

Spuren von Transformation *Traces of Transformation*

NOVO artspace Köln
1 April 2016

Das unter dem Motto „Spuren von Transformation“ zu zeigende Programm von Kunstfilmen stellt als Bestandteil der Finissage der aktuellen Ausstellung im NOVO artspace Köln zugleich auch Auftakt einer dort später folgenden Veranstaltungsreihe audiovisueller Kunst in Zusammenarbeit mit artvideoKOELN dar. Das Kunstvideoprogramm erweitert die Fotoarbeiten der Ausstellung um vielfältige Aspekte von Kunst mit bewegten Bildern, die in einem engeren und weiteren thematischen Zusammenhang mit den Bildern der Ausstellung stehen.

The program of artvideos to be presented under the motto „Traces of Transformation“ is forming the conceptual counter part in the context of the finissage (closing event) of the exhibition „Woman in Landscape“ by the Cologne photo artist Robert Mohren @ Novo Artspace Cologne. The program is complementing the photo works about various aspects of art using moving images and initiate a dialogue between static and moving images, the audience and the artist. The program is representing simultaneously also the start of a series of audio-visual events @ Novo Artspace later on.

Spuren von Transformation

Traces of Transformation

curated by Wilfried Agricola de Cologne

Videostitel/Video titles

Lisa Birke (Canada) – Red Carpet, 2013, 09:59

Zaoli Zhong (China) – We Are Walking All on the Same Road, 2014, 12: 06

Francesca Fini (Italy) – Oasis in the Desert, 2010, 05:00

Signe Chiper-Lillemark (Denmark) – Spaces, 2010, 06:31

Virginie Foloppe (France) - J.F.'s Toolbox", 2004, 05:50

Ane Lan (Norway) - Ane Lan, 2003, 02:40

Kai Welf Hoyme (D) – Nocturn, 2012, 03:58

Gabriele Stellbaum (D) – "ill-timed moments", 2013, 03:20

Unnur A. Einarsdottir (Iceland) - Toilet, 2005, 05:00

Cynthia Whelan (UK) – Selfportrait, 2005, 03:27

Anna Garner (USA) - Sequential Interactions, 2013, 01:54

Manuela Barile (Portugal) – Morolojam, 2008, 08:05

Johanna Reich (D) – Front, 2006, 02:54

Links

artvideoKOELN international <http://artvideo.koeln>

The New Museum of Networked Art <http://www.nmartproject.net>

NewMediaFest – interventions in new media art <http://www.newmediafest.org>

Agricola de Cologne <http://agricola-de.cologne>

Woman in Landscape

photo exhibition by Robert Mohren

Traces of Transformation

It is the curatorial concept to implant a variety of different thematic aspects into the confrontation between the static and moving images.

While the photo exhibition is showing works by just one single artist (the Cologne based Robert Mohren) and his (male) point of view manifested in the distance of the represented female to him - the viewer is confronted with the backside of a woman, who obviously turned away from the spectator opening heart and mind instead to him/her towards the open landscape - unspoken and unspecified desires- without a recognizable target - hiding her individual identity. Thus the photo works do not portrait one or more individual females. The same is good for what the artist is calling "landscape". He is not "portraying" specific sceneries or individual forms of nature. "The female" and "the landscape" become symbols, the photo image a philosophical message.

While the exhibition is presenting a number of individual photo works, the videos, depending on their duration, consist usually of a much larger quantity of images (frames), which however - differently than other linear film formats like short or feature films - get each one an individual relevance, requiring a different kind of sensual perception.

Lisa Birke (Canada)
Red Carpet (Roter Teppich)



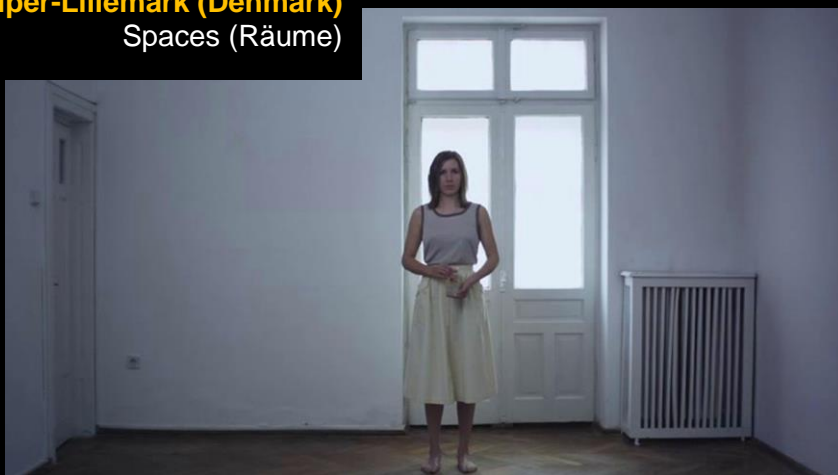
Zhaoli Zhong (China)
We Are All Walking the Same Road
Wir gehen alle denselben Weg



Francesca Fini (Italy)
Oasis in the Desert
Oase in der Wüste



Signe Chiper-Lillemark (Denmark)
Spaces (Räume)



The selection of "Traces of Transformation" is taking a counter position in many ways. On one hand, the videos - besides the ones by Kai-Welf Hoyme and Ane Lan - were created by female artists having each one a different cultural background and coming from different countries (see the list of videos above) propagating therefore generally a female point of view (to be projected into the female protagonist of the photos, also the video by the only male video maker is no exception) - and may be identified with the different positions and perceptions of the female protagonist of the photos.

While the photos were choosing the "impersonal" space of the open landscape without any obvious target and desires the photo artist is projecting into both, the videos - directed to the spectator, reflect an intimate and very personal space projecting this intimacy and completely different desires into the female protagonist of the photo works - giving her the individual identity and history only (back) in each single photo work.

This difference (for instance, also in terms of gender behavior) is underlined by the different artistic media - while the photos are static forcing the spectator to project the process of his own interpretations into the image, by confronting the static works with moving images, the static images change their actual status, because now movement manifested via series of significant individual images was entering the static image - processes which allow the spectator to interpret completely differently through a progressively changing point of view.

Virginie Foloppe (France)
Incest (Inzest)



Ane Lan (Norway)
Ane LAN

(cont.)

Kai-Welf Hoyme (D)
Nocturn



Juxtaposed with each other the photo images and the "movies" start communicating, and by doing so they include the audience and the present artist, as well. Associations, perceptions and desires split into pieces leave traces of mutual transformations. The spectator gets actively involved in the process of transformation. The videos, as such and juxtaposed to each other - thus separated from the exhibition context - generate another different traces of transformation, as well as the individual video does - separated from the curatorial selection.

As complex artistic performative statements the videos cause the female protagonist (of the photo works) actually to leave the status of the original artistic concept and turn around to the spectator in order to communicate with him. During the process of communicating the perception of the spectator is changing while the photographic image factually remains unchanged, of course.

In the context of the "finissage", both, static and moving medium, complement each other generating a new kind of experience through interacting.

Gabriele Stellbaum (D)
III-Timed Moments (Unzeit)



Unnur Andrea Einarsdottir (IS)
Toilet

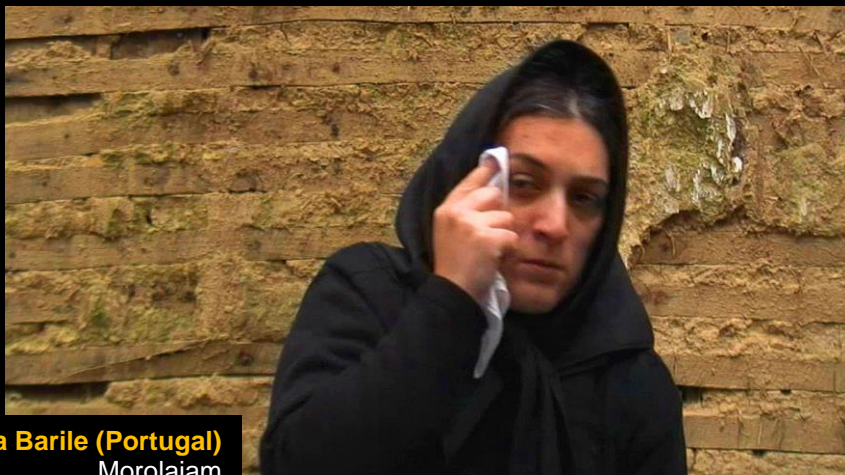
Cynthia Whelan (UK)
Selfportrait



Anna Garner (USA)
Sequential Interactions
Sequentielle Interaktionen



Manuela Barile (Portugal)
Morolajam



Johanna Reich (D)
Front





Screening



Exhibition



Das Artfilmprogramm

Spuren von Transformation

Ist kuratiert durch Agricola de Cologne

<http://agricola-de.cologne>

als Auftakt der Veranstaltungsreihe

artvideoKOELN – audio-visual experiences 2

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am 1. April 2016

im Rahmen der Finissage der Foto-Ausstellung

„Die Frau und die Landschaft“

des Kölner Künstlers Richard Mohren

im NOVO Artspace Köln (Veranstalter)

<https://studionovoblog.wordpress.com/>

PDF Katalog

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The artfilm program

Traces of Transformation

Is curated by Agricola de Cologne

<http://agricola-de.cologne>

as the start of the event series

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on 1 April 2016

in the framework of the „finissage“ – closure of the photo

exhibition - „Woman in Landscape“

by Richard Mohren (Cologne)

@ NOVO Artspace Cologne as organizer

<https://studionovoblog.wordpress.com/>

PDF Catalogue

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