

# SPECTRUMS OF LIGHT

Temporary Gallery, Köln

30.7.-3.9.2011

## GENERAL INFORMATION

### Spectrums of Light

#### Participating artists:

Lene Berg, Runa Islam, Ursula Mayer, Monique Moublow, Pablo Pijnappel, Ben Rivers, Margaret Salmon

Opening: Friday 29. July, 7 p.m.

Exhibition: 30. July - 3. September 2011

Curated by Regina Barunke (Curatorial Grant the County of North-Rhine Westphalia 2011)

#### Short Guides:

German/English.: with texts by Regina Barunke, Ute Bongartz, Laura Frahm, Lilian Haberer, Michael Krajewski, Stefanie Manthey, Marcel René Marburger and Bianca Visser

#### SCREENING ROOM: COLOGNE

Weekly film programme presenting artist films of Cologne and former Cologne galleries

Compiled by Regina Barunke and Caroline Nathusius

For more information see: [www.temporary-gallery-cologne.de](http://www.temporary-gallery-cologne.de)

#### Ort:

Temporary Gallery Cologne

Mauritiuswall 35

50676 Köln

[www.temporary-gallery-cologne.de](http://www.temporary-gallery-cologne.de)

#### Opening hours:

Tue – Fr 12 a.m. – 6 p.m.

Sat 12 a.m. – 4 p.m.

#### contact:

Regina Barunke

T: +49-0163-7835474

E: [rbarunke@gmx.de](mailto:rbarunke@gmx.de)

# SPECTRUMS OF LIGHT

Temporary Gallery, Köln

30.7.-3.9.2011

## PRESS RELEASE

“There cannot be black-and-white state of things in the world because black-and-white cases are borderline“, argues Vilém Flusser in his 1983 book *Towards a Philosophy of Photography*. The reality that surrounds us can exist only in colour. Black and white, on the other hand, only become evident as optical terms: black as the pure absence of light, white as its absolute presence. Their reality is located only in the theoretical field (1). Whenever contemporary photographers and filmmakers use black-and-white film stock or extract colour from the image afterwards, it implies a conscious decision against the mimetic representation of reality guaranteed by colour film, and for the demontage of the image by means of art. In many cases some kind of nostalgic, historical, anachronistic and subversive cling to black-and-white works: time and space become ambiguous and the plot is affected by the conflict of illusion and reality. The absence of colour not only shifts the eye to the form, the contrast and the visual density but also to the nature of film itself. Here, according to Flusser, black-and-white photos reveal the world of concepts in a clearer and more concrete way. Besides leaving traces on the celluloid of the moving image, black and white correspond with the cinematographic experience of film. As French filmmaker Chris Marker writes: “Out of the two hours you spend in a movie theatre, you spend one of them in the dark. It's this nocturnal portion that stays with us, that fixes our memory of a film“ (2). The darkness he refers to is only the black strips of the celluloid that connect each film frame, but also the darkness at the beginning and end of a film and the projected light in between. These borderline spaces break with the viewer's reality and evoke a dreamlike condition. The artworks presented in this exhibition show a similar magical effect. In embedding black and white as a visual stylistic device in the filmic process, and using it as conceptual or formal strategy, each participating artist and filmmaker creates new spectrums and realities. *Spectrums of Light* presents a selection of individual artistic strategies dealing with black and white in film, and in doing so attempts to show the niches that art is capable of occupying in a world of colour.

Regina Barunke, 2011

(1) Vilém Flusser. *Towards a Philosophy of Photography*. 1983:30

(2) Samuel Douhaire and Annick Rivoire. Marker Direct. In: *Libération*, March 2003

# SPECTRUMS OF LIGHT

Temporary Gallery, Köln  
30.7.-3.9.2011

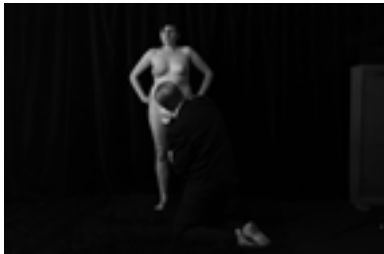
## PRESS IMAGES



SpectrumsOfLight-1

Photo: Hartwig Schwarz, Cologne

6,8 MB



Berg-1

LENE BERG  
Shaving the Baroness  
2010  
DVD PAL  
7'30; b/w, sound  
Courtesy: Lene Berg

2,2 MB



Berg-2

2 MB



Islam-1

RUNA ISLAM  
This Much is Uncertain  
2009-2010  
16mm film  
4'; colour and b/w, mute  
Courtesy: Runa Islam and  
White Cube, London

2,5 MB

# SPECTRUMS OF LIGHT

Temporary Gallery, Köln  
30.7.-3.9.2011



Islam-2

2,5 MB



Mayer-1

URSULA MAYER  
Last Hours of Ancient Sunlight  
2009  
16mm film, double projection  
7'20; b/w and colour, sound  
Courtesy: Ursula Mayer and  
Monitor, Rome

1,4 MB



Mayer-2

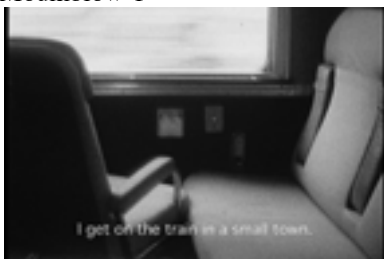
930 KB



Moumblow-1

MONIQUE MOUMBLOW  
Sleeping Car  
2000  
Betacam transfered to DVD  
5'38; b/w, sound  
Courtesy: Monique Moumblow,  
Montréal

2 MB



Moumblow-2

1,9 MB

# SPECTRUMS OF LIGHT

Temporary Gallery, Köln  
30.7.-3.9.2011



5,7 MB

Moumblow-3



6,4 MB

Moumblow-4



PABLO PIJNAPPEL

999 KB

Fontenay-aux-Roses

2010

80 slides, slide projection synchronized  
with sound

16'08 / 16'48; b/w, sound

Courtesy: Pablo Pijnappel, Gallery

Juliette Jongma, Amsterdam and

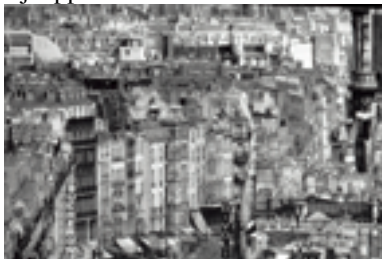
Ambach&Rice, Los Angeles

Pijnappel-1



1,8 MB

Pijnappel-2



1,2 MB

Pijnappel-3

# SPECTRUMS OF LIGHT

Temporary Gallery, Köln  
30.7.-3.9.2011



Rivers-1



Rivers-2



Rivers-3

BEN RIVERS  
Ah, Liberty!  
2008  
16mm anamorphic film  
20'; b/w, sound  
Courtesy: Ben Rivers and  
Kate MacGarry, London

2,8 MB

2,4 MB

2,5 MB



Salmon-1



Salmon-2

MARGARET SALMON  
Guns Trilogy  
2008  
16mm film transferred to DVD  
3 channel installation, synchronized  
9'30; b/w, sound  
Courtesy: Margaret Salmon and  
Office Baroque Gallery, Antwerp

3,2 MB

4,3 MB

# SPECTRUMS OF LIGHT

Temporary Gallery, Köln

30.7.-3.9.2011



Salmon-3

7,4 MB