

# Schwerpunkt: Mediums and Formats

Mittwoch, 10. Oktober 2007

WS 08 - MEDIUMS AND FORMATS PART 2:

UNTIMELY SPECIFICS AND DUAL ARTICULATIONS.

(english below)

"WHAT DOES IT MEAN TO EXIST IN THE NO-MAN'S LAND OF 'THE BETWEEN'?"

For a long time – during the debates over modernism and post-modernism – we have thought that only one direction was possible: the shared apocalypticism of the tabula rasa of Futurist dreams or the eternal return of allegorical procedures; the structural equivalence of modernist abstraction or post-modernist citation, aesthetic originality or anti-aesthetic repetition, medium-specificity or intermedia hybridity. Such oppositions no longer hold; or rather, at times, they no longer seem opposed. (George Baker, Re-Animations (I), October 104, Spring 2003)

Cinema's sole specificity is that of collecting images that are no longer made for it. (Serge Daney)

Ausgehend von dem Experimentalfilm "Standard Gauge" des Avantgarde-Filmemachers Morgan Fisher, in dem das Verhältnis von 16mm- zu 35mm-Film, von Amateur- zu Profi-Formaten, aber auch die Wechselwirkungen zwischen Stand- und Bewegtbild untersucht werden, stehen im kommenden Semester die Begriffe des "Formats" und – damit untrennbar verbunden – des "Mediums" im Zentrum der Aufmerksamkeit. Diese Begriffe werden anhand von theoretischen Referenzen und konkreten künstlerischen Praxen untersucht, um so die Frage nach der "Medienspezifität" ins Blickfeld zu rücken. Rosalind Krauss' Kritik am Begriff des "Mediums", ihre These von der "post-medialen Kondition" und der von ihr vorgeschlagene Begriff der "differential specificity" sollen hier als inhaltliche Koordinaten dienen.

The rich satisfaction of thinking about film's specificity (in the late Sixties) derived from the medium's aggregate condition, one that led a slightly later generation of theorists to define its support with the compound idea of the "apparatus" – the medium or support for film being neither the celluloid strip of the images, nor the camera that filmed them, nor the projector that brings them to life in motion, nor the beam of light that relays them to the screen, nor that screen itself, but all of these taken together, including the audience's position caught between the source of the light behind it and the image projected before its eyes. Structuralist film set itself the project of producing the unity of this diversified support in a single, sustained experience in which the utter interdependence of all these things would itself be revealed as a model of how the viewer is intentionally connected to his or her world. The parts of the apparatus would be like things that cannot touch on each other without themselves being touched. (Rosalind Krauss, A Voyage on the North Sea)

At the point where the cinematographic image most directly confronts the photo, it also becomes most radically distinct from it. (Gilles Deleuze)

Diese Themen werden anhand der Werke einer Reihe von KünstlerInnen exemplifiziert, deren Arbeiten einerseits die Differenz von Medien, die Wechselwirkung von "Konvention" und "Material", und andererseits die Beziehung zwischen Film und Fotografie, also zwischen Stillstellung und Bewegung, in den Blick nehmen. Diese Beziehung stellt die zweite thematische Referenz dar, auf die im Rahmen der Projektarbeit eingegangen werden soll. Bei den vorgestellten Werken handelt es sich häufig um Produktionen, die im übertragenen Sinn

„gegen“ ihr jeweiliges Produktionsmedium Widerspruch einlegen, indem Eigenschaften anderer Medien rückübertragen, zitiert oder emuliert werden, und die sich bewusst in einem terrain vague, in einem Niemandsland zwischen verschiedenen Medien und Formaten positionieren. „What does it mean to exist in the no-man’s-land of the between?“ ist eine Frage, die zu stellen sein wird.

Between two actions, between two affections, between two perceptions, between two visual images, between two sound images, between the sound and the visual: make the indiscernible, that is the frontier, visible. (Gilles Deleuze)

Der Begriff „dual articulation“ („zweifache Äusserung“) wird erstmals vom Autor George Baker in seinem Text Reanimations zum Werk von James Coleman aufgebracht, in dem er vorschlägt, dass eine „dual articulation“ nicht von der Kollision zweier Medien als gegensätzlicher „Essentialismen“ handelt, die mit den materiellen Einschränkungen des Trägermediums zusammenfallen – beispielsweise die der Fotografie inhärente Stasis, die dem Fluss der Kino-Bilder den Krieg erklärt. Noch soll der Begriff mit der verschwommenen Ungenauigkeit assoziiert werden, den die Rede von der „Intermedialität“ suggeriert. Die „zweifache Äusserung“ steht vielmehr der von Rosalind Krauss an anderer Stelle entwickelten Vorstellung eines „self-differing medium“ nahe: das könnte man eine „selbst-entäußerte“ Form nennen, eine Form, die sich selbst an etwas anderes „weiter-gibt“. „Zweifache Äusserung“ hieße dann so etwas wie ein radikales Teilen von Formen: Wir wären also gezwungen uns vorzustellen, dass Medien einander durchdringen können, ohne ihre Spezifität zu verlieren, ohne „generell“ zu werden.

#### WERKE VON

Fareed Armaly, Marcel Broodthaers, Charles Burnett, James Coleman, Jeroen De Rijke / Willem De Rooij, Rainer Werner Fassbinder, Morgan Fisher, Hollis Frampton, Dan Graham, Gordon Matta-Clark, Chris Marker, Christopher Nolan, Louise Lawler, Michael Snow, Felix Gonzalez-Torres, Christopher Williams, Frederic Wiseman u.a.

#### TEXTE VON

Julie Ault, Roland Barthes, George Baker, Thomas W. Benson & Carolyn Anderson, Raymond Bellour, Christa Blümlinger, Marianne Brouwer, Jean Fisher, Morgan Fisher, Michael Fried, Dan Graham, Stephen Heath, David E. James, Philipp Kaiser, Rosalind Krauss, Miwon Kwon, Scott McDonald, Rachel Moore, Michael Newman, Juliane Rebentisch, Bérénice Reynaud, Tim Rollins, D. N. Rodowick, Robert Storr, Kaja Silverman, Susan Tallman, Alan Williams u. a.

#### AUSSCHNITTE AUS

The Wire

Westwing

Curb Your Enthusiasm

Das Semesterthema wird hinsichtlich des Projekts „Monat der Fotografie“ vorgeschlagen, an dem Studierende der Klassen Herrmann, Margreiter und Ruhm teilnehmen können. Dieses Projekt findet seinen Abschluss in einer gemeinsamen Ausstellung, die im November 2008 in der Akademie der Bildenden Künste eröffnet wird.

We photograph things to drive them out of our minds. (Franz Kafka)

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MEDIUM AND FORMATS:

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For a long time &ndash; during the debates over modernism and post-modernism &ndash; we have thought that only one direction was possible: the shared apocalypticism of the tabula rasa of Futurist dreams or the eternal return of allegorical procedures; the structural equivalence of modernist abstraction or post-modernist citation, aesthetic originality or anti-aesthetic repetition, medium-specificity or intermedia hybridity. Such oppositions no longer hold; or rather, at times, they no longer seem opposed. (George Baker, Re-Animations (I), October 104, Spring 2003)

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(Serge Daney)

Based on American experimental filmmaker Morgan Fisher's film 'Standard Gauge' which investigates the relation of 16mm- to 35mm-film standards, of 'amateur' vs. 'professional', as well as reflecting on the interplay of still and moving image, the terminologies of 'format' and (inextricably linked) of 'medium' are at the center of interest. These terms will be investigated by using theoretical references as well as artistic practices, in order to focus on the question of 'media specificity'. Rosalind Krauss's critique of the 'medium' as such, her thesis of a 'post-medium condition', as well as her terminology of 'differential specificity' will orient the discourse.

The rich satisfaction of thinking about film's specificity (in the late Sixties) derived from the medium's aggregate condition, one that led a slightly later generation of theorists to define its support with the compound idea of the 'apparatus' &ndash; the medium or support for film being neither the celluloid strip of the images, nor the camera that filmed them, nor the projector that brings them to life in motion, nor the beam of light that relays them to the screen, nor that screen itself, but all of these taken together, including the audience's position caught between the source of the light behind it and the image projected before its eyes. Structuralist film set itself the project of producing the unity of this diversified support in a single, sustained experience in which the utter interdependence of all these things would itself be revealed as a model of how the viewer is intentionally connected to his or her world. The parts of the apparatus would be like things that cannot touch on each other without themselves being touched. (Rosalind Krauss, A Voyage on the North Sea)

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Those subjects will be introduced and discussed by exemplifying works of a number of artists who on the one hand reflect on the distinction between media and the interplay of 'convention' and 'material', and who on the other hand deal with the notion of the relation of film and photography, thus with the relation of still and moving image. This relation constitutes the second focal point in regard of developing a project during the coming semester. The works discussed are productions which 'contradict' their original medium by re-engineering, re-projecting, by quoting or emulating specifics of other media. Thus these take up a position in a no man's land between distinct media formats. 'What does it mean to exist in the no-man's land of the 'between'?&ldquo; is the question to be asked.

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The term of "dual articulation" is raised for the first time by author George Baker in his text on James Coleman's oeuvre, where he suggests that "Dual articulation is not about a collision of mediums as opposed to 'essences' – the inherent stasis of photography, for example, proclaiming war upon the flux of cinema – essences identical with the material limitations of the medium's support. Nor is it to be equated with the mushy imprecision of what has been called 'intermedia.' It is close to what (Rosalind) Krauss will elsewhere theorize as the 'self-differing medium'; call it, rather, something like a 'self-exposed' form, a form that 'gives' itself to others. Dual articulation would be something like a radical sharing of forms. It would force us to imagine that mediums could interpenetrate without losing their specificity, without becoming 'general.'"

#### WORKS BY

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