

“What happens between two, and between all the “twos” one likes, such as between life and death, can only maintain itself with some ghost, can only talk with or about some ghost”

Jacques Derrida: The State of the Debt, The Work of Mourning & the New International

Commission Roundabout

Installation, record players, LPs, sculptures

Goethe Pop Up Minneapolis
2019

<https://vimeo.com/330943570>

For Commission Roundabout the exhibition space was transformed into a temporary agency for roundabout sculptures. The corporate identity conceived for the occasion blends the appearance of the venue with its surrounding – the mall-like labyrinthine skyway system of Minneapolis.. I did define the frame for 5 artists to produce a sculpture for an imaginary roundabout: Andy Delany, Katelyn Farstad, David Flaughter, Chris Larson and Setareh Shabhazi contributed miniature sculptures that are on spinning display in the center of accompanying LPs and their players.

Traffic roundabouts as relevant synapses of modern civil infrastructure have recently been highlighted as such by occupations of the 'yellow vests' in France during the so called 'roundabout protests.' In the United States, roundabouts emerged decades after they became ubiquitous in Europe and other parts of the world. Despite their popularity abroad, they remain highly controversial in the automotive US at large. The seeming banality of the roundabout serves as a starting point for speculations on underlying cultural dispositions that favor the cross(ing) over the circle.



**Death in Venice 3
(work in progress)**

HD Video
3-Kanal-Installation

<https://vimeo.com/312919717>

The video-work returns to the three major locations of Luchino Visconti's film „Death in Venice“: The Hotel des Bains (now abandoned and under construction), the lido Alberoni (closed off for winter break) and the nocturnal deserted alleyways of the city of Venice. Filmed with a steady-cam and fast changes of direction the footage resembles aesthetics of ego-shooter video games.

The camera thus embodies an imaginary Gustav Aschenbach eternally condemned to roam these virtual locations. The video game aesthetic is further stressed by a digital Midi version of Gustav Mahler's Adagietto which is inseparable from the original from the movie.



Untitled (street vendor)

mobile display with Chinese ready-made paper effigies

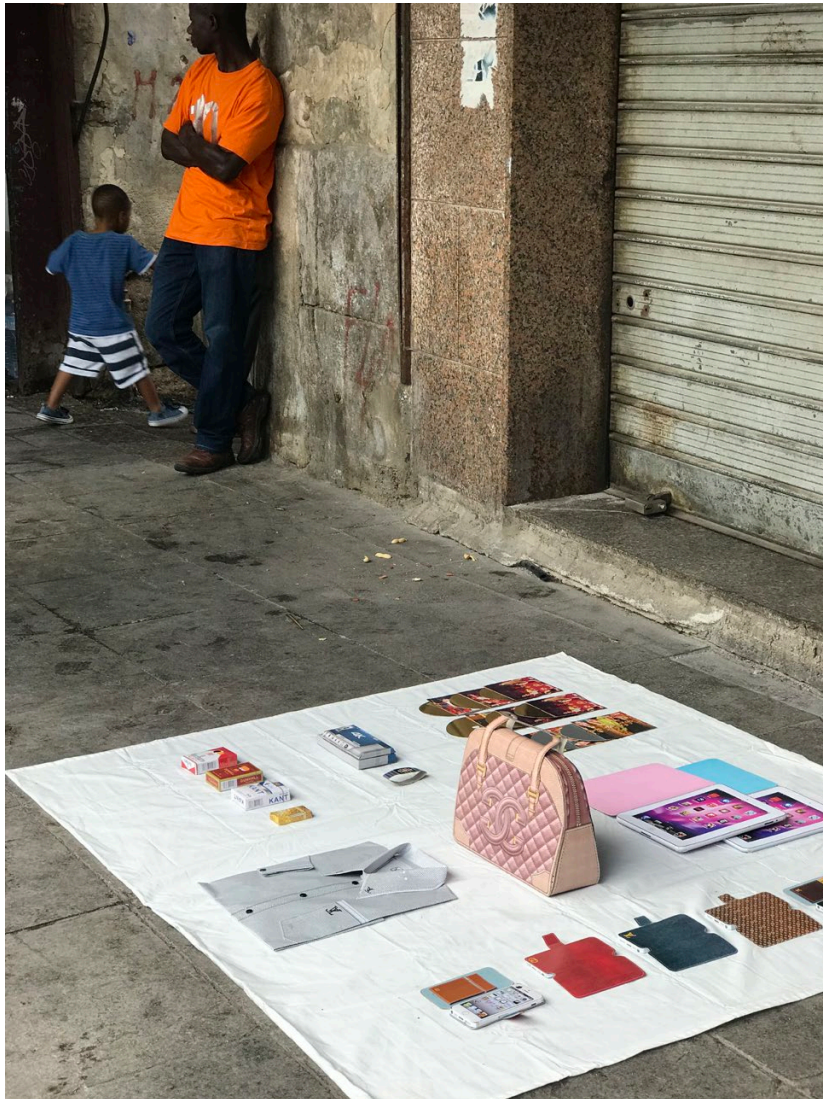
Manifesta 12, Palermo
2018

The rise of consumerism in China finds its equivalent in the exploding product range of Joss paper which by tradition is being ritually burnt in Chinese folk belief in order to provide for ancestors and stray ghosts in the thereafter.

The mobile display *Untitled (street vendor)* consists of appropriated Chinese paper effigies of popular commodities: brand name handbags, shirts, I-phones, electronica, DVDs, cigarettes.

The display is reminiscent of street hawkers – often migrants from Africa – trying to sell fake goods.

The transient objects present themselves as copies of copies, as commodities bare of any use-value, a substrate of pure symbolic value.



installation view: Manifesta 12 (official Collateral Event), Palermo

Untitled (Air)

Chinese ready-made
paper effigies

Khon Khaen Manifesto
2018

distributed among the various venues of Khon Khaen Manifesto were 20 airconditioners made out of paper. They are appropriated Chinese Joss paper effigies that are usually burnt for spirit and ancestor worship. For the exhibition the ready-mades provided an imaginary and ghostly infrastructure for the otherwise non-airconditioned exhibiton spaces.



SORY

installation with Chinese
ready-made paper effigies

EXILE gallery, Berlin, 2018

In *SORY* Chinese Joss paper replica of multi-media equipment are mocking the technological-aesthetical codes of contemporary art shows. The appropriated Joss paper objects, which by tradition are ritually burnt in Chinese folk belief to provide for ancestors and stray ghosts, become fragile placeholders for the medium of the art exhibition itself. The title *SORY* derives from a falsification of SONY in the realm of product-piracy.

The context of Chinese funeral rites lends a melancholic tone to this depleted shell of a show, which happened to be the last one of EXILE gallery in Berlin

SORY was also exhibited in Thailand where a political dimension was added to the work. In the context of the prevailing censorship and silencing under military rule, the mute objects embodied a form of silent protest.



installation view: Exile Gallery Berlin



installation view: Exile Gallery Berlin



installation view: Exile Gallery Berlin

Untitled (Slides)

sound installation,
2 record players
2 LPs, sound

EXILE gallery, Berlin, 2018

<https://vimeo.com/286684984>

Upon entering the dark exhibition space the visitor encounters a familiar (and by now slightly antiquated) sound of institutional exhibition design: the continuous clicking of 2 slide projectors. On a closer look the device emitting the sound is not a slide projector but in fact a record player playing the sound of a slide projector – one obsolete analogue apparatus mocking another. The images which are supposed to be found on the wall remain imaginary. The work plays with conventions of display in contemporary art and blurs representational regimes of vision and sound.



installation view: Exile Gallery Berlin

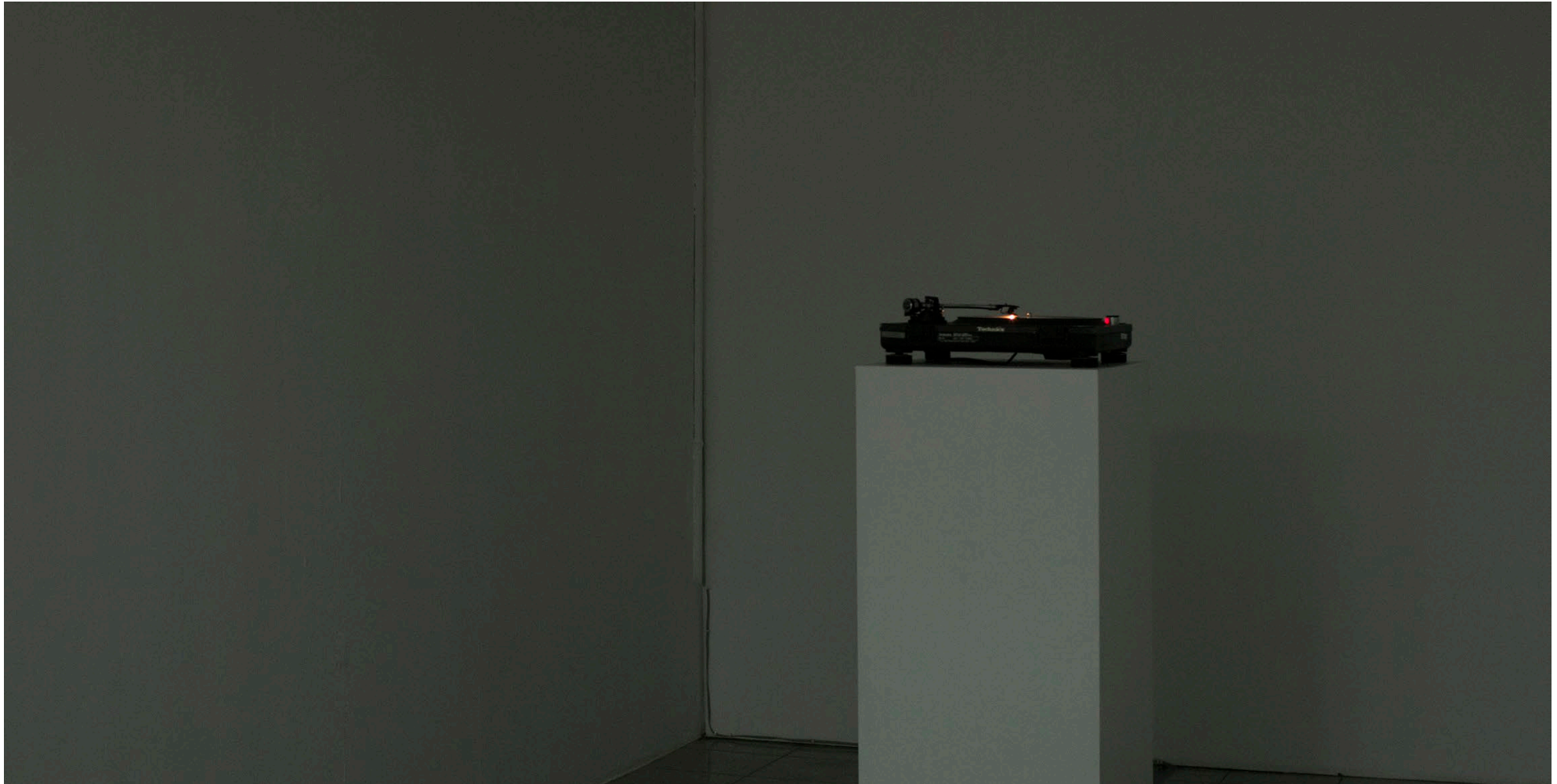
Untitled (Slides)

installation, record player,
LP, sound

WTF, Bangkok, 2018

<https://vimeo.com/269726596>

Untitled (Slides) was also exhibited in Thailand where a political dimension was added to the work. In the context of the political situation of Thailand each clicking of a slide marked a blank space. A blank space left by cultural and political landscape shaped by censorship and silencing.



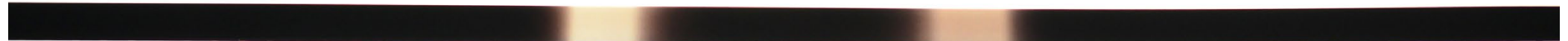
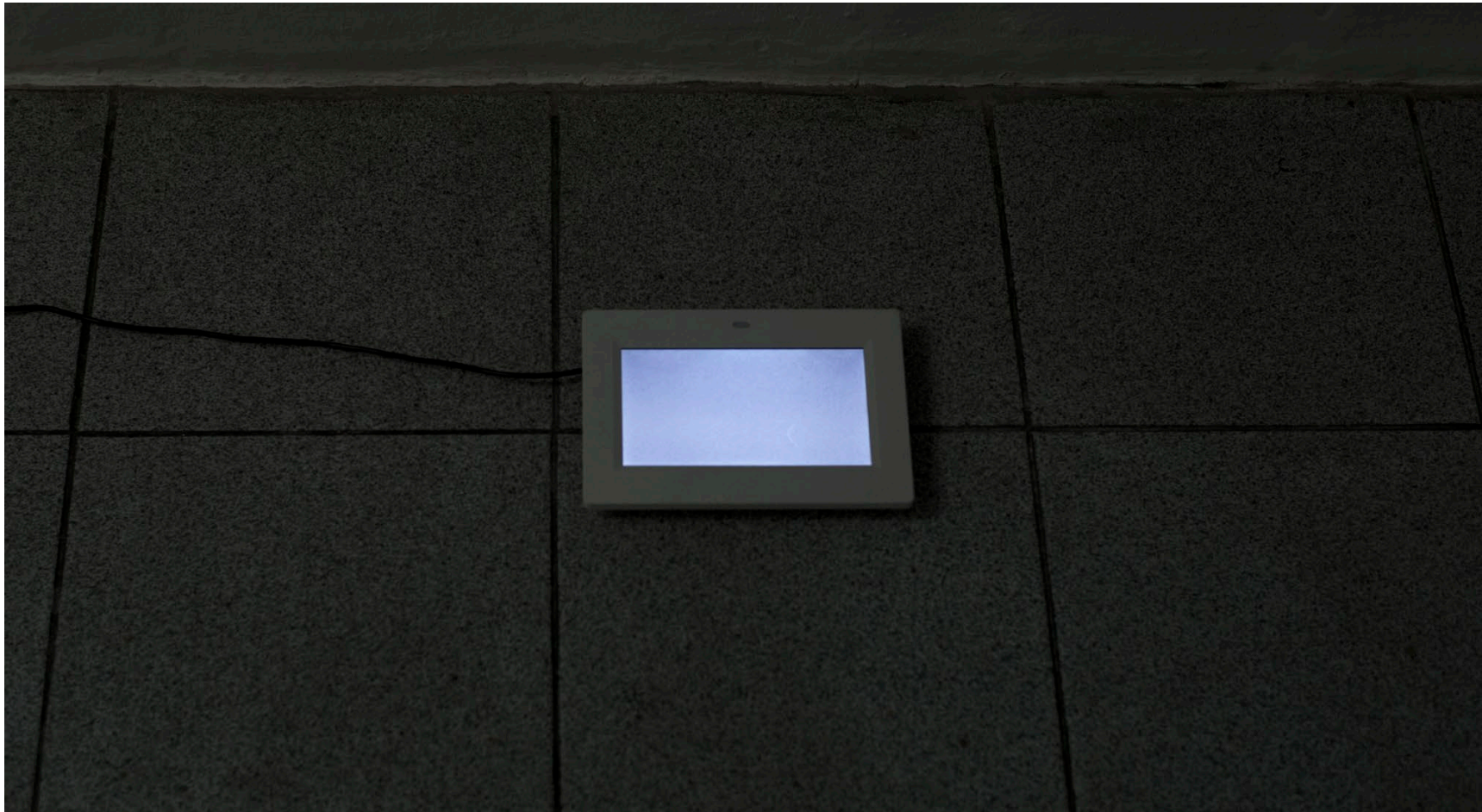
Untitled

8mm-film exposed to X-ray
scanned to digital
2018

<https://vimeo.com/269728494>

The white flickering of the two 8mm films stems from accidental X-ray damage at the airport's security while travelling from Berlin to Bangkok. It marks a dispositive of surveillance that is capable of penetrating all physical objects and bodies.

As a “lens-less” film without a tangible referent in reality the scanned celluloid translates the single shot of x-ray through the wound up film reel into a temporal rhythmic sequence.



original 8mm-film strip

Freedom from Thirst

installation, drawing, Fanta

2018

Distributed in the space are Fanta bottles, originating from Thailand where they are used for offerings in religious contexts. The culturally appropriated soda product gets re-appropriated for the art context and is set into dialog with the featured ink drawings “That Person’s Drawings (Coca Cola)” by artist Matt Mullican.

Produced under hypnosis, these drawings connect—analogous to the Fanta bottles—the realms of commerce and spirituality.

In addition a room-diffuser did spread a Sprite-flavour throughout the whole exhibition space and did complete the set of the three classic soda drinks.



installation views: Kunstraum Ortloff Leipzig

Freedom from Thirst



installation views: Kunstraum Ortloff Leipzig



Untitled (In/Out)

HD Video
10min loop
2017

<https://vimeo.com/172866783>

The video *Untitled (In/Out)* shows a Chinese dragon which is squeezed into a small convenient store in order to bless it with good business.

The narrowness of the shop allows only for a back and forth movement. Also the video is caught in an continuous forward and backward loop

The resulting tight cyclical movement evokes connotations of a penetration. The work addresses the intertwining of commerce and spirituality.



Untitled (Chelsea Orchids)

5 framed color photographs
60x90cm each
2016

Each photograph shows an orchid at the reception table of a gallery in the gallery district of Chelsea, New York.

In a banal yet almost uncanny way the same type of plant appears at the various places. The arrangement of five photographs hints to the standardization of large parts of the contemporary gallery system.

Exhibited, the classic framed pictures with a clichéd flower-subject are being subversively fed back into the gallery system.



Death in Venice 2

ready-made
430cm x 200cm x 80cm
2015

A theater prop stemming from a theater supply store now located in the former gallery space of Klosterfelde Gallery at Zimmerstrasse 90/91 in Berlin was moved to Helga Maria Klosterfelde Edition at Potsdamer Str. 97 for the span of the exhibition.

The ghost-ship-like gondola is evoking the un-dead spirits of Klosterfelde Gallery which closed down in 2013, with Helga Maria Klosterfelde Edition now serving as an ambivalent host for the departed branch of the family business.



installation view: Helga Maria Klosterfelde Edition Berlin

Yet Untitled (Klosterfelde)
(work in progress)

exhibition catalogue

Analogous to the work *Death in Venice 2* an exhibition catalogue is in the making featuring “installation shots” of the gallery Klosterfelde after a theatre prop store moved into its premises. In the context of the otherwise unaltered white cube exhibition space the props turn into a bizarre assemblage of ready-mades of a sort of posthumous zombie show of the gallery.



press release for “Death in Venice 2” at Helga Maria Klosterfelde Edition, July 10 to August 22, 2015
including the works “Death in Venice 2”, “Real2Real”, “Untitled (Doors)” and “Untitled (Flag)”

First as a tragedy, second as a film - or a ghost? A sound? What does it matter who is speaking, someone said, what does it matter who is speaking. Who said that? „Don't look now“.

Cut. Rewind. Repeat. Someone remarked somewhere that all great and world-historic facts and personages appear, so to speak, twice. The first time as tragedy, the second time as – a remake. Certainly. Most likely the only possible sequel to Lucio Visconti's „Death in Venice“ would be a zombie movie: „Death in Venice 2“.

In films, image and sound are not cut synchronously during the moments of high tension. A plot device: the telephone rings before we catch sight of it, an engine starts even though we are still gazing into wide open eyes, we are shocked by a scream before we understand the gruesome motive. The ear is simply quicker in the now, the image always lags slightly behind. Like a lame leg. So, we never really stand with both feet in reality, which is, for simplicity's sake, now only ever called the present – Now? Now!? „Don't look now.“

Ghosts always start to communicate then, when the present resists fully dissolving into the past. But ghosts always need a medium to appear and to be effective. A flickering light, a chair that moves, the reverse playing of a tape, a draft and, of course – the mirror. Mirrored. Someone once said – we need to change perspective, once more: Phantom or revenant real unreal, visible invisible, for a start the spectre sees us.

Things that aren't properly buried, reappear. Until the debts have been levelled – each transaction a Séance Spéculative. Well. A metaphor? Every metaphor is a ghost. Every transition is a spook. Transference: counter-transference. Stop. Someone: what happens between two things, like between life and death and between every other ‚couple‘ that you might imagine can only interrelate and find nourishment through a spook.

In a filmic remake of Lucio Visconti's classic film, Gustav Aschenbach, the protagonist in Thomas Mann's novel of the same name, meets the Russian collector and Oligarch Roman Abramowitsch in Venice. After initial amusement, the guests on the Yacht ‚Luna‘ overplay their confusion as it becomes clear: the protagonist is not a performance artist, not a stunt double but simply a revenant, an undead. More real than life. So: a bourgeois institution.

One must imagine Gustav Aschenbach as a happy zombie. „The Artist is present“. Pssst....“Don't look now.“

Max Benkendorff

Real2Real

reel-to-reel tape recorder
240min audio tape
2015

<https://vimeo.com/141018555>

A reel-to-reel tape recorder is playing the recording of the rattling sound of a 16mm-film projector thus confusing two different mediums—film and sound—and their devices. The recording coincidentally originates from a video-documentation of a past exhibition of the artist and includes background ambience sound of the former gallery space.

The work oscillates between a *real-time* illusion of a tape recorder pretending to be a film projector and the documentation of the sound and acoustics of a *past* event in time and space.



installation views: Helga Maria Klosterfelde Edition Berlin

Untitled (Doors)

8 archival inkjet prints
13cm x 19,5cm
2010/2015

Eight views from the interior of New York galleries to the exterior. The resulting images are flipped horizontally thus flipping back the otherwise reversed corporate text elements on the window plane—an inversion of inside and outside, institution and street. The work proposes an imaginary and magical suspension of established conditions and alludes to the utopian notion of fusing art and life.

It proposes a sort of post-institutional-critique while making reference to the formation of the photographic image, which through optical refractions and chemical transfers does repeatedly go through mirror states.



installation views: Helga Maria Klosterfelde Edition Berlin

Untitled (Flag)

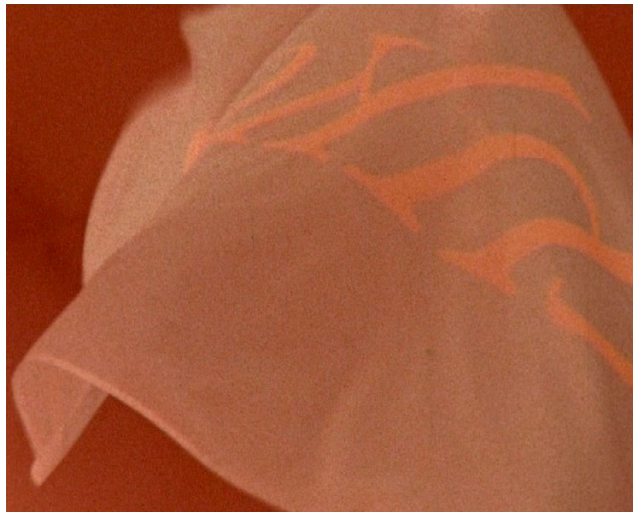
8mm-negative-film to DVD
3min loop
2013

<https://vimeo.com/110621019>

A film take of a waving museum flag, gradually the fragmented text written on it becomes recognizable: Mark Rothko.

The original negative of the film material remained unconverted during the scanning process thus keeping the color negative's typical red tone. Through the affirmative aestheticization of an object of institutional corporate design the work probes possible

potentials of artistic action within the limits of cultural industry and institutional conventions. In a homage to the artist the work extends the meditative painterly oeuvre of Rothko into a hypnotic translucent film image and further reflects on the transformation of the *symbolic value* of art into its *sign value*.



Now is forever New

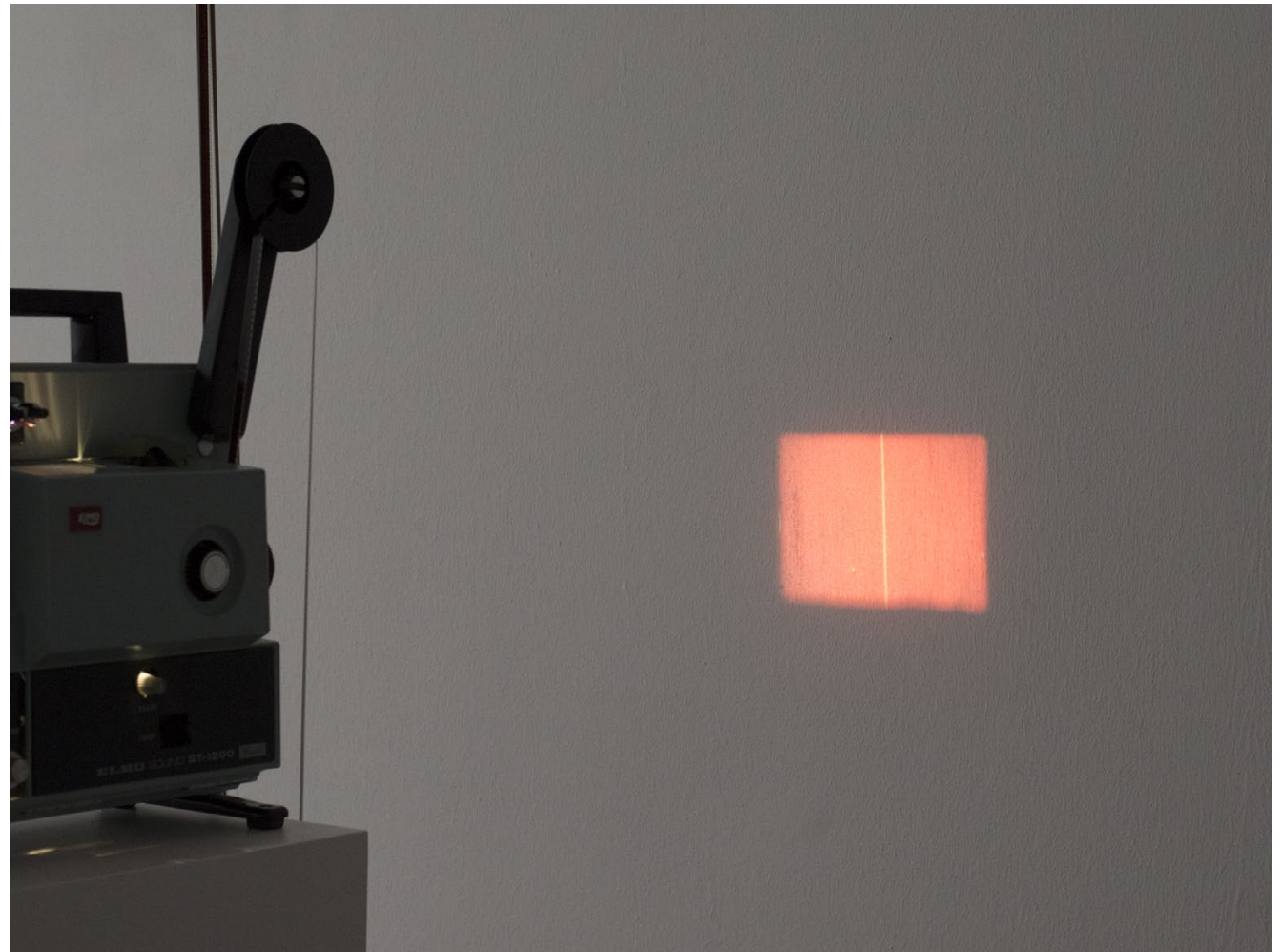
8mm color film
3min loop installation
2015

<https://vimeo.com/110618715>

Now Is Forever New is an 8-mm film of a detail from Barnett Newman's colour field painting "Vir Heroicus Sublimis". Newman's monumental work becomes a film miniature projected as an endless loop. Newman's notion of direct, absolute and unmediated access to the picture is interrupted by the mediating presence of the camera. Over the duration of the exhibition, more and more vertical scratches appear on the film material due to wear and tear, creating a formal analogy to Newman's *zip*. – film and painting begin to overlap.

With this trace left in the film substrate, the time and place of the exhibition create their own index within the picture. The work contrasts Newman's non-representational and sublime now with the *before* and *again* of the filmic time-image.

(text: Max Benkendorff)



installation views: Eigen+Art Lab Berlin

Sonoma County, California

b/w fibre-base print
4 x 5 inch contact print
unique
2011

Sonoma County, California is a photographic reproduction of a familiar background image from the Windows XP operating system. The shift to large-format, analogue, black-and-white on the one hand, and the reference to the actual geographical origin of the otherwise generic-looking image on the other, creates a formal-aesthetic parallel to early American landscape photography. Contrary to what one might expect, rather than emerging from some purely digital topography, this background, as the title of the photograph contact-printed from a large-format negative states, in fact depicts a real geographic location in California: Sonoma County.

Thanks to the ubiquity of Microsoft Windows, Sonoma County is now everywhere. In a reversal of historical and technical developments (as we always imagine such developments unfolding in linear historical time), the contact-printed photograph as a unique artefact may appear as a fictitious historical document and thus, paradoxically, as the more original source for the digital image.

(text: Max Benkendorff)



Yosemite

16mm S/W-Film
10min Loop
2015

Sunset

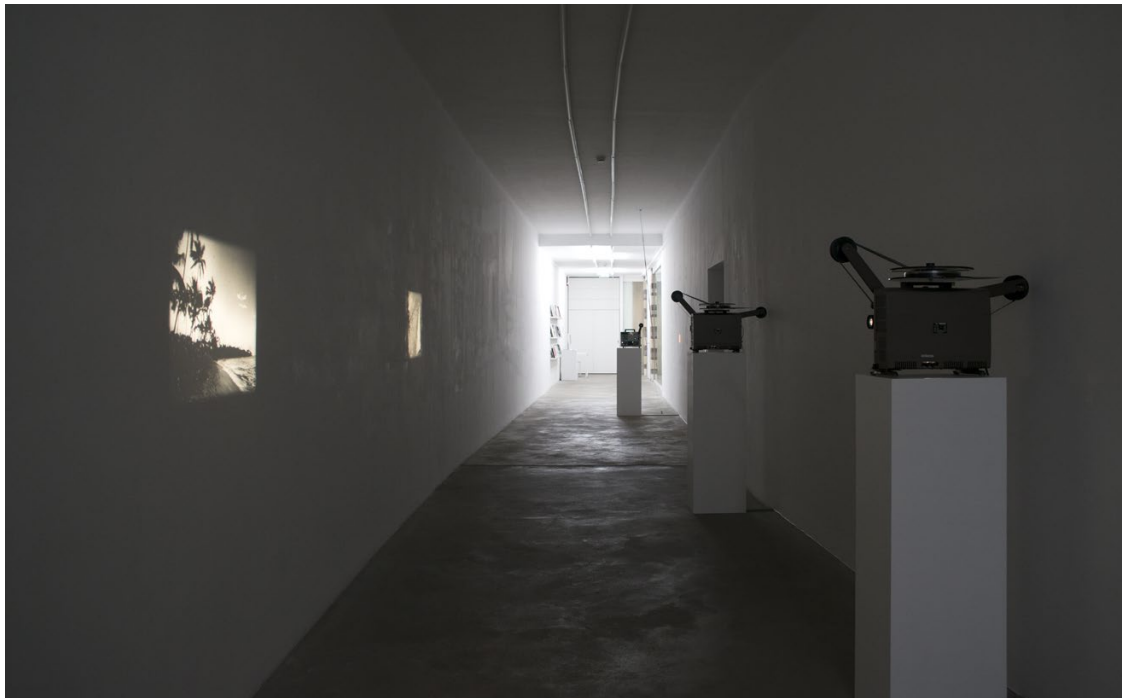
16mm S/W-Film
10min Loop
2015

<https://vimeo.com/110618718>

<https://vimeo.com/113508657>

The films *Sunset* and *Yosemite*, based on the conceptual gesture of appropriation and recontextualization, are images from two animated backgrounds from Apple's OSX translated into an analogue format. What the viewer sees, then, is an image that appears at first glance as a still, but which is in fact a looped repetition of a single element. On closer inspection, the footage lifted from the software by filming straight from the computer screen with an analogue camera turns out to be doubly fictitious: neither real documentary footage nor actual unfolding time. The real-time cycle in both motifs – breaking waves and falling water – coincides almost eerily with the digitally generated loop of an algorithmically animated, unchanging movement. This procedure is in turn linked to the installation with the looped projection in the exhibition space. The conceptual shifting of the digitally generated Yosemite scene into a 16-mm black-and-white film image opens the motif up to the historical, discursive and aesthetic frame of reference of early American landscape photography.

(text: Max Benkendorff)

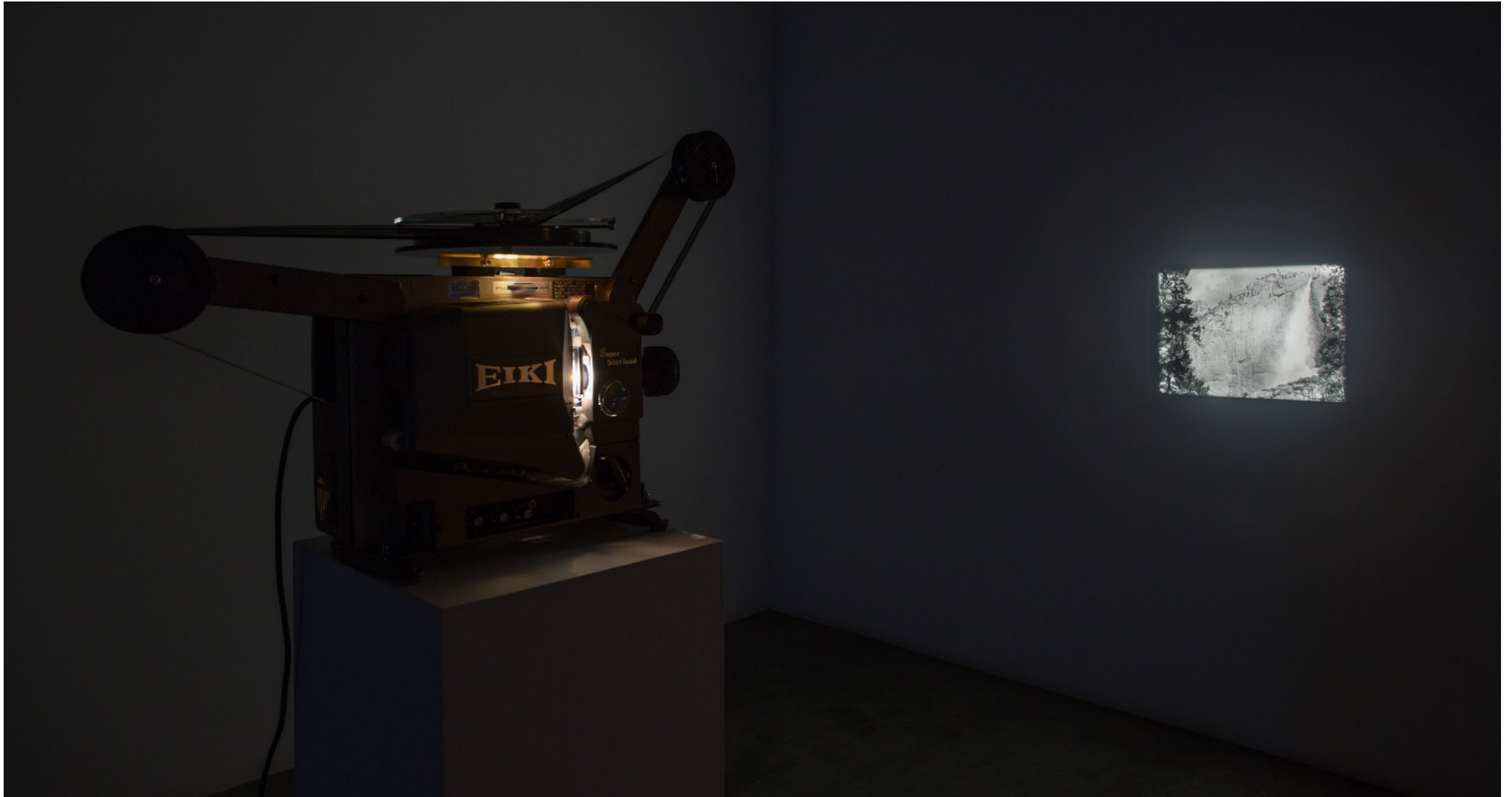


installation view: Eigen+Art Lab Berlin

Yosemite

16mm b/w-Film
10min loop
2015

<https://vimeo.com/110618718>



installation views: Grey Noise, Dubai

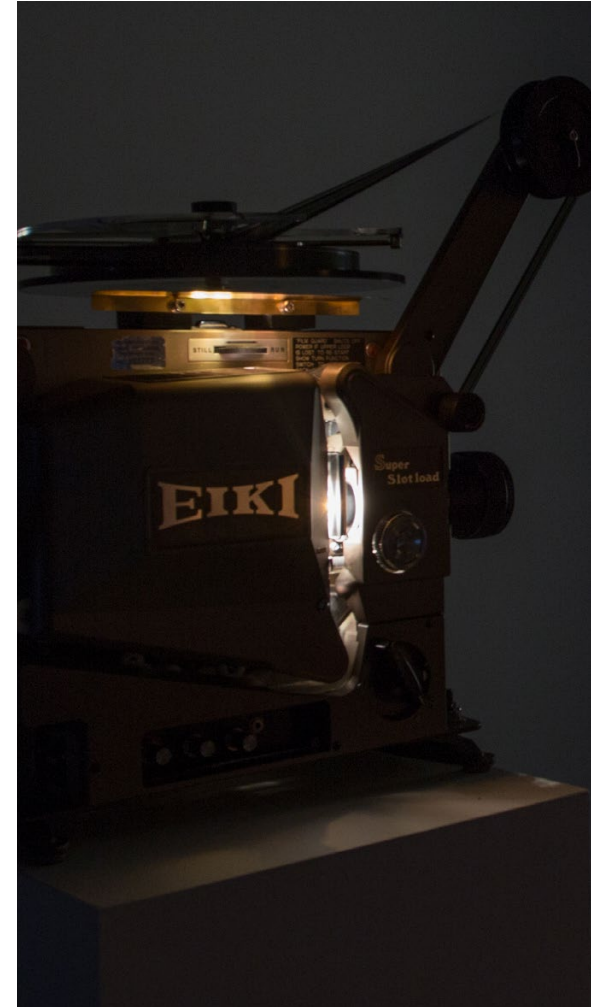
Untitled (Fans)

16mm film
3 min loop
2015

<https://vimeo.com/169081813>

The 16mm film *Untitled (Fans)* shows light sources filmed through different kinds of fans. The elements of the film represent the apparatus of the film projector itself: the projector bulb and the rotating disk which is smoothing the flickering frames of the film.

The fans equally represent the rotating shutter of a film camera which is sequencing the light hitting the film emulsion.



Requiem for the CD

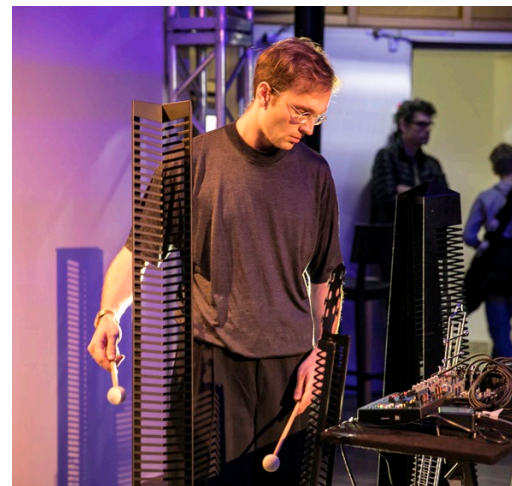
concert/performance

WDR Studios, Cologne, 2016

Helga Maria Klosterfelde Edition, 2018

<https://vimeo.com/271495525>

Requiem for the CD is a music performance in which now obsolete CD-racks are employed as instruments. The sound is amplified by pick-up microphones. A tape delay effect and a multi track looper layer the individually played objects leading up to an orchestral sound scape.



Requiem for the CD

Neue Nationalgalerie Berlin, 2015
<https://vimeo.com/140824791>

At the concert at Neue Nationalgalerie Berlin pick-up microphones were also attached to the architecture of the Neue Nationalgalerie, turning the building into an instrument itself while the post-modern CD-Towers were in dialogue with the modernist architecture of Mies van der Rohe.

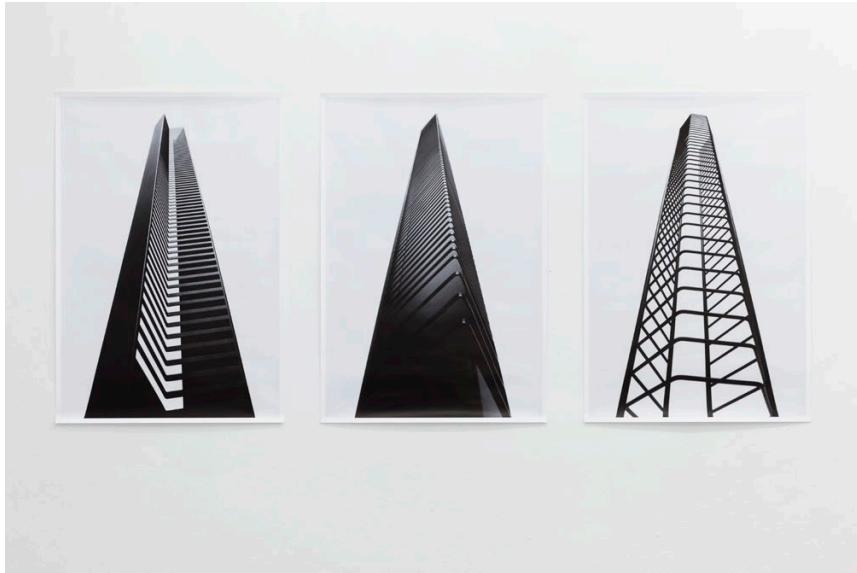


CD Towers 1-16

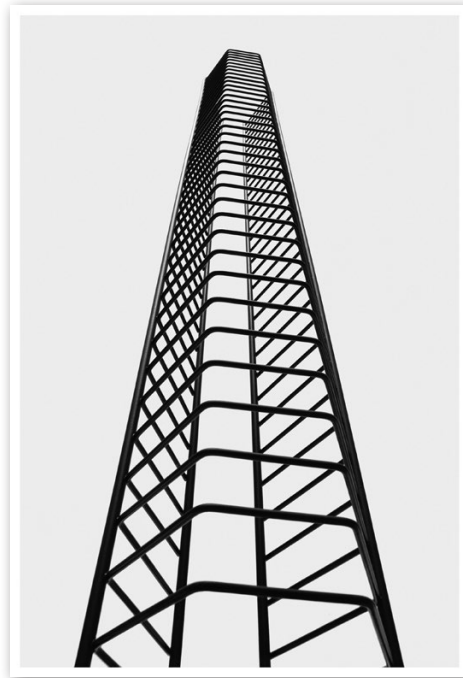
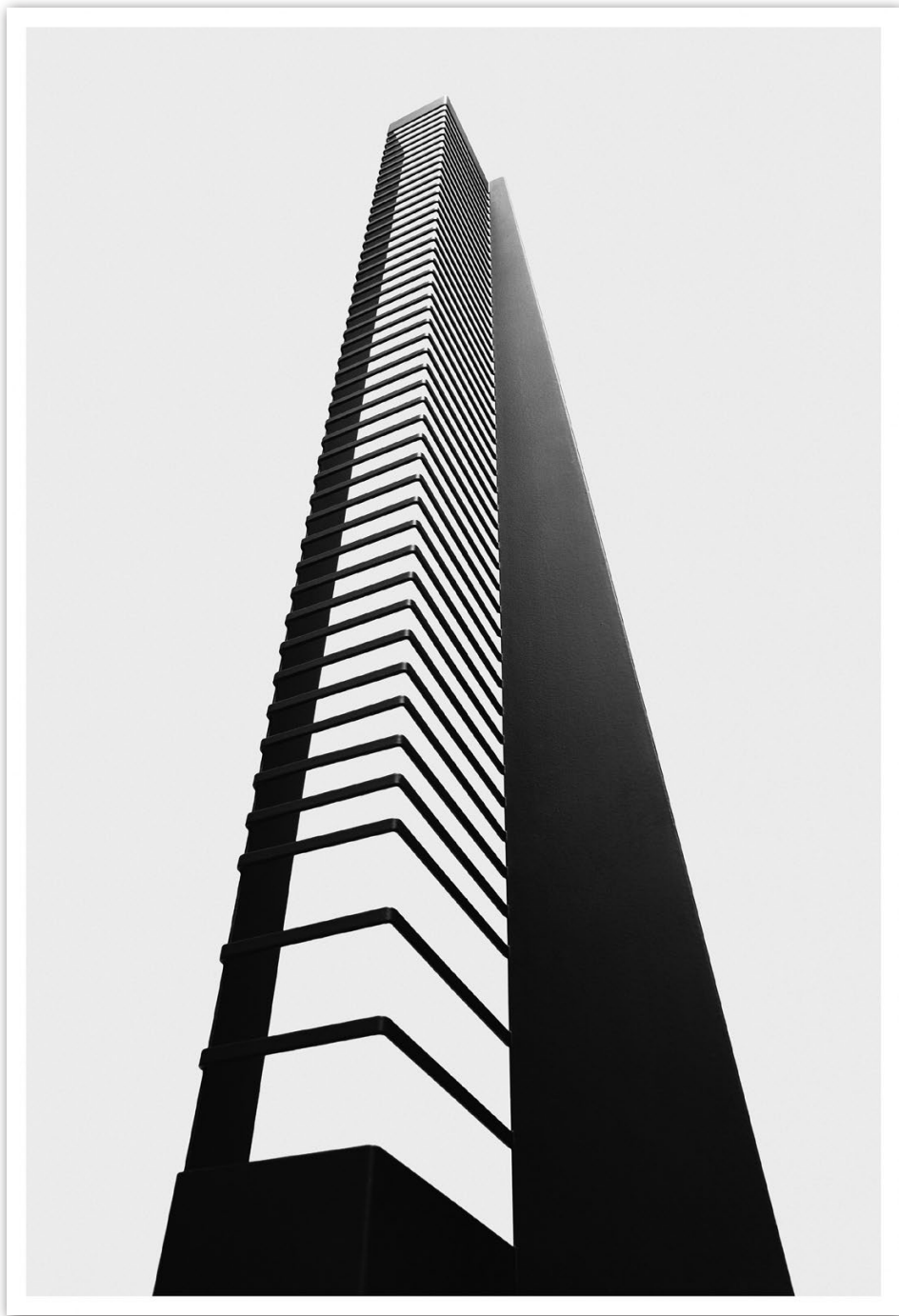
offset prints,
101cm x 69cm
edition: unlimited
2010-2015

With a wink to the inventories of obsolete industrial architectures by Bernd and Hilla Becher, the photographic typology *CD-Towers* renders the CD-rack as a postmodern 'design ruin', as a material manifestation of the vanishing medium of the CD. The objects' already inherent association with architecture is being ironically exaggerated and monumentalized by a constructivist visual

vocabulary – the CD rack as an absurd memorial for the CD. Through the poster format these works lean towards pop-culture and its modes of wider distribution but make implications also towards the democratizing strategies of early modernism which attempted to blur the boundaries between fine arts and design/mass media (speaking with Jacques Rancière).



installation views:
Kunstverein Leipzig



Requiem for the CD
(artist book, self-published)

CD booklet
24 pages
2013

Usually being a side product to an audio recording the CD-booklet is here treated as an autonomous book object. The booklet features close-up photographs of a guitar-shaped CD rack. As a visual template serve Karl Blossfeldt's early 20th century photographs of botanical details of plants. While Blossfeldt was searching for universal form elements inside nature that could also be

applied to decorative arts and architecture, the presented photographic details are ironically trying to link the ready-made CD rack to organic and botanical shapes thus projecting onto the design object a sort of animist nature.



Untitled (Three Discs)

(artist book, self-published)

CD booklet
28 pages
unlimited edition
2015

The booklet gathers 28 images found online each showing a solar eclipse photographed through a CD serving as a filter. The CD here experiences an analog re-use and finds itself in formal analogy to the cosmic disks of sun and moon.

Usually being a side product to an audio recording the CD-booklet is here treated as an autonomous book object while still alluding to sound/music in its absence.



Untitled (Gentle Waves)
(artist book, self-published)

CD booklet
24 pages
unlimited edition
2014

the CD-booklet is a collection of 20 descriptions as found on CD-covers of environmental sound recordings. The original text remains unchanged but is transferred into the grammatical structure of a Japanese Haiku or Tanka. Usually being a side product to an audio recording the CD-booklet is here treated as an autonomous book object while still alluding to sound/music in its absence.



The soft sound of the
ocean, a slow and gentle
lapping of small waves.

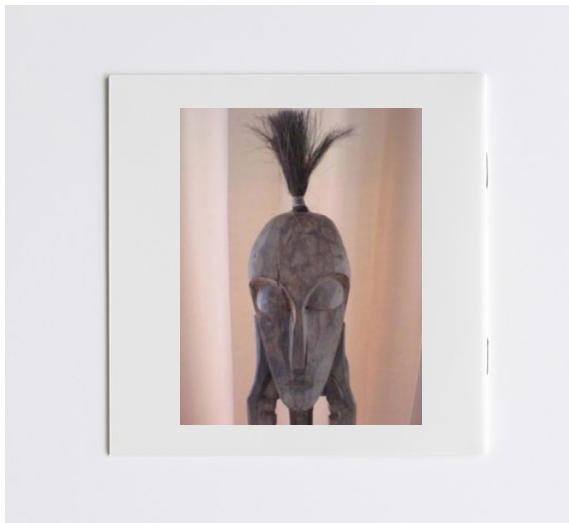
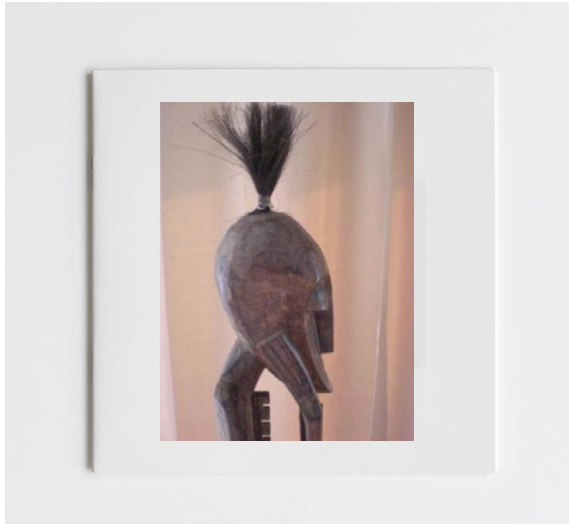


Untitled (Small Ethnography)
(artist book, self-published)

CD-Booklet
40 pages
2018

the booklet is a collection of 40 images from Ebay-offers. They depict CD racks in a clichéd ethnographical look before the backdrop of German living rooms and gardens thus opening up an reciprocal ethnographical view onto the domestic context of the objects

The selection of the images follows the principle of frontal and side views, proposing an objectivity familiar from historical ethnographical studies in often colonial contexts.



Eye Tunes

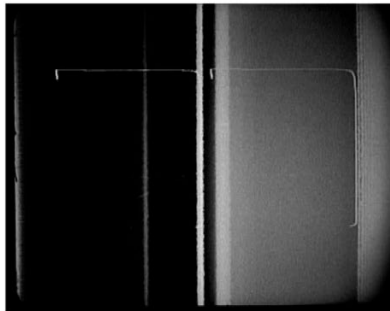
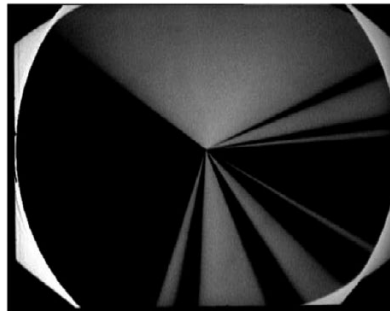
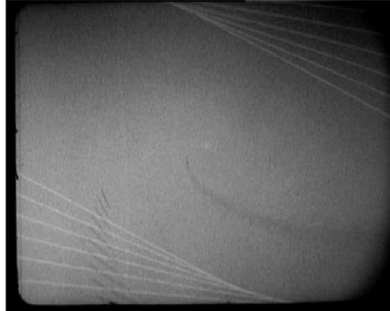
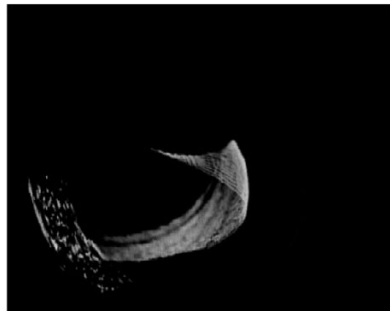
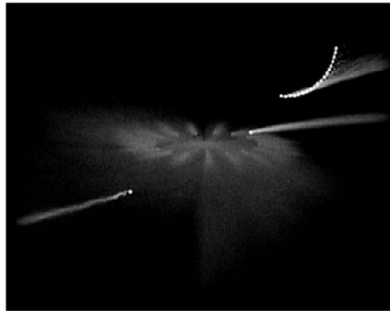
16mm b/w film
10 min loop
2011

<https://vimeo.com/110621018>

The 16mm b/w film is based on Apple's iTunes music-visualizer which was directly recorded from the computer screen in a ten minute take. In making reference to early abstract film from the 1920s the work recontextualizes the otherwise trivial software image: banal visual illustration is here restaged as autonomous 'eye-music' while tracing the origins of today's multi-media culture

back to phenomenas of synaesthesia strongly influential for the early 20th century avant-garde.

The film records and preserves in an almost scientific manner the organic almost animist nature of the computer logarithm based on a sequence of ever changing chance operations. In this dialectical intermediate state the film becomes a ghostly medium itself.



Airconditioner

modified pre-stretched canvas
40 x 80 x 4 cm (Vers. A)
30 x 100 x 4 cm (Vers. B)
2014

through cutting and stapling pre-stretched canvases are slightly modified in order to create an object which is reminiscent of air-conditioners. the resulting works are positioned in the exhibition spaces at places typical for the installation for airconditioners—out of view.

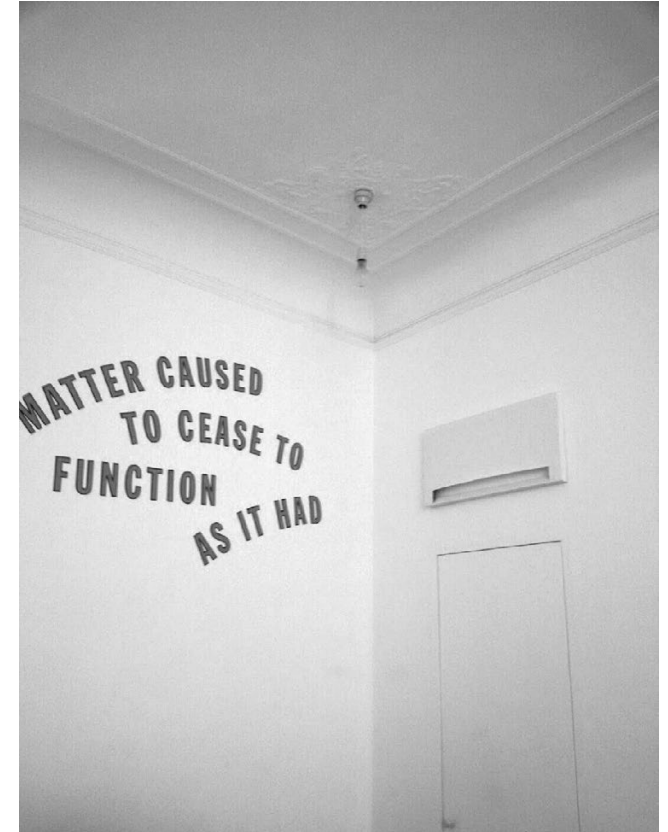
ironically linking electric energy to a sort of immaterial energy inherent to art, suggesting that the “atmosphere” of a space is changed through art in the same way as it is changed by actual airconditioning.



installation views: Helga Maria Klosterfelde Edition Berlin



airconditioning Cecile B. Evans



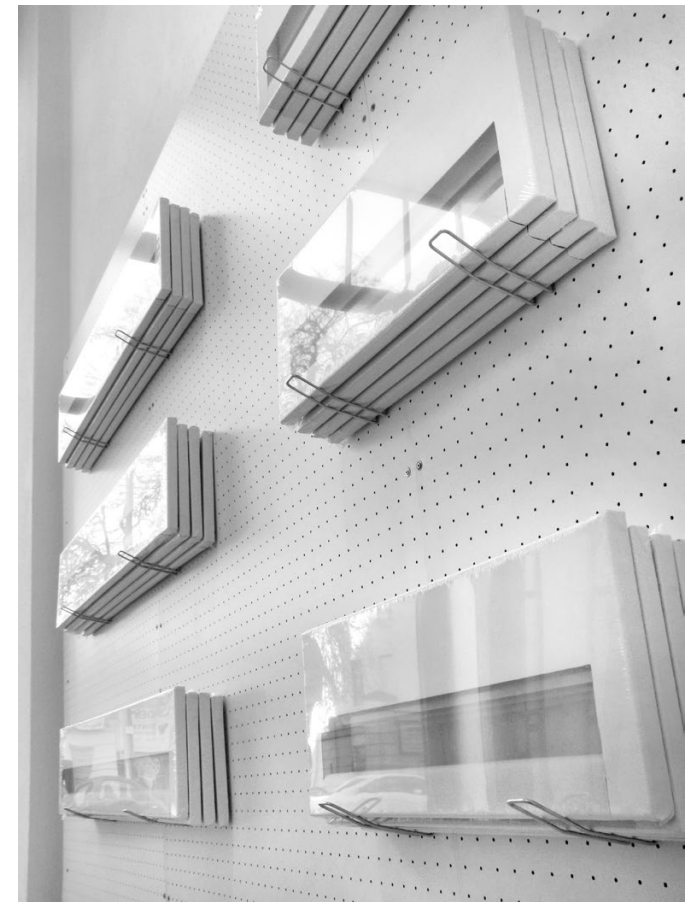
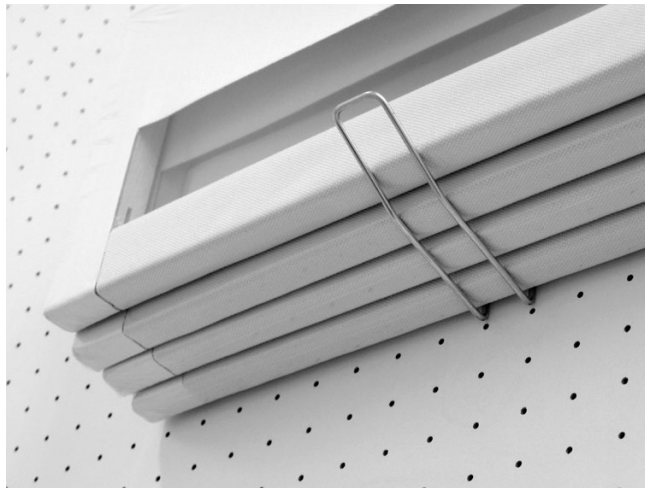
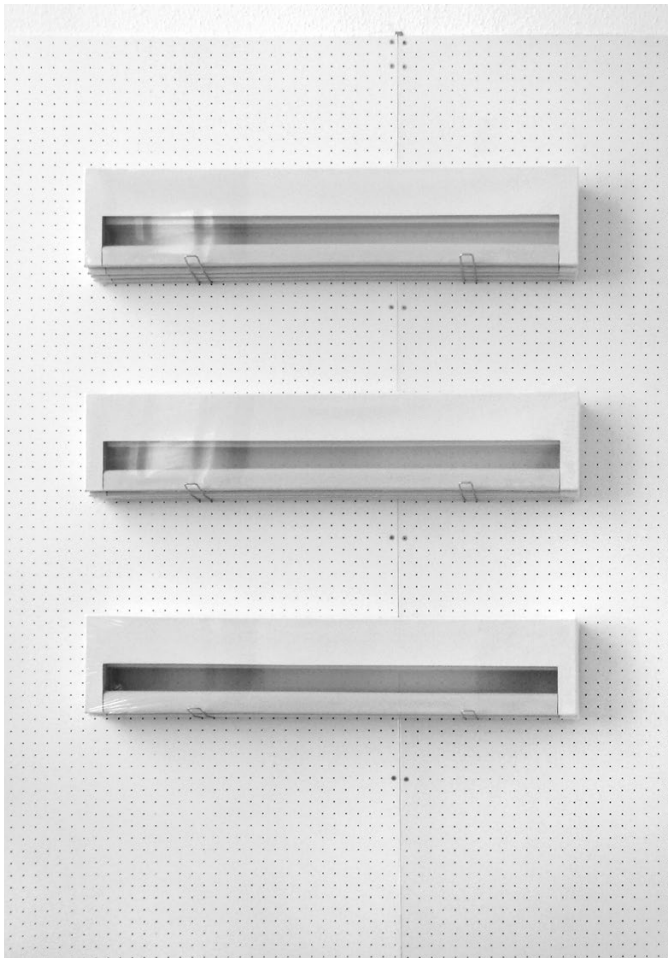
airconditioning Lawrence Weiner

Fluorescent Lights

modified pre-stretched canvas,
plastic foil, display
20cm x 100cm / 20cm x 50cm
2011

Since the pioneering works of Dan Flavin the fluorescent lights developed into a widely used and canonized material for art work. Here the often fetishized light source is represented through a modified cheapish supermarket-canvas, thereby bridging sculpture and painting. The physical aura of the original object is now only to be experienced in a representational and symbolized form.

Furthermore the work ironically links the material standards for artistic production to general industrial product standards. The presentation of the exhibited objects aimed at imitating a shop display while the uneditioned pieces were for sale at an affordable price to a general public.

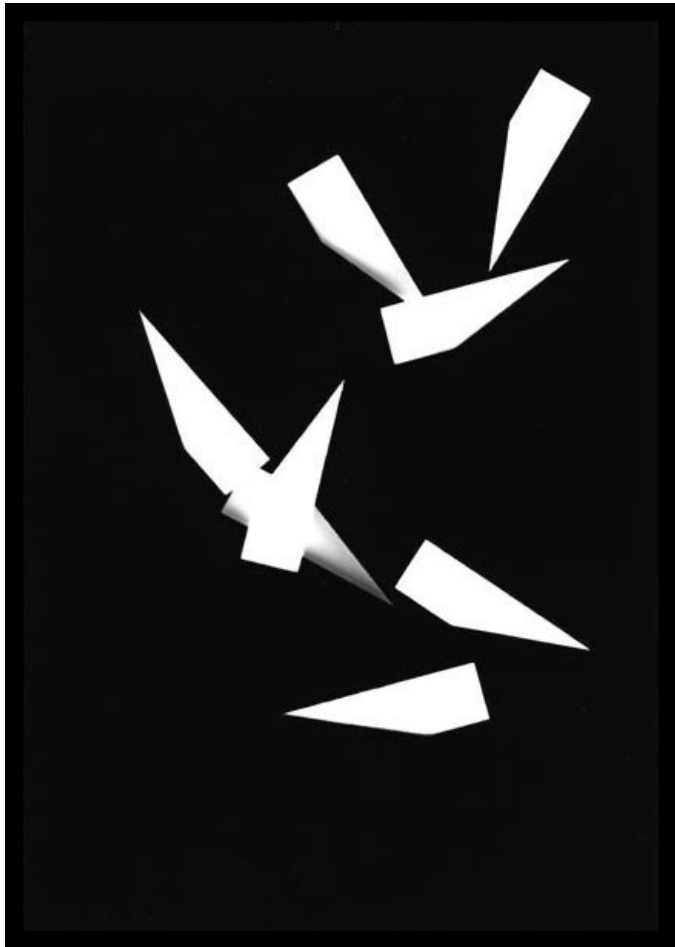


installation views: MBC Leipzig

Untitled Compositions

photograms on RC-paper
21cm x 30cm each
edition of 20, each unique
2010

Distributed randomly, timber wedges usually used for stretching canvases serve as subjects for photochemical photograms. By cross-referencing *lens-less* photography and painting the photograms aim to re-imagine the modernist idea of transcending the boundaries between mediums. The work also sympathizes with a commonly overlooked yet aesthetically appealing side product of the manufacturing of painting.



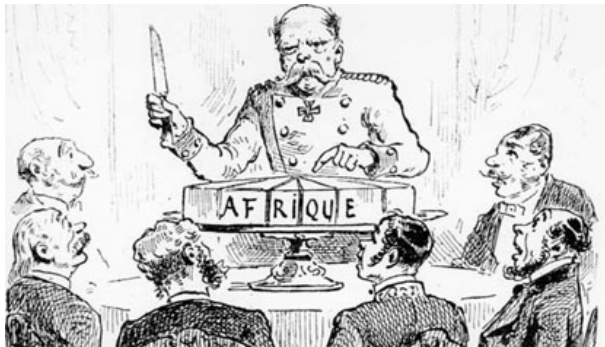
**“Diner at His Serene Highness
on 19th January 1885”
– a dinner re-enactment
(work in progress)**

within the artist collective
Politique Culinaire and
Matthias Krüger, head chef of
the Foreign Ministry of the
Federal Republic of Germany

Ethnologisches Museum Berlin
Dahlem

The Berlin Conference took place upon the invitation of German Chancellor Otto von Bismarck at the Reich Chancellor Palais in Berlin in 1884/85. Its purpose was to legitimise the division and colonisation of the African continent by the European powers. Based on research in the conference archives *Politique Culinaire* will prepare the original 10-course menu of the closing dinner of the Berlin Conference and serve it to a selection of invited dinner guests including personalities who, in their profession and biography, relate to the persistence of the date of the Berlin Africa Conference in the present—African ambassadors and curators, as well as chairmen of humanitarian aid organizations and also European historians, entrepreneurs and international law experts.

By hosting the Berlin Conference dinner on the grounds of the Ethnological Museum Dahlem, *Politique Culinaire* will literally bring questions regarding this pivotal event back to the table and will allow for a present negotiation of European-African relations and their history today—130 years after the original congregation. The voluptuous food—served by Matthias Krüger, head chef of the Foreign Ministry of the Federal Republic of Germany—functions as an evocation, an alchemist agent, a teleportation vessel back to the table of the original historical scene. After the cancellation of the dinner by the Ethnological Museum Dahlem, *Politique Culinaire* is looking for a new host.



Politique Culinaire

has the honour to invite

*to a dinner
on Monday, January the nineteenth, 1885,
at six o'clock.*

*Sunday, 16 November 2014
at seven-thirty
at the Ethnologische Museum Dahlem*

R.S.V.P until 10 October
humboldt-lab@smb.spk-berlin.de
Fax: (030) 67 46 05 58

semi-formal attire
Please show this card at the entrance

Lansstrasse 8
14195 Berlin-Dahlem

Lundi, 19 Jan. 1885

Les huitres

—

Le potager tortue

—

Les Soufflés de gelinotte

—

Le Saumon à l'Anglaise

Le cimier de chevreuil

Sauce poivrale

—

Les homards au gratin

Les paté de foie gras

—

Les poulardes roties

Compotte

—

Les Lardons à l'Espagnole

—

Les Gateaux d'Abricots

—

La Mousse aux avelines

—

Dessert

**Ich esse lieber alleine
(I'd rather like to eat alone)**

thermo prints
2007 - continuing

A collection of cash receipts from museum restaurants/bistros each featuring a single dish. In reference to strategies of conceptual art the work is probing an ironic reconsidering of the relationship of art and life. The banal economy of museum structures is highlighted yet also gently appreciated by an solitary romantic

artist-type who prefers eating by himself. The work is also in playful opposition to pseudo-democratic art events appearing around strategies of relational aesthetics



installation views: gallery of the Academy of Visual Arts Leipzig

Analogies

exhibition

Neilson Hays Library Bangkok
2010

The project *Analogies* did unfold through three inter-related work complexes: *Untitled Stills*, a series of 43 black&white photographs, *Dates*, a convolut of appropriated images from the archive of photographer Surat Suvanich and *The Opening*, a conceptual catalogue/book project.

The displayed works constitute an investigation into private, public and (art)institutional performance within the dimension of time in relation to the medium of photography.

The library's round gallery space—the Rotunda—was left almost empty, serving only as a point of departure for the visitor's exploration of the particular works placed in various locations of the surrounding library rooms. Beyond its literal meaning *Analogies* also refers to the displayed works' strong reflection of the photographic media's analog origins and its material indexicality in regard to an increasingly digital culture.



installation views: Neilson Hays Library Bangkok

Analogies - Untitled Stills

40 b/w fibre-base prints
10cm x 13cm each
2010

At 8 a.m. in the morning and 6 p.m. in the evening the king's royal anthem is broadcasted in many public places throughout urban Bangkok. A stage direction from the off. The city comes to a pause, all citizens stop moving for a period of half a minute, sharing into one collective physical pose. *Untitled Stills* are captures of this daily performance and self-referential states of the photographic image—"photographs of photographs". The images oscilate between the affirmation of the phenomena's structural

and scenographical manifestation and an analytical perspective on the ambivalent cultural/political complex behind it. Through the protagonists' held pose and the small seize the black&white prints the work recalls staged portraits of the earlier days of photography when several seconds of film exposure were required due to slower chemical emulsions. The presentation of the prints in a compact archival box evokes the intimacy of a study/reading situation suitable for the specific site of the library.

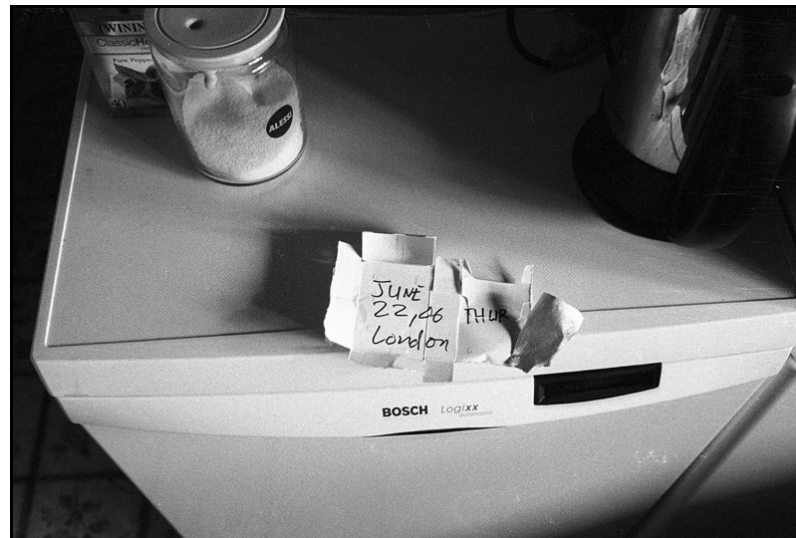
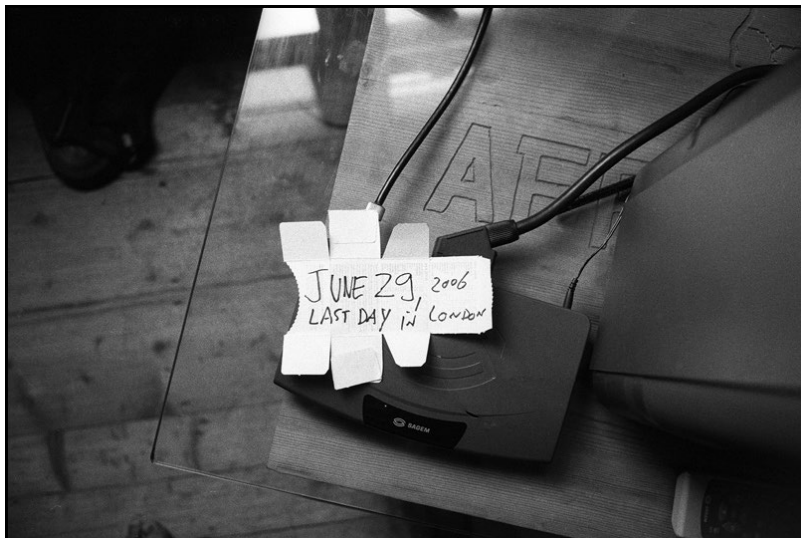
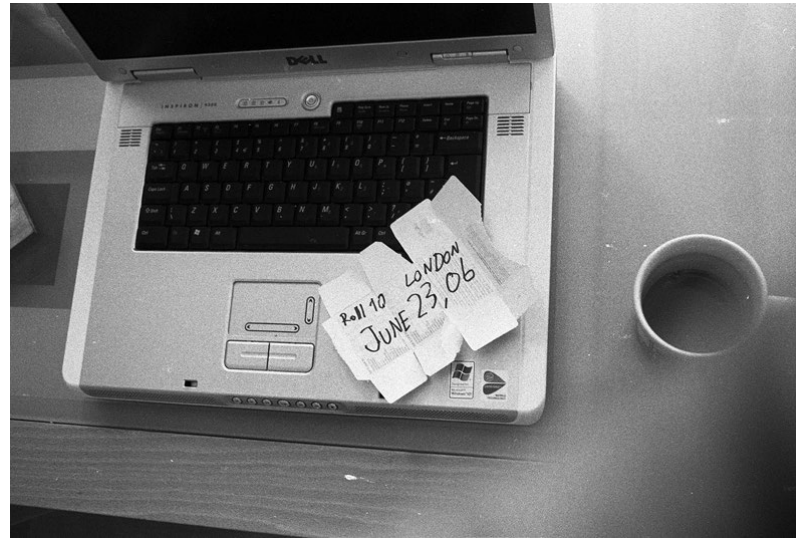


Analogies - Dates

24 framed b/w fibre-base prints
16 cm x 24cm each
2006/2010

The Thai photographer and printer Surat Suvanich used the first frame of each film he shot for an archival note by writing the date, sometimes also the place, on the freshly opened film cardboard packaging and then photographing this very notation. Never meant to be images in their own right beyond a tiny practical information on the contact sheet, they were treated as autonomous images in the exhibition, thus undergoing a subtle shift in authorship. Beyond their functionality these date photographs beautifully in-

clude personal/biographical information and above all the self-reference of the photograph's (and the photographer's) indexicality in time. Thus they reflect photography's most fundamental nature: the representation of a singularity in time (and space). Compared to On Kamara's famous Date Paintings these photographs live from the dialogue between the hand writing's fragility and ambiguity and the camera's technical recording.



Analogies - The Opening

unique book, performance
permanent installation
2010/2056

The Opening is based on a book which is stored permanently within the inventory of the Neilson Hays Library Bangkok. It consists of 40 blank double-spread pages and an introduction written in the present tense of a fictional future scenario. The introduction is informing about a photographic performance at the opening night and giving the context for part two of *Analogies* in the year 2056.

In an anachronism—and in stark contrast to digital imaging—the work exaggeratory expands the time span between image production and image reception while ironically reflecting on the temporal paradoxes governing the timing of exhibition catalogue production in general.

On the 7th of January 2010 the opening reception of the show “Analogies” by Albrecht Pischel was held in the Neilson Hays Library/Rotunda Gallery. On that evening a roll of 35mm black&white film was exposed documenting the opening. Thereafter the film had been stored unprocessed on the grounds of the library building. Now 46 years later, on the 7th of January 2056, the film could be recovered and finally developed. The resulting images are presented in the exhibition as part two of “Analogies” and printed into this unique catalogue.



installation views: Neilson Hays Library Bangkok

Analogies - Invitation

postcard
2010

the invitation card informs about both openings in 2010 and 2056. In a self-reference the card's front image depicts a clock with the date and the time of the actual first opening reception. In contrast to the showcased *Dates* (as outlined above) this image is chimeric in the way it functions as a "self-fulfilling prophecy" before the opening and as reminiscence of the opening after passing the opening.

Albrecht Pischel: *Analogies*
(featuring Surat Suvanich)

Rotunda and Garden Galleries
Neilson Hays Library
195 Surawong Road, Bangkok

08.01.- 31.01.2010 & 08.01.- 31.01.2056

opening hours: 9:30am to 5:00pm
closed on Mondays

opening receptions:

7th January 2010, 6pm
7th January 2056, 6pm

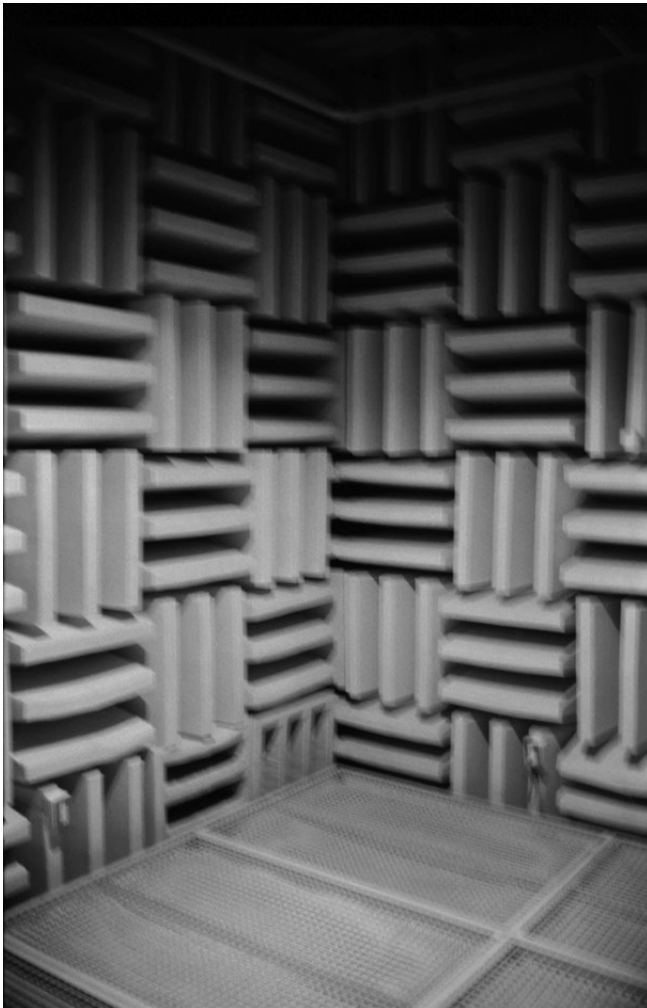
photo: courtesy Benjamin Hugard



Mute Room

B/W photograph
fibre base print
2007
10cm x15cm

A black&white photograph of the interior of an anechoic chamber. The work presents a tautological constellation between the captured asolutely silent and muted interior space and the medium-specific silence of photography itself.

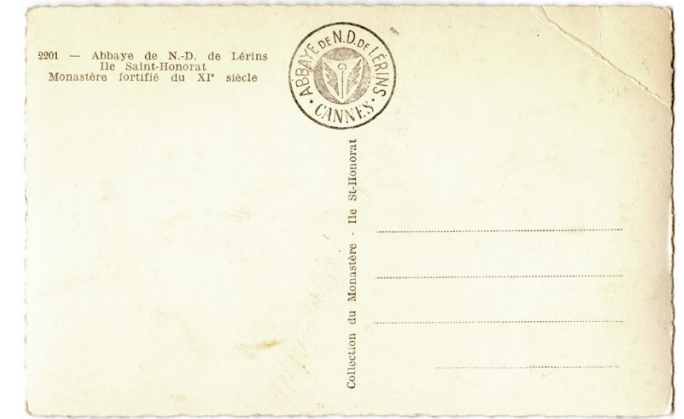


Monk

postcards
2009

The work displays a collection of postcards depicting the monastery Ile Saint-Honorat in Cannes, South of France, each with an anonymous monk placed within the pictorial space. In the alignment of the postcards into a sequence the various featured hooded monks loose their individuality and seem to merge into one

ghost-like persona. This fictional monk-persona seems to trespass the limits of the postcard's frame, moving from one scene to next, charging the postcards with a narrative, almost uncanny quality.



Mischtechnik (Mixed Media)

inkjet on paper

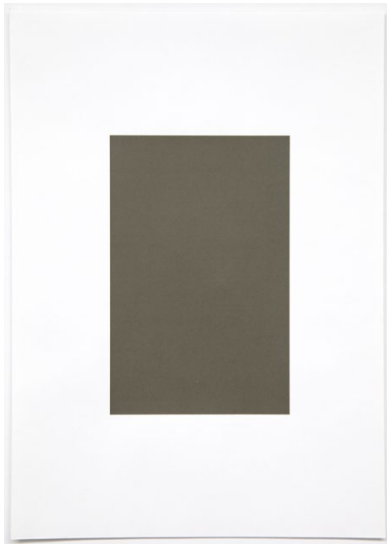
A4

2008

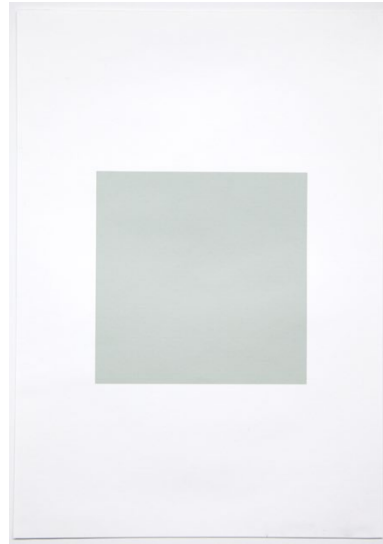
Popular paintings from art history are converted into monochromes through the Adobe Photoshop function *Average Blur Filter*, which is able to calculate the average color of an image. The work functions as a negotiation between representation and abstraction, the particular and the universal, the way the one includes the other.



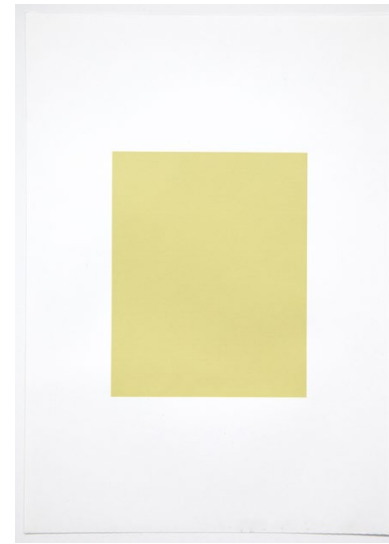
Pablo Picasso
Les Demoiselles d'Avignon



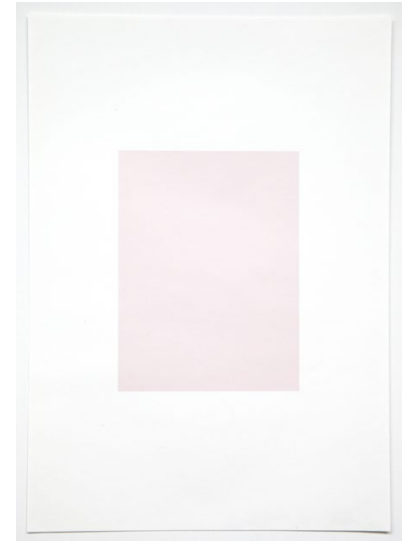
Leonardo da Vinci
Mona Lisa



Gerhard Richter
Seestück



Vincent van Gogh
Die Sonnenblumen



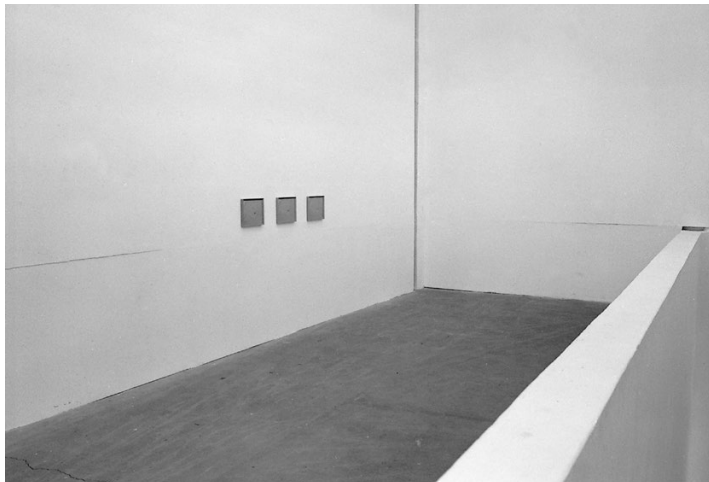
Andy Warhol
Campbell's Tomato Soup

Homage to Nam June Paik

3 handcolored b/w prints
site-specific installation
2006

In 2005 Nam June Paik's work *Candle TV* was on display in the exhibition *Im Bild sein (Being within the image)* at the Gallery of the Academy of Visual Arts Leipzig. One year later there were still wax drops of the piece to be found in a corner of the exhibition space where Paik's work was formerly installed. Photographed and printed three times the wax drops were handcolored in the

channel colors of the TV image (red, green and blue) which did often appear in Nam June Paik's media installations. The work reflects on a metaphorical level the historical accumulation of context in (institutional) spaces. The work was realized in the year Paik passed away.



installation view: gallery of the Academy of Visual Arts Leipzig



Nam June Paik: Candle TV

