institute of Contemporary Arts, London
        FACT Center, Liverpool
        "Sound Image", Laboratorio Arte Alameda, Mexico City
    2002 "In Liebe, Dein ... ", Tiroler Künstlerschaft, Innsbruck
        "Club 3", Forum Stadtpark, Graz
        "Read me 1.3", Macros Center, Moscow
2001 Digital Art Lab, Tel Aviv
        "Mak Nite", Museum für Angewandete Kunst, Vienna
        "Bits & Pieces", University of Hartford
        "Audible Imagery", Museum of Contemporary Photography, Chicago
        "Interface Explorer", Public Netbase, Vienna
        "Batofar seeking Vienna", Paris
2000 Postmasters Gallery, New York
        Lowtech, Shedhalle, Zurich

Festivals (selection)

2007 EMAF 2007 European Media Art Festival Osnabrück
2005 IMAGES FESTIVAL, Toronto
2004 ARS ELECTRONICA, Linz
        DEAF FESTIVAL, V2_Organisatie, Rotterdam
        JAPAN MEDIA ARTS FESTIVAL,Tokyo, Japan
2002 IMAGES FESTIVAL, Toronto
        Thanatotronics, Duisburger Filmwoche, Duisburg
2001 26th Youth Salon, Zagreb
        Net Art per me, Slovenian Pavillon at the 49th Biennale di Venezia, Venice
2000 INTERFERENCES, Biennale Internationales des Arts Multimedia Urbains, Belfort

Gebhard Sengmüller SLIDE MOVIE
2006, installation