

TEMPORARY GALLERY

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10 NOV. – 22 DEZ. / DEC. 2012

PARAPHANTOMS

ED ATKINS + TRISHA BAGA + AMY GRANAT + CORIN SWORN / CHARLOTTE PRODGER + JOSEPH ZEHNER

KURATIERT VON / CURATED BY
REGINA BARUNKE

D Fantome - jene unwirklichen Erscheinungen oder Produkte einer Imagination, die als echt, beziehungsweise einer Wirklichkeit, die als fantastisch empfunden wird - wandeln nicht nur als Rachegeister durch diverse Literatur- und Filmgeschichten. Sie nehmen immer auch eine weitere, exemplarische Rolle ein: Fantome stehen stellvertretend für die Brechung oder (Zer-) Störung einer erstarrten, selbstgefälligen Geschichte, eines Bildes, einer Form oder eines ganzen Systems. Die Idee zur Ausstellung *Paraphantoms* entstand aus der Beobachtung heraus, dass sich aktuell vermehrt Gegenwartsünstler und Filmemacher direkt, experimentell und provokativ mit fantomhaften Frakturen von Inhalt, Materialität und Struktur in (Bewegt-) Bildern auseinandersetzen. Die Pioniere des strukturalistischen Films versuchten sich darin Mitte der 1960er Jahre mit der Aufsplitterung von Bild und Text/Ton, die Videokünstler der 1970er und 80er Jahre wiederum experimentierten mit der Dehnung, Komprimierung und Umkehrung von Bildfeldern. Mit dem Wissen um die Fantome der Vergangenheit - das zeigen die filmischen und fotografisch-installativen Beiträge von Ed Atkins (*1982, UK), Trisha Baga (*1985, USA), Amy Granat (*1976, USA), Corin Sworn (*1977, UK) / Charlotte Prodger (*1974, UK) und Joseph Zehrer (*1954, D) - wird die strukturelle Auflösung heute noch exzessiver vorangetrieben, indem Fantome selbst zum Bestandteil des Bildes werden.

ENG Phantoms - those unreal products of an imagination that appear real and a reality that in turn seems fantastic - are more than vengeful spirits that promenade through diverse literary and cinematic stories. They frequently assume another exemplary role: phantoms are surrogates for the refraction or disruption and disturbance of a solidified, self-satisfied story, image, form or a whole system. The idea for the *Paraphantoms* exhibition derives from the observation that an increasing number of contemporary artists and filmmakers are currently dealing directly, experimentally and provocatively with phantom-like fractures of content, materiality and structure in moving and static images. Structuralist film pioneers experimented on the fragmentation of image and text/sound in the mid nineteen sixties while video artists of the nineteen seventies and eighties worked on the expansion, compression and reversal of picture fields. With this knowledge of the phantoms of the past - demonstrated by the filmic and photographic installative contributions by Ed Atkins (*1982, UK), Trisha Baga (*1985, USA), Amy Granat (*1976, USA), Corin Sworn (*1977, UK) / Charlotte Prodger (*1974, UK) and Joseph Zehrer (*1954, D) - the structural dissolution is being carried out even more excessively today to the extent that phantoms themselves become components of the image.

Zur Ausstellung entsteht ein Heft mit Texten von / The exhibition is accompanied by a booklet with texts by:
Fanny Gonella, Tom Holert, Dorothea Jendricke, Tasja Langenbach, Stephan Urbaschek und / and Regina Barunke

Veranstaltungen / Side events:

10 Nov.: Artist Talk with Corin Sworn and Regina Barunke (eng.)

24 Nov.: Mit Joseph Zehrer durch TV-Ecken in Junggesellenwohnungen zu Peter Sellers Willkommen, Mr. Chance (d)

29 Nov.: Screening selected by Amy Granat: Bruce Conner, Crossroads, 1975, Looking for Mushrooms, 1967

13 Dez. / Dec.: Screening selected by Corin Sworn / Charlotte Prodger: David Rimmer, Variations on a Cellophane Wrapper, 1970;
Screening selected by Trisha Baga: Stuart Sherman, Twelfth Spectacle, 1980

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10.11.2012

Corin Sworn and Regina Barunke: HDHB

In her work, London-born artist Corin Sworn (*1977, lives between Glasgow and Vancouver) deals with the substantial question of subjective experience and in which way it is woven into social trends and cultural codes and becomes translated into history. Her drawings, installations and videos are loaded with references towards literature, theory and film that particularly look back into past. They address to big events such as the spectacular world exhibitions at the late 19th century, or to experimental schooling developed by the progressive education movement and the anti-authoritarian education of someone like A.S. Neill. Further, her works show a special preference for Hollywood movies with a dramatic ending, whether it be Jonathan Kaplan's suburban drama "Over the Edge" (1979) about disillusioned teenager that serves as reference for her film "After School Special" (2009), or recordings of "Harry Potter" blockbuster movies that can be recovered in her collaborative work "HDHB", exhibited in the show. Rather than fetishizing these references as nostalgic or utopian, Corin Sworn seeks to investigate how each of these moments in time opens up new spaces for imagination, action and impulses for each individual. In search for sources of tradition she encounters significant arguments for the everlasting social power of art production.

24.11.2012

With Joseph Zehrer through „TV-Corners in Bachelor Apartments“ with Peter Sellers „Being There“

“Me and my TV. What is that all about? Joseph Zehrer's research on the location and status of television sets in the apartments of unmarried men (earlier also known as “bachelors”) develops a typology of intimate one-to-one constellations. The single man and his counterpart. The fact that most of the men Zehrer visited in early 1997 in their Cologne or Berlin homes in order to photographically document their respective TV situations were artists or creative persons in art-related professions induce the viewer of these pictures to speculate about the creative will of the respective bachelors.” (Tom Holert, extract from: Paraphantoms, No.1, 2012). Following Joseph Zehrer's introduction to his work “TV Corners in Bachelor Apartments”, the artist selected for the screening Hal Asby's subtle and very angry satire film “Being There” from 1979. In the film, another rather scurrile bachelor appears who has never left his home and knows the world from watching TV only. Peter Sellers scintillates in his last screen role as gardener Chance trying to cope with the new challenges of daily life outside his garden.

29.11.2012

Bruce Conner: Crossroad, 1975, 26 min, Looking for Mushrooms, 1967, 13 min
Selected by Amy Granat

The American artist and filmmaker Bruce Conner (1933-2008) is one of the avant-gardists of the Underground film scene of the late 1950s and 1960s. His experimental films that both capture reality with poor technical means and aestheticise it in a rather unique lyrical way, are considered as pioneers of MTV-Clips. By chopping archival footage into collage-sized bits he changes the whole language of cinema and Underground filmmaking. “Crossroads“ (1975) Edited from declassified footage, Conner has fashioned a film masterpiece illuminating the first underwater atomic bomb test at Bikini atoll on July 25, 1946 as both fact and symbol of our age. The atomic detonation in the centre of 95 Japanese and United States warships is seen as an event in itself, as theatre, as sculpture, time, clouds, mist. “Looking for Mushrooms“ (1967) A dream of searching for magic mushrooms filmed in San Pedro Tenancingo, Mexico and San Francisco. Thousands of single-frame shots are combined with multiple exposures to create a dazzling array of semi-abstract images. An experimental tour-de-force edited in camera.

13.12.2012

David Rimmer: Variations on a Cellophane Wrapper, 1970, 8 min, 16mm
Stuart Sherman: Twelfth Spectacle (Language), 1980, 32 min
Selected by Trisha Baga

David Rimmer is one of the most renowned Canadian experimental filmmakers. Because of the variety of techniques, genres and subject matter, Rimmer's films and videos defy the usual critical and scholarly efforts to label and generalise about the artist's work as a whole. Much of his film work of the 1970s falls within the parameters of the structural and structural-materialist films that dominated experimental filmmaking during that decade. Rimmer was also making film loops for performance pieces. This probably led to his most widely seen film, “Variations on a Cellophane Wrapper“ (1970), made from a short segment of an NFB documentary. “This

is a film about feminism and it's about women stuck in a factory“, says Rimmer. The basic image is a female factory worker unrolling a large sheet of cellophane, then he starts his variations in contrast, dimensionality, inversion, colour and frequency.

Stuart A. Sherman (1945-2001) was a performance artist, playwright, filmmaker, videographer, poet and much more. He was possibly best known for his solo "spectacles": programs of very short playlets performed on portable tabletops propped open on the sidewalk—or in the park, or someone's apartment—in which he would physically manipulate and create semantic "dramas" around inanimate objects. He created and performed eighteen "spectacles" in all as well as larger-scale dramatic works, films and videos (rarely lasting more than five minutes and many were portraits of friends). Sherman's „Twelfth Spectacle (Language)“ from 1980 plays with the syntax of common objects, using familiar items such as telephones, balloons and magnets to stage rhetorical questions.