STILL / SILENT

ERIKA MATSUNAMI

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INTRODUCTION
"STILL/SILENT" – ERIKA MATSUNAMI

PROJECT BACKGROUND

The basic idea behind the "still/silent" project originated on the 6th of August 2006 in my hometown of Hiroshima. That is the day the atomic bomb was dropped over Hiroshima in 1945. I returned to Hiroshima for the commemoration of this incident. It had been a very long time since I had been in the city on this day; I had always avoided being there on the 6th of August in order to avoid having to relive the nightmare of Hiroshima all over again. Yet the city I remembered is what I wanted to see now, this was very important to me. I visited the grammar school I had been a pupil at, the places I lived and where I had played with other children in the centre of Hiroshima, near the Memorial Peace Park "A-Bomb Dome" (gembaku dĐmu in Japanese). Back when I was still a little child, in the 1960s, this was still very closely connected to Hiroshima's recent history. Every year on the 6th of August at 8:15 a.m. local time – the time the atomic bomb was detonated – a minute of silence is held in memory of the victims. And so the city of Hiroshima turns into a city of silence every year on this day, for one long minute. I was moved by this collective silence and commemoration, not only for the victims of the atomic bombs in Hiroshima and Nagasaki, but for all victims of war throughout the world. The fundamental artistic concept of the "still/silent" project thus begins with my personal story and memory. While peace is not the central theme of the project, it does serve as a background leitmotif and provide an intimation of human nature.

THE PROJECT "STILL/SILENT" –
IN VENICE (2009) AND IN DRESDEN (2010):

"'still/silent' is a journey from places of memory to topologies of remembrance; memories produced at certain locations, enriching life as much as they constantly destroy it, slowly transcend themselves into remembrances – the protection of impressions and the impulse against stimuli to find life in balance. 'still/silent' liberates the one (the self) from both personal and over-personal experiences."
(From: "Places of Memory, Topologies of Remembrance –
On 'still/silent'", by Dr Miya Yoshida)

"STILL/SILENT" IN THE PALAZZO PESARO PAPAFAVA IN VENICE 2009:

When the door to the Palazzo is opened onto the canals of Venice at the end of the performance – as a fifth part of the performance – it is symbolic (or an allegorical image) of hope and freedom. At the same time these canals "overlap" with the Motoyasu River in Hiroshima. The water is a metaphor both for all living things which originated from the ocean and for the "silence" of life.

The history of OSTRALE (a centre for contemporary arts in Dresden): the site used to house one of the first large factory-style abattoirs in Europe. The slaughterhouse complex, comprising 68 individual buildings, was erected by a local councillor in charge of building projects, Hans Erlwein, and was completed after five years of construction on the 19th of August 1910. It remained standing until 1945, when the city of Dresden was bombed by American warplanes. While not directly comparable, Dresden


and Hiroshima – as previously mentioned, the A-Bomb Dome peace memorial is located in the latter – are both monuments to our history. The remaining historical buildings of the old abattoir are now listed sites used by the Messe Dresden (Dresden Trade Fair) and OSTRALE. By staging a wide range of activities at the location, OSTRALE is enabling the old slaughterhouse to be preserved and renovated for cultural purposes.

The OSTRALE location and its relevance to the "still/silent" project: the history of OSTRALE is a journey through time – from remembering the location to topographical recollection – which forms the core of the project.

"STILL/SILENT" IN OSTRALE IN DRESDEN 2010:

I retained the form of the Venice installation; the room was decorated with layers of silk material and approximately one thousand petri dishes filled with water were placed on the floor and the videos were projected onto them. These one thousand petri

dishes were found in an abandoned building on the OSTRALE site; several broke while being transported.

The "still/silent" installation integrates live audio-visual performance and mixed-media installation and can be interpreted as a time-based intermedial (i.e. located between different media) art form. It is an extension of the audio-visual installation in the sense that the element of time (live performance) is added to the acoustic and visual elements. Real time is later re-adapted and re-constructed in the respective space. The "still/silent" project is thus passed on from one location to the next. The audio and visual performance is rendered interactive at the sound, musical and visual levels by utilizing a musical instrument, live electronics and visuals, as well as the human body.
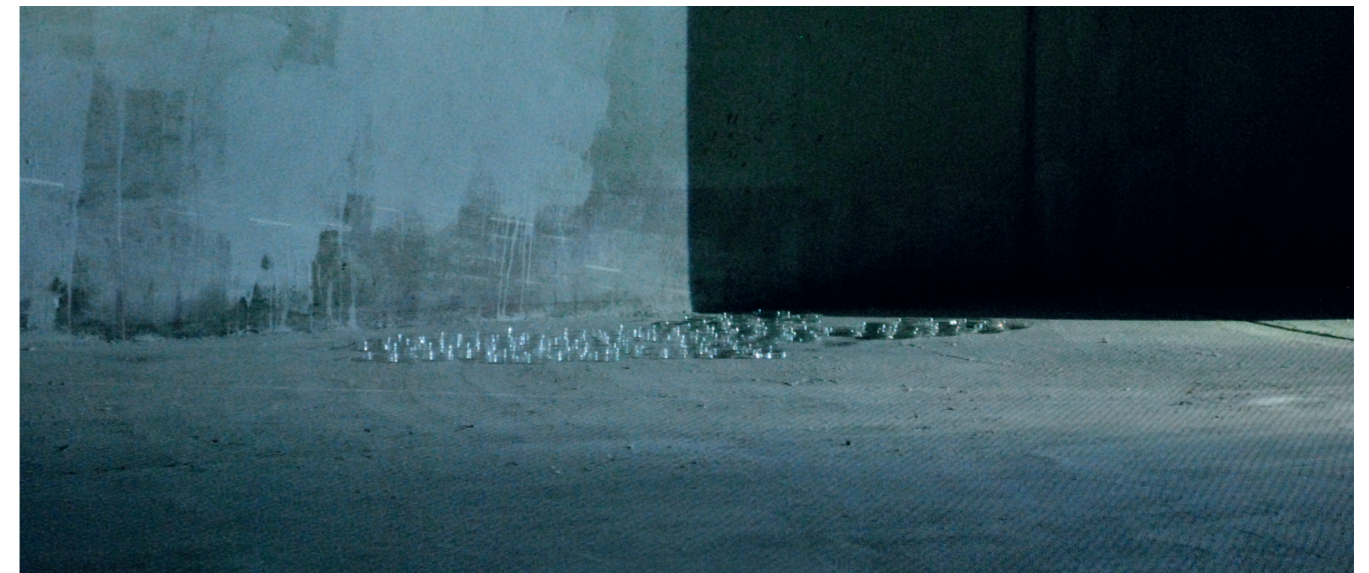
SUMMARY OF THE CATALOGUE

This catalogue provides an overview of the project "still/silent" between 2007 and 2010. Up until 2009 I cooperated with the Greek composer and musician Antonis Anissegos, the two of us forming the artistic group OIO (we formed the group in December 2006 in Berlin, working together with the Japanese artist Kyota Takahashi), as well as with the German sound engineer Niklas Schmincke. In 2010 I began working with the American composer and musician Chris Dahlgren on the Dresden project.

The first section of the catalogue is a chronological presentation of projects completed between 2007 and 2010, using stills from the video footage of the performance, video recordings of the performance, and documentary photographs. Three essays also belong in this section: Dr Miya Yoshida's essay "Places of Memory, Topologies of Remembrance – On 'still/silent'", written for the 2009 Venice "still/silent" project; the text "Dialogue in between: 'still/silent' in Venice", by the Venice curator Natasha Bordiglia; and a second essay by Dr Miya Yoshida, "Over the Whiteness – On 'still/silent'", written for OSTRALE, Dresden (2009–10).

The discussion between Antonis Anissegos, Niklas Schmincke, Chris Dahlgren and myself recorded in Studio P4 on the 28th of March 2011 gives some insight into my thinking, personal motivation, and working methods, aided by a number of images and the accompanying DVD. (The DVD includes audio-visual works, sound and visual sketches by Antonis Anissegos and myself, 6-channel surround sound for an installation by Niklas Schmincke and myself, 4-part 2-channel video and 2-channel sound "still/silent" (2008) by Antonis Anissegos and myself, as well as excerpts from performances between 2007 and 2010.) This discussion, or colloquy, is a "metaform" of the project, simultaneously discussing and continuing it at a structural level. In that respect, the catalogue, as a medium for linguistic and visual representation, forms an artistic unit with the performance to which it refers.

The second section of the catalogue "Cartography" contains the essays "Localizations: On Places, Media, and Images" (Verortungen. Über Orte, Medien und Bilder) by Dr Susanne Hauser and "Memory and (Cinematic) Trace" by Gye-Joong Kim, which provide an extensive exploration of the themes behind the project "still/silent" – cultural differences and their balance – from the perspectives of diverse artistic disciplines and global viewpoints. These are followed by interviews with Shaheen Merali (England), co-curator of the exhibition "RE-IMAGINING ASIA" (House of World Cultures, Berlin, Germany 2008) and Tatjana Fell (Germany), curator of the exhibition "Peace – Utopia or Real Space?" (art-transponder, Berlin, Germany 2008). I conducted these interviews myself, focussing on their experience in terms of interpreting art and the way it interconnects with society.

PERFORMANCE AND INSTALLATION

2007-2010
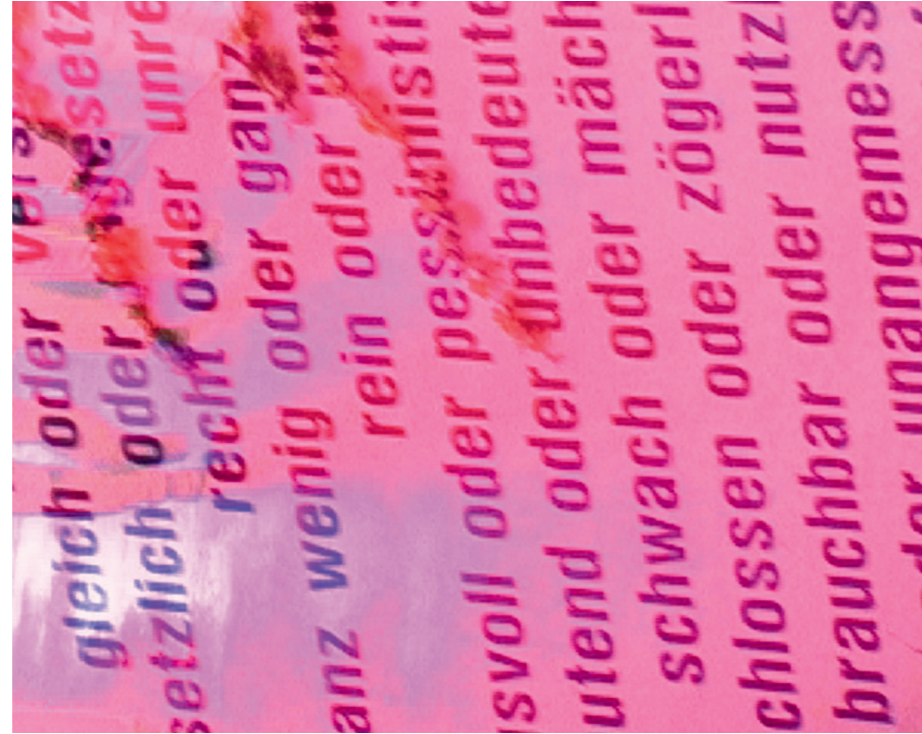
ART AND CONVERSATION, GLOGAUAIR
KREUZBERG, BERLIN, GERMANY 2007

With its video and sound, this audiovisual performance and spatial installation focuses on different tempi, rhythms and cityscapes. In a performance, the stylistic and fixed form of expression from the installation is given a new dimension and perspective in this work.

Through forms, movements, colours and various means of abstraction like imagery and sound, "still/silent" is transformed into a cognitive experiment in terms of space and time. The visual, melodious and musical output forms new and unexpected snapshot compositions that associatively trigger ever-new arrangements. The result: as a piece of audiovisual poetry, "still/silent" creates a free associative field.
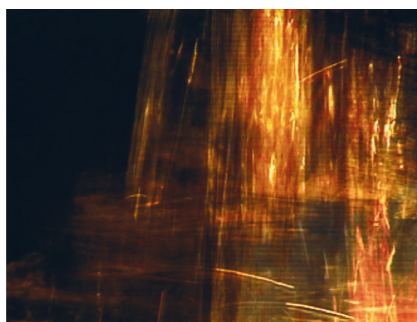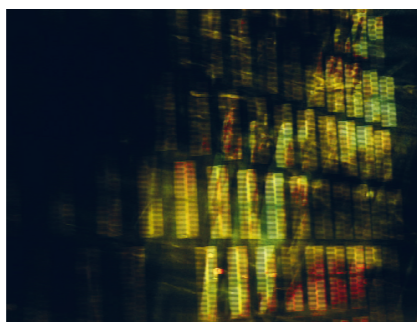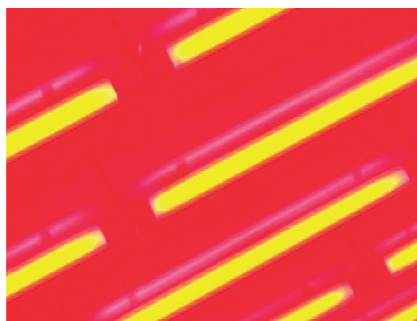
COLLOQUY: CONTEXTUALITY (OR CONCEPTUALITY) AND IMPROVISATION

EM: Was our project "still/silent" consciously or unconsciously linked to the social environment?

AA: No, I would answer today [laughing] that it was unconscious. I mean, we knew about the idea behind and why the title and what the ..., each scene ... what we gave a title and abstract and big title that allows an approach to the video work. But after that moment I think that at least I let myself go and then ..., for sure there were some connections with the subject but actually it kind of finds a way by itself, for expression.

EM: Yes, this is very interesting for me. That's why I would like to ask you a bit about improvisation. Because conceptual arts are made before the concept and would be reflected by contemporary reality. From this point of view, the improvisation as an actual creation would be related to contemporary reality.

AA: Yes, but therefore I always saw the, the ... a space of creating music or whatever else, I saw it was a freedom to escape from all these things ... actually.

EM: And we didn't make any forms of conceptualism.

CD: Well, as I understand the work "still/silent" from what I know of the work you did before and the work we've done after yours was put together, this is a piece that has conceptual foundations from you, but it is also changing. It's also like a form that keeps changing. It keeps moving, because it's very different now when I do the piece with you than it was when Antonis did the piece with you. We use some of the same foundations, but even when we did a performance where we had lots of candles, suddenly we decided to put the speakers on the floor. So we're moving into situations of a room and then changing things. So, you've created a form with "still/silent" and it has a meaning, it has that identity inside of it that we work with. But this is kind of like a ..., in jazz the lead sheet maybe, in the melody; I don't want to make too much of this rough analogy but I mean that this is a context from which you and I bring in new ideas or fresh ideas and work with this form, these images, you know, that you've got and which is important, a very important part ... of films. But in the performance there are changes to the instruments I use or the space. Of course – everything changes according to the situation at hand and so it's

a very ..., there's a lot of improvisation and I improved on it. So I think it's really a mixture of very consciously conceived ideas in forms like you said from the visual arts world where things were much more fixed. You came in initially with meaning things but as a piece has evolved you see how much it's changed. It's been influenced by improvisation or the form has taken some different little turns here and there. So as I understand it this is ..., it's very much a combination of a conscious and an unconscious function of materials. Just for myself, when I'm doing a piece, when I do this kind of work, when I'm working with it it's very important that I have an idea of what we're doing. It's not free improvisation. We know that we sit down and we talk, we're very clear on ideas. But then something always happens in the performance which was completely unexpected for me – with my sound, my [incomprehensible] suddenly or at that moment I get the kind of sound that works and it's playing off of the room in a certain way. It's completely different; every performance for me will always be different. And this way it's jazz – I don't mean as a style, but rather the essence of what jazz means: jazz is a spontaneous, co-active creation.

AA: Yes, everything is more or less connected anyway. I mean, you can approach [incomprehensible] ... ok, there is a difference if you have a concept, a conceptual piece of work or if ..., I mean, as I understand the concept of "creation" it is something that ..., where your creativity is put in the conception of the idea, of the concept in the beginning, and then you actually execute it.

CD: Sort of a baton to the idea.

AA: Yes, and once your concept is very clear you can let it be executed even by somebody else, actually this is ...

CD: This is what we do as composers. You write a piece of music and you give it and say: "Well, you don't need me to do this now, I did my work."

AA: So, I don't think that it was like ... If it had been a concept piece, then I should have known more about what everything means or what everything is supposed to be. But I found it more an inspiration, every aspect that you were talking about. And then the connection is happening in the brain of the receiver.

NS: Yes, in a way you couldn't call this an improvisation, not because of the way the result is received by the audience but of the way your concept was flowing into the creation of the sound. Because we just had these sounds and we had your concept and we didn't consider anything else. And so we tried to sort of play with the sound and see what happens and then we found the first results on the thing that you used for the performance. So I'd like to see it as an improvisation, sort of …

EM: What is the difference between "ad lib" and improvisation?

CD: "Ad lib" and improvisation … Well, ok, I would say for me that the difference is that "ad lib" sort of means "ad libitum": at your own liberty. And improvisation is improvisation on a kind of theme. And "at liberty" – "ad lib" – is something that is almost even more free. It's a chance to step outside of a form. For instance, I would be free to get up from this chair and walk around this chair and sit down. If I were to improvise in this chair maybe I would just start it improvised, but I'm improvising on the form of this chair. But that means that I'm always sitting in the chair. But then I'd just say, ok when you're "ad lib" to do what you want, then I would maybe get the chair up and start pushing it around on the floor or stack it in the corner. I think improvisation is generally connected with a kind of fanatic identity; it's not for everybody. Ok, some people say "free improvisation", but then when they claim I'm free improvising they still reference in their own vocabulary. Their vocabulary, the "self vocabulary" is always, of course, referenced in what they do even if it … There's actually nothing that's free, you know. There's no …, freedom always means you have a limit. You're free to avoid or you have more freedom or less freedom but nobody is free. We wouldn't be here if we were free. But we're all "ad lib" to do what we want. You know what I mean?

EM: This is really an interesting point of view, because it is related with the idea behind the title of "still/silent" – cultural differences and their balance. This means that each culture is not equal, there are subtle differences and also personal differences such as sense and feeling between artists as to how to use balance as a form of creation. We didn't need to have some kind of rule or some kind of rigid framework for our performance.

CD: Well, I see your project and I call …, it's our project as we do it in performance when I'm with you, it's together. But as I see it, you've created a form here with "still/silent" which leaves a lot of room for improvisation within it. But it's not "ad lib", you know what I mean? The improvisation within a context that we've worked on together that you had before and you've worked on with him; I've come into the picture later and then I give my ideas about it that are based upon these … I didn't even know why Antonis made certain decisions but anyway, he makes some music for the thing and then it affects what I play because I listen to what's around before I play and that affects me.

EM: Shall we talk about our sound work for the project "still/silent"?

NS: Yes, well, I haven't much to add other than I'd like to see my contribution to this project more as behind the scene work which it obviously is. And I think what we did together was mostly realising your vision of what shapes and the different sounds and sound colours should have. So …

EM: What interests me is, for example, how we composed a sound for Part 1 – "empty city" – together. This is really an abstract title; we talked only about the image, not about the concrete story. For me that image means colour, form and movement, it came from the fragments of my memories. And I wanted to transform my memories – images contained in the sound together with tone, colour and frequency.

And we created the installation "still/silent" 2007 at the glogauAir, it was done with mono discrete six-channel.

NS: With fixed positions, so more of a surround project actually than a sound installation with fixed loudspeaker positions, to create a stereophonic experience with six channels with moving sounds and an emergent sound.

still/silent 2007
6 ch mono discrete (surrounding) sound for the installation "still/silent" by Erika Matsunami and Niklas Schmincke

Sound organisation – original recording: piano, each tone and all other sounds by Erika Matsunami, The Künstlerhaus Lukas, Ahrenshoop, The Theaterhaus Berlin Mitte, Berlin and other cities, 2006–07.
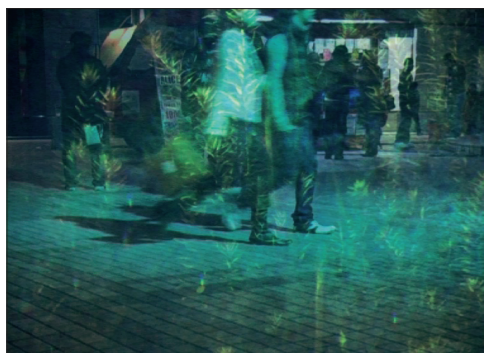*Audio Engineer: Niklas Schmincke (surround sound mixing/UNI.K – UdK | Studio für Klangkunst und Klangforschung (studio for sound art and sound research), Berlin)*
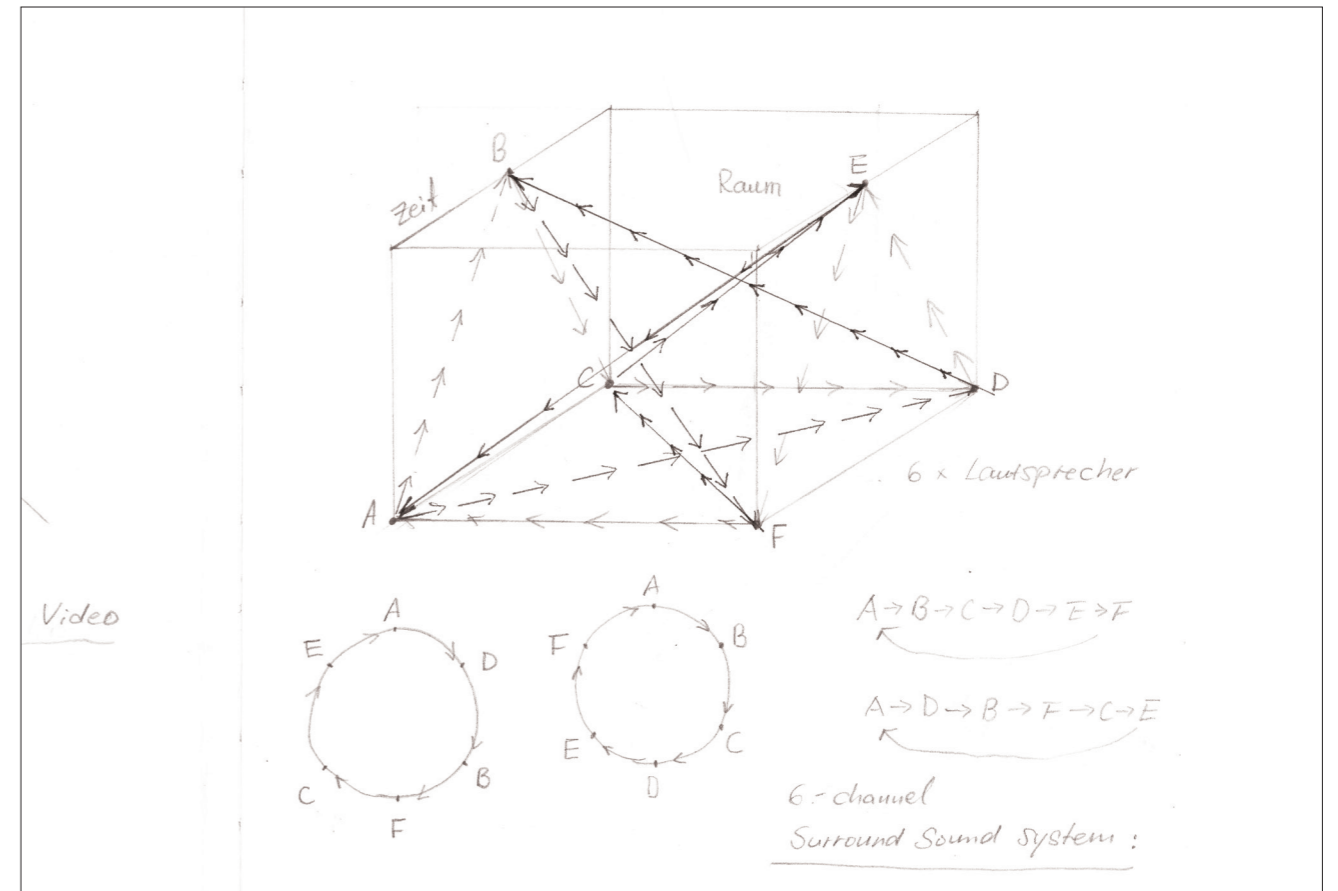
2008

RE-IMAGINING ASIA,
HAUS DER KULTUREN DER WELT
TIERGARTEN, BERLIN, GERMANY 2008

COLLOQUY: CULTURAL CONSOLIDATION, TRANSFORMING ASIAN CULTURE INTO EUROPEAN CONTEMPORARY

EM: To take an example, a sound piece called "TOKI" in 2008, which I also created with Niklas. I'd performed this sound piece in our performance (with Antonis) at the House of World Cultures. For this sound piece – "TOKI", I'd recorded the tone of the gagaku flute in Japan and me and Niklas had created each tone for a long sound piece.

NS: Yes, we used the material you created as a base to make a complex tone, like a sine wave or something similar .

EM: Because for this performance of "still/silent" in 2008, I didn't want to use the sine wave. It's kind of the tone of the machine. Then in Japan I'd recorded this acoustic instrument, originally from the gagaku flute, and I brought the same tone or the same frame to Niklas, and then we edited part of them, … many different tones … This work with him was a kind of interactive play, because I brought the material to Niklas, it was given the image and take the image and given it again … talk without any information. It was not like a sine wave, which was the sound I wanted to have, it was a continuous tone. I wanted to use the tone from the gagaku flute; those instruments came from China to Japan – it is a kind of "history of Asia". But one of the reasons I was not sure about using those tones for our performance was because Antonis's instrument was a grand piano. For this performance I asked him beforehand about the sound from the gagaku instrument and he said "No problem", so we were able to do it. Usually we don't talk so much before an improvisation performance. During this performance nobody imagined this sound piece was from an Asian ethnic instrument.

NS: No, in the end it didn't sound anything like the original but it wasn't a sine wave, it was something that was alive like an organic tone.

EM: Organic, yes, because of the acoustic flute.

CD: Right, there is no such thing as a sine wave in nature, right? There's no …

NS: Not really …

CD: … sine wave, only what we made for the electronic parts and played with for our performance of "still/silent" in 2010 in Dresden …

EM: And do you know? At our performance – the improvisation with Antonis at the House of World Cultures, Berlin in 2008, what finally happened was that Antonis didn't play the piano with this tone. He played a recorder [laughing].

CD: Yes, it's nice. But a lot of the times I see Antonis, he shies away from the piano and does all kinds of other things apart from the music so that you do this … It's hard to ask him to play the piano: Come on, Antonis, could you play some piano? Oh, I think I'll play … the kalimba [laughing] and the flute.

EM: Yes, he plays with everything. It was very nice for me. Could you imagine? I brought the gagaku flute from Japan and a totally different sound was created here; nobody found out it was from the gagaku flute and finally at the performance Antonis played the recorder with this sound piece in the "RE-IMAGINING ASIA" exhibition. It was very wonderful for me.

CD: Yes, It really sounds very good with it, I would imagine …

The "TOKI" sound by Erika Matsunami and Niklas Schmincke in 2008 comprised the sounds of several notes made by the sho[1] and ryuteki[2] instruments.

1. Air is blown into a free reed aerophone in the shape of a wooden mouth organ, with pipes connected to a small, wooden reservoir. It is used for gaguku music. Its predecessor is the Chinese sheng, which is the oldest polyphonic reed instrument in the world. According to Chinese legend, the shape and sound of the instrument were taken from the phoenix and its cry.

2. A Japanese flute made of bamboo which is used in courtly gagaku music. The sound of the flute is supposed to embody dragons as they descend from heaven among the divine lights and people. The ryuteki is one of three flutes used in gagaku, particularly in Chinese-style pieces.
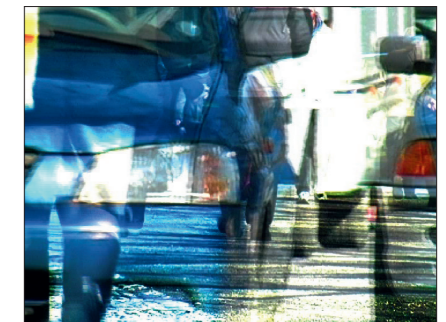
FOUR ARTISTS FROM FOUR COUNTRIES, GEDOK BERLIN
VERBORGENES MUSEUM, CHARLOTTENBURG, BERLIN, GERMANY 2008
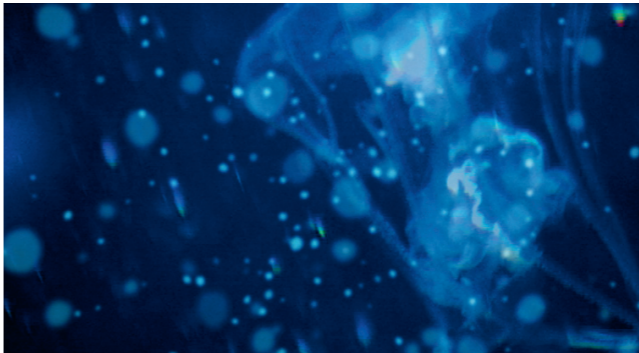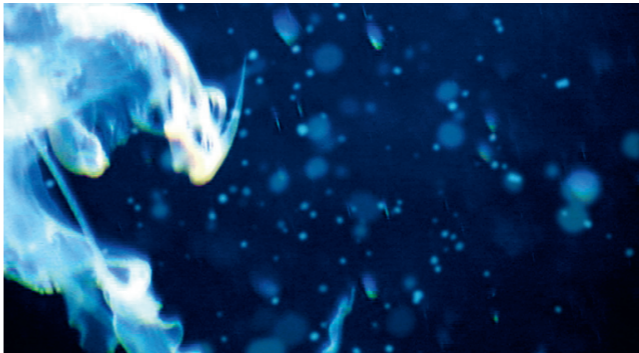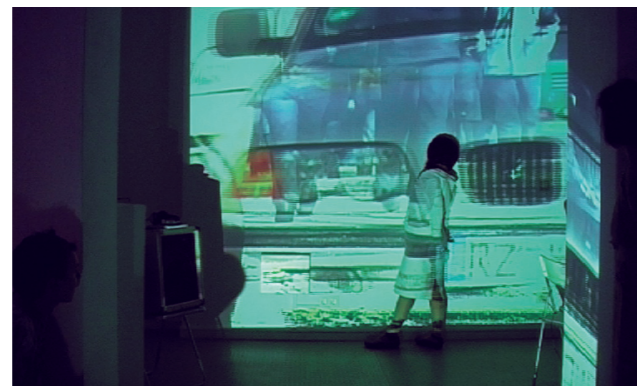
COLLOQUY: CULTURAL IDENTITY AND CREATION (1)

AA: Yes, I think that everything in my experience, here, in my life [laughing] is to be considered, hmm? I cannot consider my Greek identity more than my … I don't know, first of all, what identity means. I don't know …

EM: Yes …

AA: So I don't think that you will explain to me, I mean I don't think that I will learn it now. Everything plays …, yes of course, I speak Greek so it must influence me in a way of making even music. Without knowing …

CD: Unbewusst [subconsciously] …

AA: Unbewusst, ja [subconsciously, yes] … It might come out in a way but I don't know …, but, yes, there are influences from all over …

EM: … places …

AA: … the place.

EM: Sure …

AA: And especially about Greek mythology: You don't need to be a Greek to have a certain connection with Greek mythology …

CD: We all have a connection with Greek mythology … in the West …

AA: I don't think that I have a bigger connection than you, for example, because we are equally far away from Greek mythology. I don't have more connection because I have a Greek passport.

CD: Maybe you run into it but living in Greece maybe you would walk into the god one day … [unintelligible]

AA: This is the thing, yes, yes … Maybe I walked in or stepped in front of god or of gods, but yes, maybe.

EM: … For example, a language; I have to learn another language like German, then I have to change my way of thinking into the other language and must also change the typeface. I needed to get used to that for five years. This process is the physicality of moving, which is why I asked you about the influences in your art, that is, how your art changes with your physical moving experience. After all, you were born in Stuttgart, moved to Greece and after Greece you were in Budapest, Vienna, Cologne, and then you came to Berlin. So in each place there was a different language, different nature, different culture.

AA: Yes, but therefore I always saw a space of creating music or whatever else, I saw it was a freedom to escape from all these things … actually.

EM: Do you think this is universal?

AA: Yes, I don't know, I saw the behaviour of other people that is like to take the …, I don't know, how do you say it? To choose with the environment, for example, to imitate things a little bit that are around them and use them as material.

EM: Yes, it's …

AA: And if I'm free to express myself then I rather … yes, don't do it.

EM: Yes, when people imitate, it is a kind of learning process. For example, I imitated people here in what they do and how they speak, because I wanted to get used to being here … and it's much like being a child, subconsciously, you know?

NEW LIFE BERLIN, WOOLOO
PRENZLAUER BERG, BERLIN, GERMANY 2008
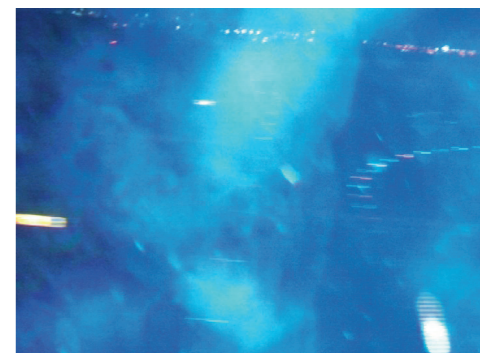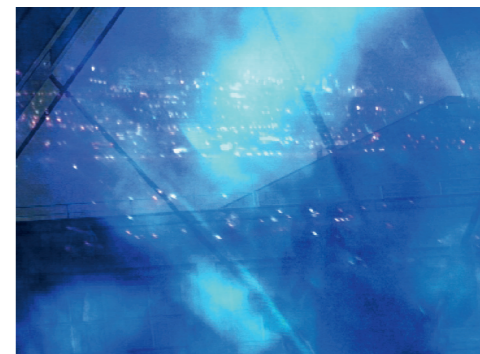
PEACE – UTOPIA OR REAL SPACE?, ARTTRANSPONDER

VIVALDISAAL, TIERGARTEN AND TECHNICAL UNIVERSITY,
CHARLOTTENBURG, BERLIN 2008

COLLOQUY: CULTURAL IDENTITY AND CREATION (2)

CD: Yes, it's not easy to say what our identity is.

EM: Yes, of course.

CD: Today we could talk about cultural identity – this subject and how it impacts us as individuals would be completely different to talk about 50 years ago, or 100 years ago, from today. You know, we can say that there's globalisation, the chip is taking over identities more and more. Now we have a so-called global market and global media, everything sounds like ..., all the pop dancers look like Michael Jackson after the eighties. Everywhere Bollywood, Japan, everywhere, people, you know ..., thus because with mass media globalisation we're becoming somewhat fused. Nonetheless, we are all individual people; even despite this mass media we live our lives, moment by moment. We have a heart, all of us, which goes tick tock in our bodies and when our heart stops we're gone. So still, you know, somehow we're always connected to the past. Our brains maybe think we're very, very, very different, but in fact our bodies and our existence is the same as it has been for millions of years. And it's not different; it's only our thoughts that have changed, and with this maybe slight changes in the body. I think we all borrow many things from other places but to say:

identity ... What's my identity as an American? As an American my identity is a fusion of many, many things, you know.

NS: About cultural identity?

EM: Yes.

NS: Well, I totally second what Chris said, so again I don't have much to add to this. This could fill weeks of discussion when we talk about cultural identity, but as Chris said, I think there's what you call the chip age and there are ages and ages behind us that form our cultural identity – what you call "cultural heritage". And I think we're much more governed by all of that, all of what is lying behind us than we sometimes care to admit. So we're pretty much Christian Western culture all, all over as much as we're globalised now.

EM: I had wanted to ask you about the cultural differences and their balance, but now we've talked indirectly already: improvisation, performance and cultural identity says everything about the theme of our project, how we are different and how we make, create together and leverage each creation as an art work.

LUSO-PHONIA AND ET SONA POBLENOU?
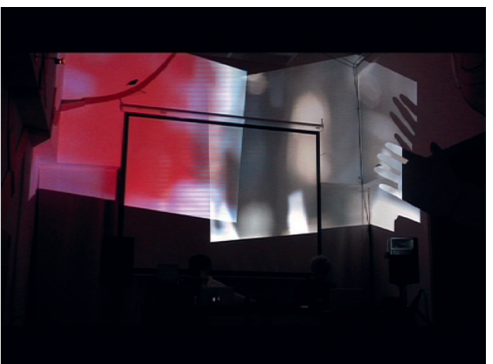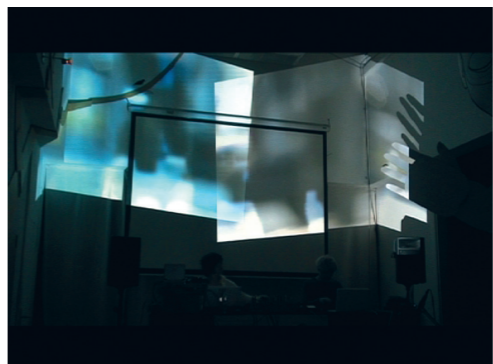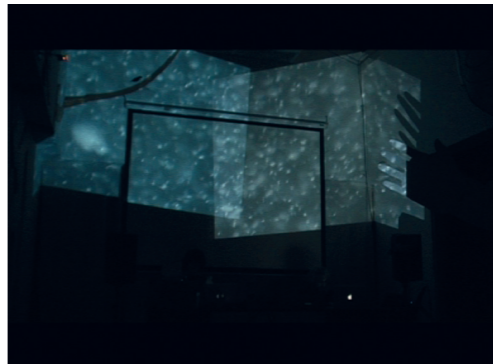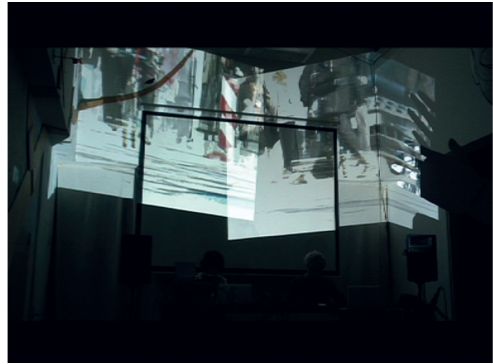
PLACES OF MEMORY, TOPOLOGIES OF REMEMBRANCE – ON "STILL/SILENT"

DR MIYA YOSHIDA

"still/silent" is a work that is being created collaboratively since 2007 by Greek composer Antonis Anissegos and Japanese visual artist Erika Matsunami. Mixing intricately calibrated acoustic and visua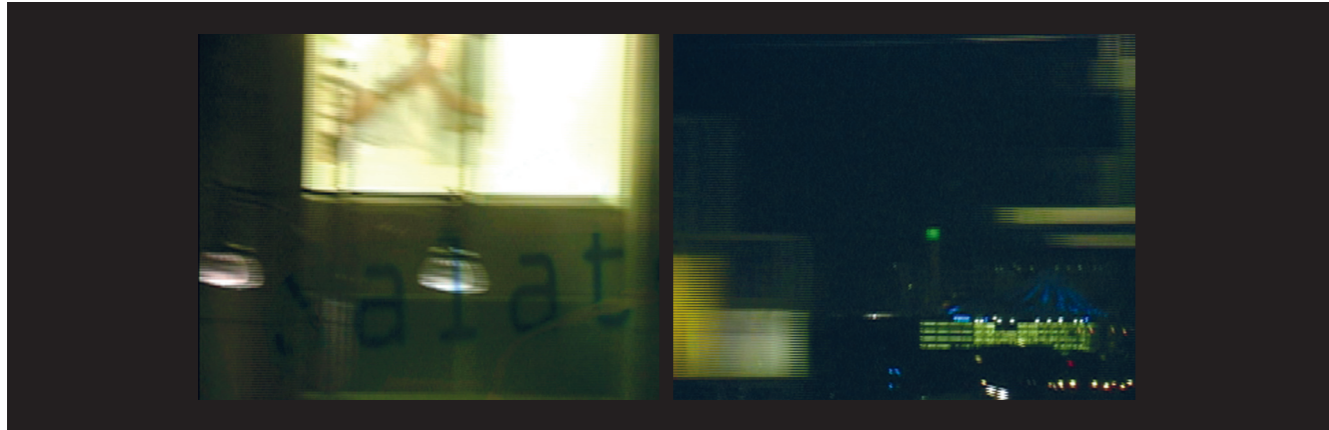l elements, each version of "still/silent" represents a unique work: as part of each temporary installation, a site-specific performance has been and will be presented which becomes an integral part of the whole experience. With its audio-visual oscillations, "still/silent" is constantly generating different "versions", much like a living organism breathes in and out and takes elements of the environment into its body.

Over the duration of approximately eleven minutes, "still/silent" projects sequences of superimposed fragmentary images from different cities – Berlin, Barcelona, Hiroshima and others – accompanied, contrasted, commented, undermined and underlined by electronically generated sounds organized in four channels. The departure of a train from Berlin's Central Station to the East takes the viewers' imagination on a nightly trip beyond time and composes sceneries passing by in quick succession outside the window, reflections of urban architecture on the glass, blurred images of pedestrians and automobiles, slowly floating and reversed motions of water that capture something invisible in their peculiar flow, gently sparkling lights and glistening reflections on water. The visual segmentation combining different motifs is organized in four chapters, titled "empty city", "day of the city", "still/silent", and "A.I.". The subject matter of the images could be described as clearly non-touristic camera captures that draw the viewer into a close view on scenes of daily urban life, but still retain a strangely abstracted distance. The flow of images parallelized with synthesized noises that may remind some of the early avant-garde sounds of Trautonium inventor Oskar Sala, but through their changes manage to shift the overall impression considerably, in a range between humdrum, machine-like noise to more pronouncedly characteristic almost naturalistic pas-

sages. Sala, the maker of the sound effects in Alfred Hitchcock's "The Birds", seems a not too far-fetched association – since he used synthetic sound generators to amplify a "natural" sound experience which, as a recording, would never have achieved any comparable impact. A combination of the visual and the acoustic such as "still/silent" offers invites the listening viewer to immerse him- or herself into a certain mode of flowing contemplation, rather than being shocking with sharply contrasted impressions. The composed interplay of video and audio of "still/silent" in its finely tuned, formal urbanist impressions to me was particularly reminiscent of some of the video aesthetics of the 1980ies – as it was, for instance, epitomized by Godfrey Reggio's 1982 semi-documentary feature Koyaanisqatsi – Life Out of Balance, a hugely successful and influential key movie of cultural pessimism that was even more famous for its minimalist soundtrack by composer Philip Glass. In a sometimes crude way, it juxtaposed spectacular images of technological progress with those of nature's immensity, staged as the great clash between Nature and (American) Culture. The perception of the city by the flaneur as a competition of sensorial inputs was the theme song of modernism, sung by Baudelaire and reviewed, rectified by Benjamin who said: "Mass movements are usually discerned more clearly by a camera than the naked eye" (Experience and Poverty, 1933). What has survived from early modernism and is present in "still/silent" is the ideal of this impersonal, seemingly random, detached machine eye. With its much more delicate and reflexive range of tones and layers, Anissegos' and Matsunami's "still/silent" is unmistakably contemporary, but through its austerity and concentration manages to convey moments detached from any recognizable time. "still/silent" refuses the trivial temptations brought by digital technology and decides to remain both visually and acoustically subtle. The underlying attitude rather conveys a sense of the fragility of life than any spectacularized drama; in all its complexity, it is still "life in balance", and not "out of balance".

The subtlety in the details of the work demands a lot of attention and stimulates the work of the imaginary. Water is the all-encompassing element here, with its great power to unify the seemingly opposite, it is picture as the medium of microscopic levels of life, levels on which snow resembles dust or plankton, on which jellyfish are luminous beings embodying the bodiless-ness of perception that Matsunami's imagery seems so fond of. The view from the night train going to Poland and the generated sound that once tries to connect to the train are overlapped in a repetitive pattern with rhythms and subharmonics, a bleak impression at times, apparently intended to be connotative of the ubiquitous shadow of historical tragedy and of war memories, as Erika Matsunami explains. There is a set of formal characteristics – the persistently low camera angle, the synthesized, "estranged" sound of conversation fragments – that allude to a world view beyond the purely human, a world that inanimate technology, unconscious animal life and the ever-busy human mind share with each other. The title of the last chapter, "A.I." connotes plural meanings, acoustically and semantically – "ai" can signify "love", "harmony", "encounter" in Japanese, it is shorthand for "Artificial Intelligence" in English and consists of two vowels, which

acoustically embrace all. Going through the chapters, the work metaphorically proceeds, being conscious about experiences from different cities and leaving a memory trace to sublimation, just as a photograph slowly develops from negative to positive. As if the image converts itself to sound and vice versa, the two perceptual fields oscillate, producing a dense and meaningful atmosphere. "still/silent" is a journey from places of memory to topologies of remembrance; memories produced at certain locations, enriching life as much as they constantly destroy it, slowly transcend themselves into remembrances the protection of impressions and the impulse against stimuli to find life in balance. "still/silent" liberates the one (the self) from both personal and over-personal experiences.

Starting from the nightscapes in Berlin, the journey of memory comes out of its hole, reaches another state of understanding about life in balance. Tunneling through complexities in organic tranquility, "still/silent" continues from one experience to the next, to a space that has to be filled by the audience as a fifth chapter.
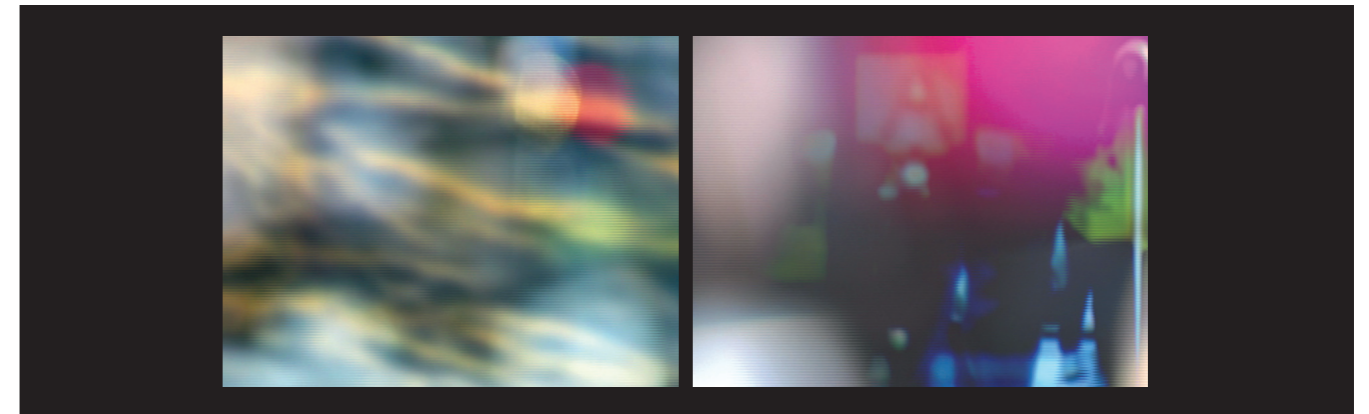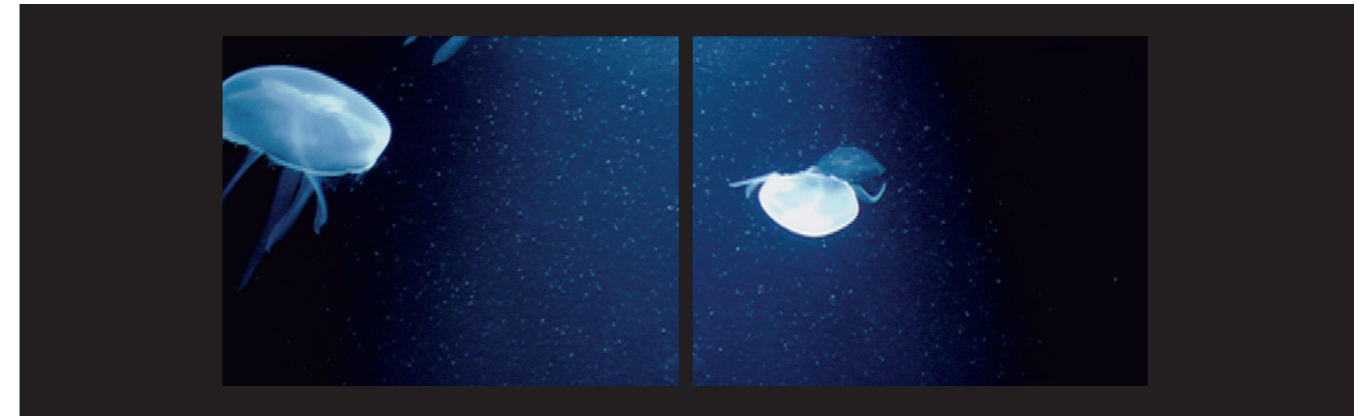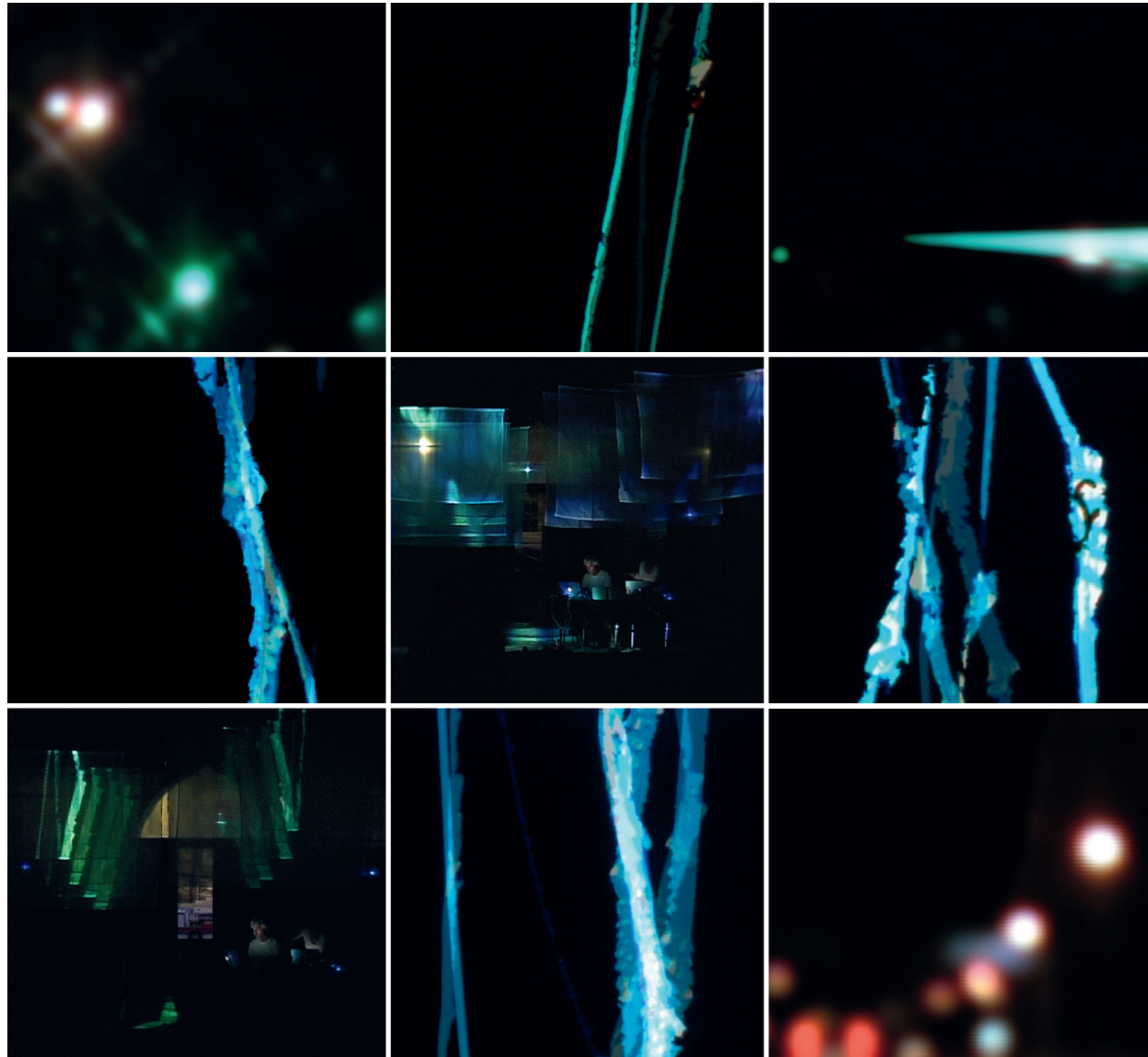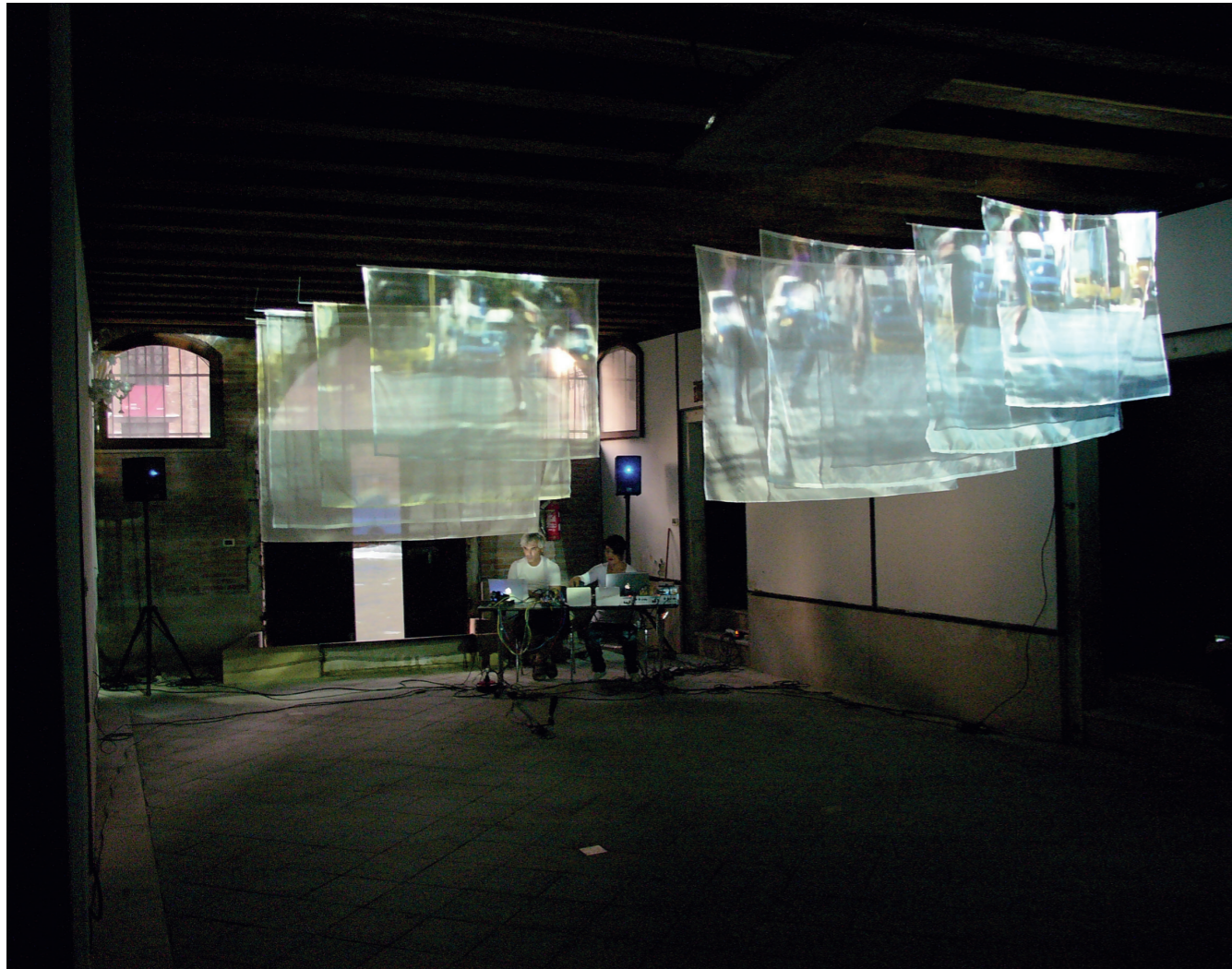
2009

STILL/SILENT, PALAZZO PESARO PAPAFAVA
VENICE, ITALY 2009
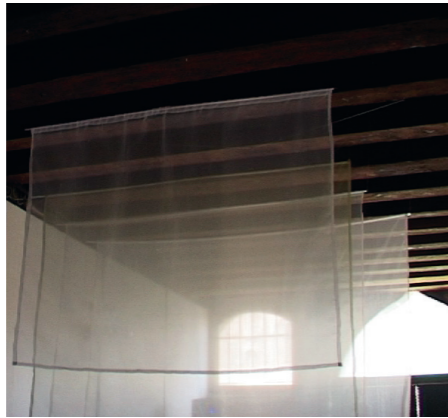
DIALOGUE IN BETWEEN: "STILL/SILENT" IN VENICE
NATASHA BORDIGLIA

"still/silent" is a site-specific audiovisual installation and performance. "still/silent" is a poetic definition of such work, and yet is precise. It brings out the subtlety of video and sound work, its capacity to camouflage itself with any sound and visual presence already in a space, only to unveil to the viewer a rich and complex structure. A work that is located on the threshold between image and sound, between the visible and invisible. The notion of in-betweenness is central to the work: infinite possibilities and potentials waiting to be shaped by spatial and temporary conditions.

In Venice the audio-visual installation took place at Palazzo Pesaro Papafava, a gothic construction built between the fourteenth and fifteenth centuries with a rich façade in front of the Misericordia church. The owner of this palace in the fifteenth century was the Pesaro family. In 1615 when the doge's daughter, Pesarina, married Bonifazio Papafava the palace took the name of the two families Pesaro and Papafava.

Erika Matsunami decided to perform in the space of the big hallway facing the canal in order to let the water become object-subject of the audio-visual installation.

"still/silent" is created for a specific space, taking into account its architecture and its acoustic peculiarities as well as any sound that was already present in it. The ability to split time into segments and reconstitute them within the actual flow of the present moment is unique to video and in this work is used as a leitmotiv to satisfy conceptual needs: to obliterate the boundaries between space and time in order to create an "in between" where dialogue shapes the art work. The phenomenological appearance of the four parts constructing the video – empty city, day of the city, "still/silent", A.I. – evolves in a new form where the images tend to be pure and self-sufficient.

Not knowing what you are looking at is central to reading Erika Matsunami's practice. The video shares an internal logic, largely drawing its content from shootings done in different cities, processed through eidetic editing, to establish an intensely compelling, oblique syntax. These urban scenes where people are moving in the streets, apparently without an order, are periodically overlaid by green lines and spots, resembling typographical marks. We are disoriented, yet paradoxically we are instructed to look in order to recognize in those lines and spots our skeleton. The video is always playing between visible and invisible, in a space where shapes are continuously developing and dissolving. Here the colour plays an important role: it concurs greatly to eat and devour the image. The lighting material makes itself again and again becoming at a certain point blue light evoking something organic. It recalls that "conduite du bleu" Merleau-Ponty talks about: immersion in an element we recognize as imponderable. A shape flows as a transparent ectoplasm: the image of a jellyfish. The figurative is here treated with the abstract and the abstract is treated with the figurative. Images consume, evaporate one into another and the boundaries among the four parts of the video vanish in order to develop a space shaped by the sound recorded and composed during the performance. The narrative methods are charged with the task of reminding us that we are inside history, and that the relationship between the real situation before the artist's eye – whether spontaneous or prearranged – and the possibility of the action having some significance of a psychic nature. If the image speaks a language different from the one that can be grasped by an individual consciousness in the spontaneity of a moment in "still/silent" we are asked to deal with both languages. And the space created in between the two languages is filled by the public in dialogue with OIO.

In the audio-visual installation and performance staged at Palazzo Pesaro Papafava the space became a space where the present was flowing into the past running towards the future. Memories of places, memories of sounds, memories of nature, they all became memories of each single human being taking part of the event looking for another possibility of feeling.

"still/silent" is developed parallel to the relation established with the space, indicating a strong connection with the public assisting the event. The outcome of the art work depends on the conditions present at the moment in which the performance happens. In Venice OIO performed in front of a canal and decided to make the water become another element of the installation. The blue light of the video reminds us of the state of calmness where re-birth is always possible as symbolised by the jellyfish appearing

and disappearing in an eternal flow. In the water we find the starting and the ending point of "still/silent": the "in between" where life can be. And in Venice this image goes beyond the video to reveal its materiality. The presence of the water with its own noises meets the sound creating an audio-visual poetry which cannot be restaged as it was, living on the circumstances of its own birth. Every time OIO performs we are in front of a new art work. OIO – absent in the video, present in the performance – make the public be the protagonist of the art work, standing at the margins of a psycho-geographic tale through which one moves apparently unaware of the fact that actions in space, in context are the primary material of the work itself. The silk tissues hanging from the ceiling where the video is projected and the images are free to move constitute the metaphorical bridge between the public and OIO: the visualization of a dialogue in between.
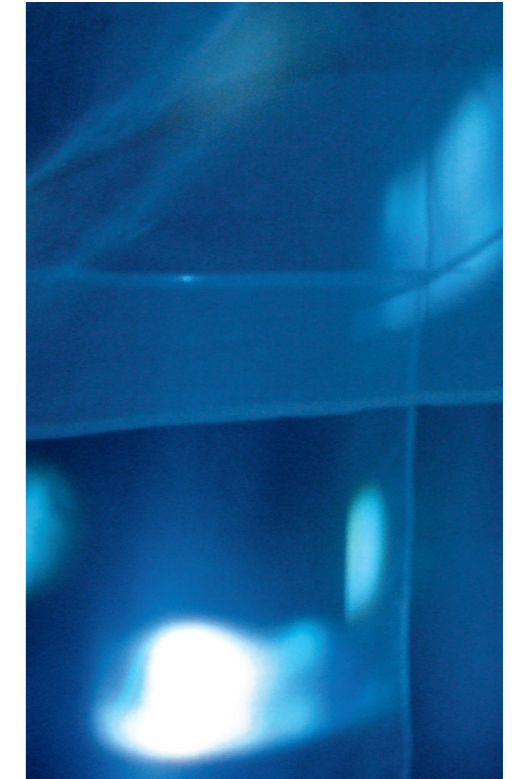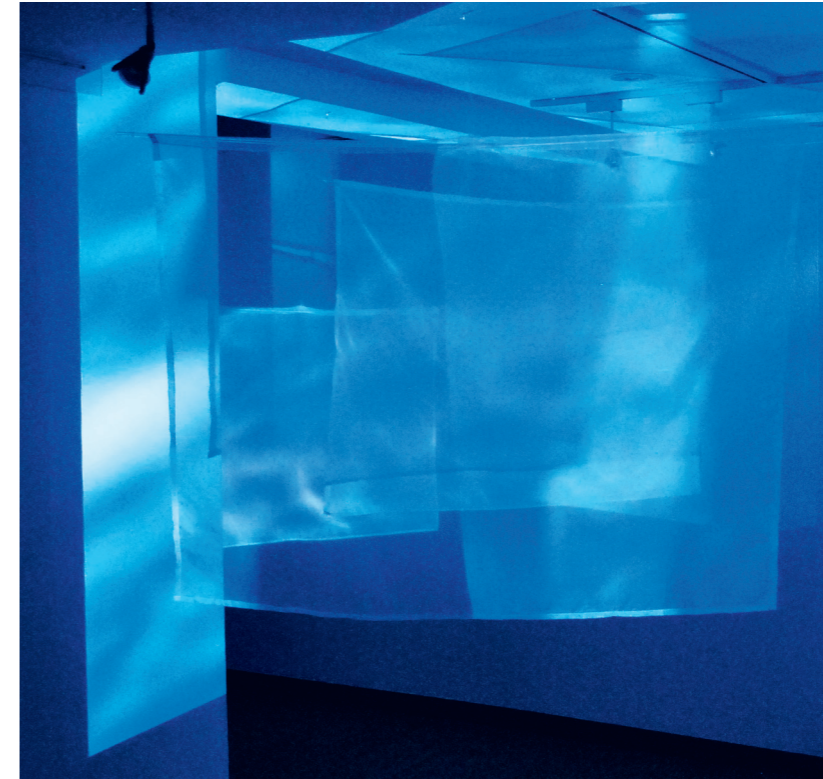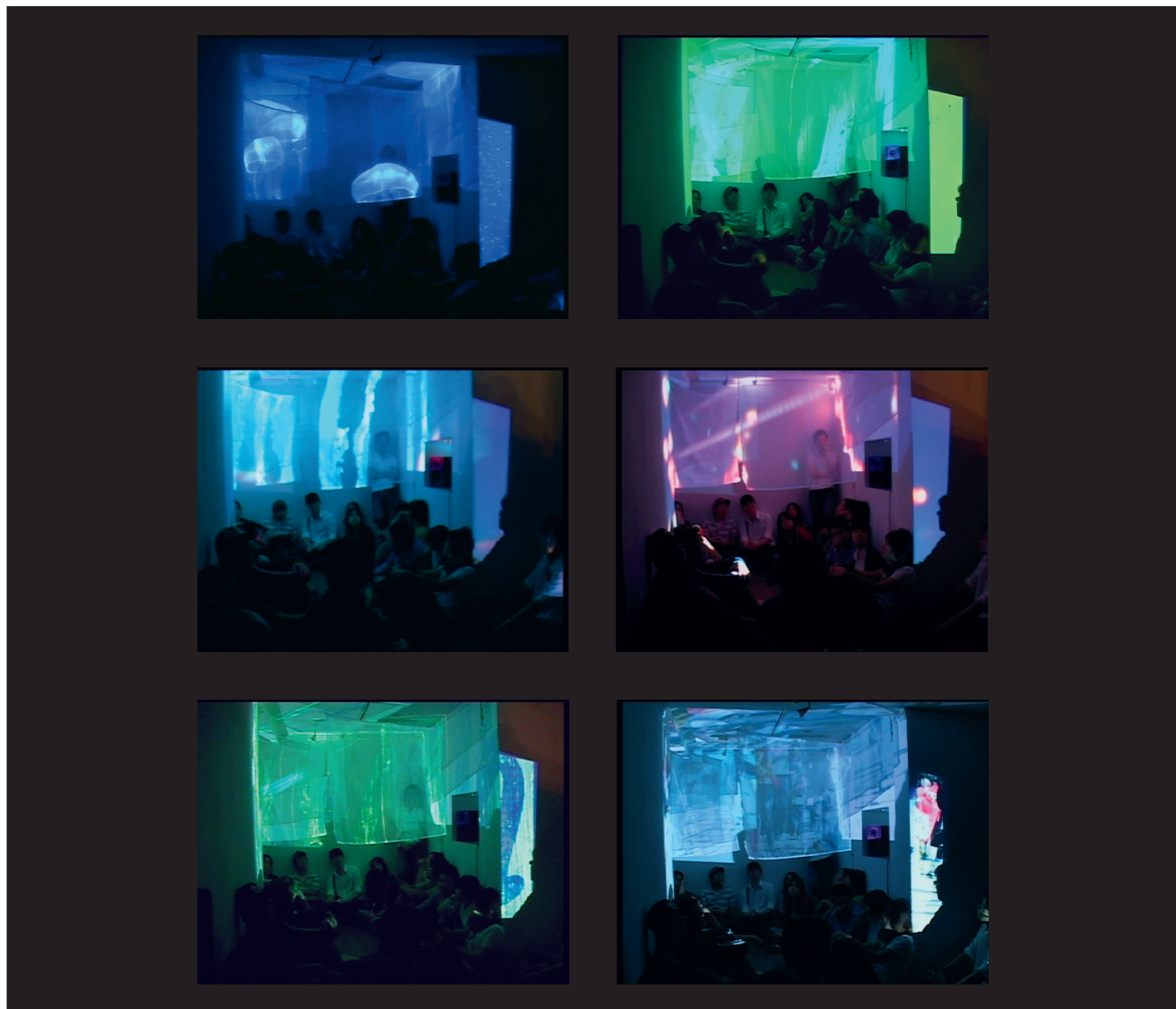
COLLOQUY: SOUND COMPOSITION FOR A FOUR-PART 2-CH VIDEO AND 2-CH SOUND INSTALLATION "STILL/SILENT"

EM: I'd like to talk to you about your sound composition for our four-part audio-visual work "still/silent" using two-channel video and two-channel sound. Could you please tell us about your idea for this sound composition?

AA: Well, this was the most controlled part of the whole project I think, for me, for what I did … It was like making the sound for the fixed four sections of the video material.

AA: Did you use it also in the performance later? So you could hear the sound of [unintelligible]?

CD: Ja.

AA: So, the idea was on the one hand to set up the sound frame for each section and for this I think that we followed … yes, there was a theme for each section and we had four themes and you had your ideas and they were at the same time abstract and at the same time concrete, I remember, which is very interesting for me. Because like …, I could not really understand where the limits are. I had to make my own interpretation but at the same time it had to be a useful material for live performances. So it should not be too full and too dominant. It should be able to exist by itself with the video in a screening and also as a material to add something in a live situation.

"OSTRALE'010" –
INTERNATIONAL EXHIBITION OF CONTEMPORARY ARTS
OSTRALE – ZENTRUM FÜR ZEITGENÖSSISCHE KUNST,
DRESDEN, GERMANY 2010
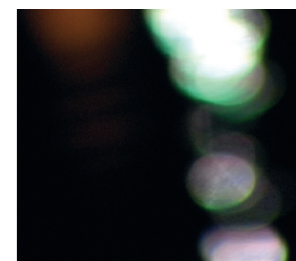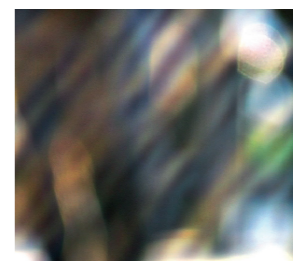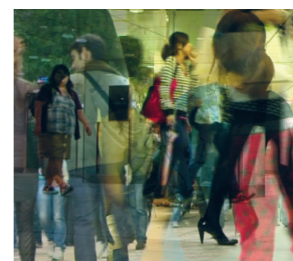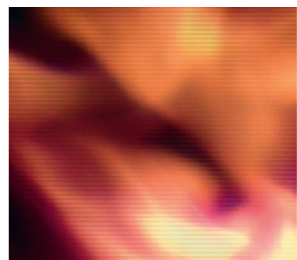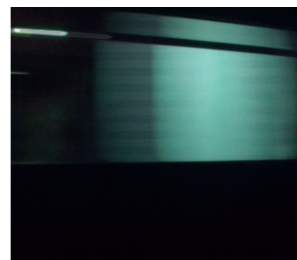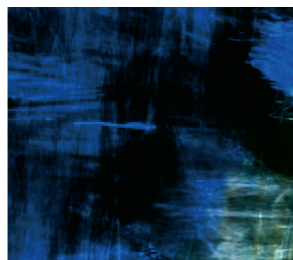
OVER THE WHITENESS
ON "STILL/SILENT", OSTRALE, DRESDEN (2009-10)
DR. MIYA YOSHIDA

"still/silent" – a site-specific installation using mixed media by Erika Matsunami – has, after its first venue in Venice (2009) been transformed into another phase and re-emerged in 2010 at OSTRALE Centre for Contemporary Arts, Dresden, the former Erlwein slaughterhouse along the River Elbe. The installation at the OSTRALE consists of the same components as in the previous realization, such as walls, layers of semi-transparent textiles hanging from the ceiling, video images projected onto the textiles as well as a synthesized sound coming from speakers on the floor in two channels. Additionally, hundreds of small glass dishes were laid out on the floor, the floor of the space painted with chalk. The petri dishes were found in the building – remains from an earlier period of use as a science laboratory. They were temporarily installed like "cornerstones" of memory, commemorating all the lives lost here. Also because it has been portrayed by American novelist Kurt Vonnegut in his famous novel „Slaughterhouse – Five" (1969), OSTRALE, built in 1910, has been a landmark reflecting the apex of modernity. It was designed in the so-called "Heimatschutzstil" and can serve as a prominent example of the regional brand of Art Nouveau industrial architecture; it has been marked as part of world cultural heritage by the UNESCO. Until the devastating bombings of 1945, it functioned as an abattoir, whose capacity was estimated at over 54 million animals' lives that were taken in that building. The transparent glass objects symbolize and reveal the history of the OSTRALE, but just as much draw the viewers' attention to the changed status of things by reflecting the natural and artificial lighting of the situation.

The floor whitened with chalk provides people with an immediately recognizable "fresh surface" to stand on. Despite neutralizations and erasures over time, each component of the installations in the space proves to be contaminated by specific histories and by individual as well as by collective memories from the site in the past. With this as an important structural backdrop and basis,

Erika Matsunami's video imagery comes to the fore. The projections on the textile surfaces that are suspended in mid-air are composed out of superimposed fragmentary images from different cities – e.g. from Berlin, Barcelona, Hiroshima, Tokyo, and Dresden for the installation in OSTRALE. In the work "still/silent", old materialities of the previous uses of the space, renewed by their contemporary framing, but also oppositions of material/immaterial or visible/invisible are carefully mixed by Matsunami's artistic intuitive sense.

For the important sound component of her overall concept for Dresden, Matsunami has collaborated with American composer and sound artist, Chris Dahlgren, with whom she has many socio-political concerns and approaches in common, as a collaborator for sound composition. As part of the on-site live performance, Matsunami and Dahlgren, both clad in white costumes, silently pick up speakers stripped of their casings in their hands from the floor, hold them and walked around to change into various positions, heights and locations within the space. Their performative movements provide the sound tuning in the work, their bodies temporarily become screens, but they also become a part of the objects that create shadow images in the space. The performance has a rather restrained expressive potential in motion and acoustics, however it indicates a different dimension of understanding sounds and movement. Utmost importance lies in the moment of "stillness", that may look like "non-acting" on the surface of appearance, but in fact it is not at all equivalent to "non-activity". Planted into the staged emptiness, each act within stillness becomes especially playful; only there can moments of grief, reflections, feelings of terror beyond knowledge and imagination, and, again, emptiness emerge.

In the work "still/silent", spaces intersect, time layers overlap, and memories cross over. Everything merges together with the

intertexualities of history, something that can only happen when projected over the neutral colour of "whiteness" that the artist has chosen – the painted floor, the layered textiles suspended from the ceiling, the clothes worn by the artists during their performance. The "whiteness" can be seen as a symbolic attempt to erase traces of the past, to neutralize their presence, but simultaneously the projected images tend to become transferable; they seem to belong anywhere and nowhere. The colour white becomes part of every viewer's traces, memories and undercurrents on any level of their histories, it does not remain specific only to OSTRALE, Dresden, but, by extension, also to the Hiroshima Dome in Matsunami's country of origin, the iconic ruinous remains of that city after the horrible nuclear strike of 1945, originally a Neo-Baroque building designed by Czech architect Jan Letzel in 1915. Memories are not chronological. They appear and disappear, they keep re-emerging at unexpected moments with unknown strains.

In his latest feature movie "Women in the Mirror", after 12 years of silence, Japanese film director Kiju Yoshida successfully conveyed the ambivalence and depth of memories of his generation, the so-called "New Wave", by using the metaphor of the broken mirror. In the shards of the mirror, all and everything comes together beyond time, place and individuality; OSTRALE, the Dresden bombs, the beautiful River Elbe with its water reflections, the laboratory, the slaughterhouse, the stains and traces left by the old cooling plants, the Hiroshima Dome, the River Motoyasu, the factory, the radioactive contamination, personal childhood memories of playing inside the Dome. There are silent concretions – stories, sensitivities, histories – behind the white, and over the white.

Within the silence, Erika Matsunami's work evokes questions on modernity not so much by playing out logical mind games, but with bodily sensitivities at its core, looking at a tall chimney, the symbol structure and signifier of modernist landscape just outside the building of the OSTRALE. What have the endless searches for modernist efficiency done to our bodies? What have mechanical processes and automated production done to us? Layers of manipulation on the level of societies, to increase desires, which originate in modernity, how do they transform our bodies and minds today? The negation of and the negotiation with the past are starting all over here, but still memories shine through the bodies: their movements and sounds. Matsunami looks through the heritage of modernity at each one of us, her gaze begins from the body, is expressed through the body and turns back to body, again.

In "still/silent", whiteness symbolizes what is lost and what is left, and what is already under transformation. It reveals the state of things, and refers to capabilities within the incapable, it sends a strong speechless speech into the silence. Just as science has never been neutral when it connected to reality, Matsunami's "whiteness" is not neutral, since there is a silent concretion behind it – it is questioning lives, places, memories, parts of bodies that have been taken away violently. In the endless cycle of life and death, Matsunami's "still/silent" lets us look into the glass dishes in which we, all of us, collect our memories.
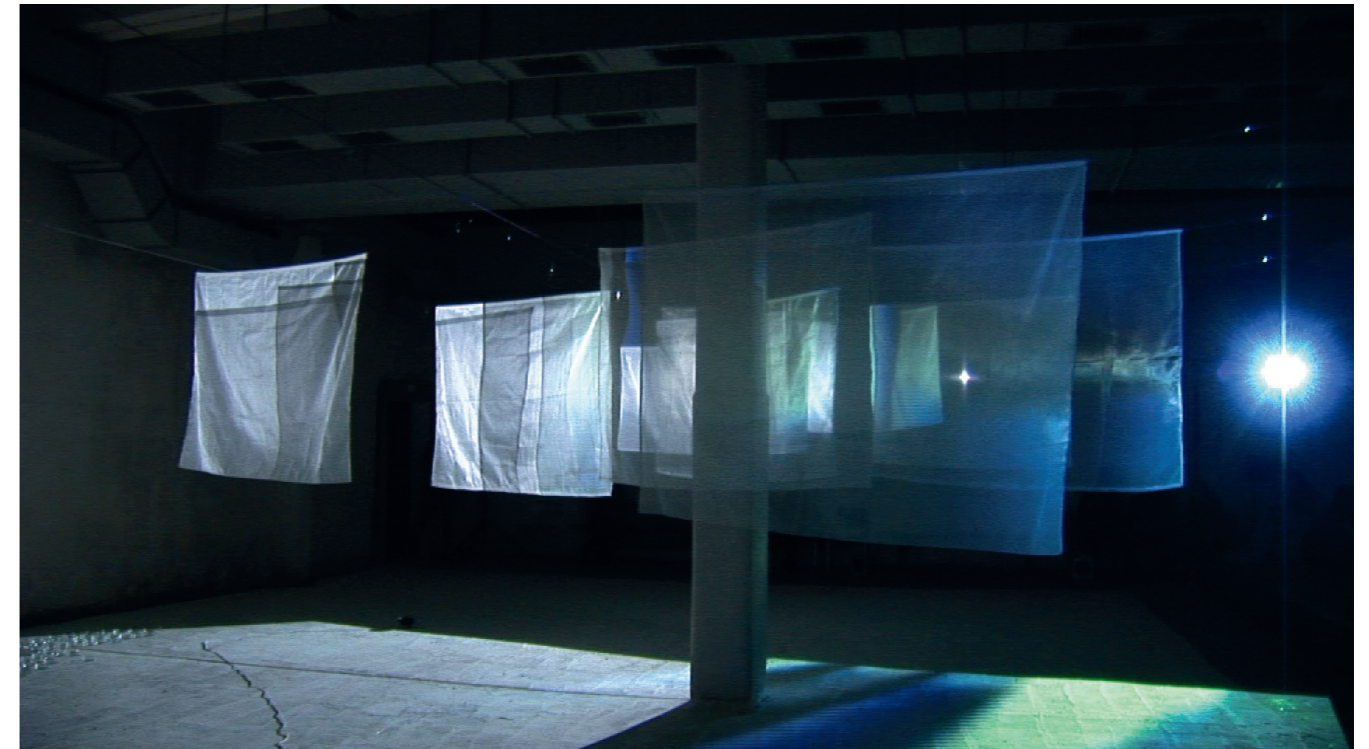
COLLOQUY: THE RELATIONSHIP BETWEEN PERFORMANCE AND FINE ARTS, MUSIC COMPOSITION AND SOUND PHENOMENON WITH SURROUNDING SPACE

EM: With regard to your snap composition for our audio-visual work: it was an improvisation and you didn't compose a musical piece. Yet (for me at least) what we created during our performance in the spatial installation was an experimental music composition. For example in Part 3 of "still/silent", we used the sine wave and bass for our performance and there were other elements of the sound, for example "reverberation", that were added to this composition.

CD: This was a new idea that we put into the piece. Well, we thought about it a little ..., I had just played at a festival of Alvin Lucier's music – maybe I was thinking about this site, you know, because he – Alvin Lucier – has many pieces with just a sine wave and an instrument that plays against it to create beats, you know: boom boom boom ... And so I had just had the experience coming back from the festival where I played this piece by Alvin Lucier. And I also studied with him so I know him well. And I thought, somehow I don't know how we got on to the idea of using the speakers on the floor but once we were using the speakers ...

EM: This came from my idea and when I told you I would like to use the speaker on the floor, I mentioned the sound with a single tone and you told me about your idea of using the sine wave ...

CD: And we said: OK, let's use the sine wave ...

EM: Yes.

CD: ... with it, so it's a constant tone. This way the speaker becomes a tone, becomes something completely in between sculpture – the visual arts – and sound. It's both, because you don't normally put the speaker on the floor; people say: what's that doing in here, it doesn't belong here. And so when we had the speaker on the floor, we could also move it around. Then it becomes performance art because we had to move it, we kept moving the speaker.

EM: Yes, I understood the situation of the room in which we performed at OSTRALE – centre for the contemporary arts in Dresden. There was a reverberation in this enclosed space and it affected the invisible "space" also.

CD: Yes, different kinds of rooms ...

EM: That room was not a kind of concert hall, it was an unusual room for a concert, but I thought it could be made into a creative space and I wondered how it could be done inexpensively. I wanted to use this space creatively and I contemplated what makes this space "creative".

CD: It was all cement, it was ..., we did it ...

**EM:** Yes, it was ...

CD: ... inside of a Schlachterhaus [slaughterhouse].

EM: We tried to use this situation and space not in a bad way to create our performance, but rather, we wanted to use it in a positive way for our creation. So we considered how we might use it in a positive manner. Then there were the sound phenomena – how could we use them? And so the idea of the sine wave was born.

CD: That's very simple, it's the most simple tone. Then the piece becomes an improvisation of performance, sculpture and music. Because then I was playing my bass with the sine tones and moving my acoustic bass to play with the changed positions of the speakers on the floor. And this of course is also happening in the context of the piece which is Antonis's; still there – even though he wasn't there, his music, which you collaborated on together as part of it, was also there. So you see it's the collaboration process and Niklas's energy shakes and helps you to realise your visions, and we're all there even though guys weren't there; we're creating something that has many layers in the past and in the present is changing [...].

EM: This performance with you was really contextual for Part 3 of "still/silent" – the theme about body, time and space. And what I wanted to express in this part of the performance was like the netherworld.
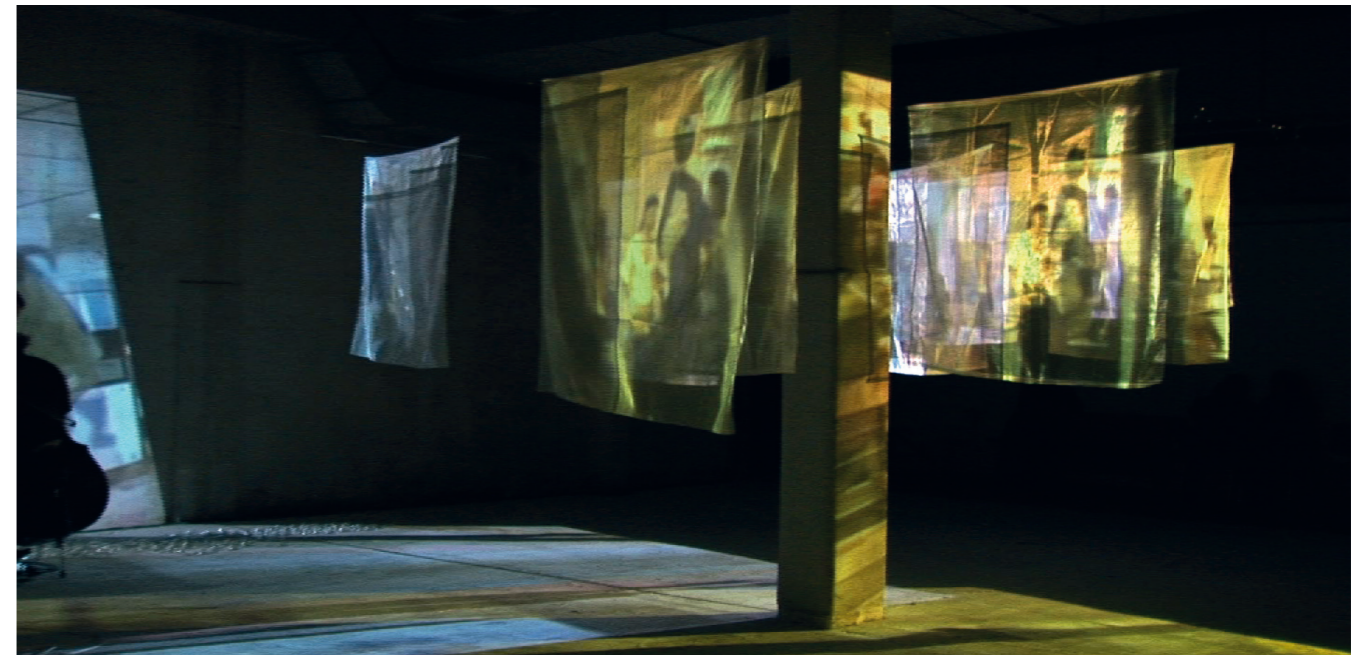
CARTOGRAPHY
ESSAY AND INTERVIEW

LOCALISATIONS: ON PLACES, MEDIA AND IMAGES
DR SUSANNE HAUSER

In the 1980ies and 1990ies, the new media invited us to a grand dream. For a while, it seemed as if we could forget the earth and its gravity-bound places, and the movement of people, of material bodies, of atoms, so to speak, in order to move in and with bits and bytes. Computers and their networks seemed to make perfect parallel worlds possible. The nets spanning the globe would allow us to become perfectly independent from local conditions and to seek out places in complete freedom, and to change them.

The story did not play out exactly in that way. After that phase of enthusiasm for placelessness in computer networks – and around the end of the dot-com bubble in 2000 – another story began. It is a story of the ever tighter connection and interlocking of clearly terrestrial situations with media approaching the concrete places ever more closely. Localisation around the globe, identifications, and media worlds cohere extremely tightly today. But just how they do so is still a question which remains to be answered.

Floods of images and the new media are a significant part of an economic and social development which has drastically changed physical, tangible places and social relations, and continues to change them. Information and images travel faster and faster and in ever greater numbers, and reach more and more places. And not only information and images, but also people, goods, and capital have attained a mobility which never existed before in human history. This is true for the range of mobility, as well as its speed and frequency.
This has consequences for physical places, yet which ones? Some theorists assumed that movement and the circulation of images in mass media would cause global space not only to be experienced as more homogeneous, but that the social meanings of places and the unique character of local relationships would fade away. The concrete location as the intersection of experiences and histories, as a place where people meet and live out relation-

ships, was in this view on the verge of dissolving into an undifferentiated spatial continuum. This development would lead to a levelling and homogenisation of the experience of geographic as well as social space.

Objections to such considerations came from many corners. Specific experiences, activities, and relationships remain tied to specific places. That holds true for the production of wine, the mining of raw materials, or the attraction of specific landscapes. As far as the media goes, it was and is completely possible to imagine not only global but also locally acquired forms, and thus the possibility of local identifications living on. New media can be based on local knowledge and, by communicating that knowledge, strengthen it. Local identities can also acquire and transform possibilities for political organisation and self-determination; there is the possibility of an engaged, consciously sought and cultivated, locally-oriented culture. In the counterargument to the assumption of homogenisation, the possibilities of place, of the local, are nowhere near being thought through.

And then there were and are new possibilities that were not yet visible in the first enthusiastic or sceptical considerations of placeless media. Interactive media allow us to be in constant communication with a place – and many other places – not only "on-site", but also from sites which, geographically speaking, are far away. Here, new connections between places and identities suggest themselves, in which great mobility and the intermittent settledness of people both play a role. Electronic media give a boost to the possibility of feeling communicatively connected from far away to an acquired space, a space previously or sporadically experienced as one's own. Local conversational contexts can organise themselves globally. This is an important opportunity for migrants, as well as for all those who work and live in multiple places.

This has affected more and more people in recent decades. They connect the places where they currently are with the experiences they had in other places which they remain connected to, possibly even permanently and in real time. This means in any case a change both here and there in the local interrelationships that enter into relations in a new way. Through all the connectedness with a place, new and often unexpected processes of mediation emerge "far away" between everyday surroundings and the news from the "acquired space". Places are read, loaded, and interpreted with the experiences of other places. The result is not simply levelling out, but the discovery and invention of new connections. All of this changes what exists locally, yet it does not dissolve it, but instead produces mixes. From this perspective, places turn out to be complex situations, networked on multiple levels, which change incessantly, without necessarily losing their own unique character.

It is possible to form and live one's identity with reference to multiple local identifying interrelationships. That affects not only communication, but also dietary habits, the décor of apartments, the architecture of houses, aesthetic views, the great exercise of settling into various places, and much more. The patterns of living with space and time change. What presence means and what absence is, is no longer completely clear, as physical presence and absence are now just one – even if a very important one – criterion. It is even conceivable to speak of a presence in the distant place, a "distant presence" to use Manfred Faßler's term. In the best case, the result of this multiplied experience is a competent, confident handling of diversity and diverse connections. This virtuosity and mobility is a quality which is not at all limited to minorities any more. Where it is not coerced and where it is not experienced as an excessive demand, it means great gains in individual freedom.

Images are infinitely important in this process, as images are "a power capable of planning our points of access to the world

in advance and thus of determining how we ultimately see what the world 'is'" (Gottfried Boehm). One concern that was expressed in the 1980ies was that those images which are most disseminated are those which globally disseminate the norms of a Western middle-class lifestyle as the norms of life in general. And next to these images stand those of landscapes and places that quickly turn into clichés, where the Rialto Bridge stands for Venice, the Eiffel Tower for Paris, and the Tokyo Tower for Tokyo. This form of the production of visibility can rely on recognition and in any case has mass media on its side. Nothing could push the experience of places in their complexity further into the distance than image productions that disseminate clichés, stereotypes, and normalised images of typical middle-class life. They show the concrete landscape, the concrete city, the concrete place and its social relationships as a visual space whose important images are already familiar before contact and thus immunise against its discovery. This process can be considered as an outflow of the "tourist gaze", which has become a mass phenomenon in wealthier societies since the 1970ies.

Today, important images are those which seek out places, come into contact with them, connect their unique characters with a diversity of cultural experiences, and explore the many layers of meaning and interconnectedness. Erika Matsunami's installations and video works react to the mobility and complexity of experiences of places. They show and examine the new field that arises from all the images, their easy transportability and their links, in a perspective enriched by diverse cultural experiences. Her works allow concrete places and things their own qualities. They insist upon their new and often global links as well as on their history, not to fix them, but to show them as the currently available and irrefutable ground of their unique character. Truth and fiction, fact and belief, the imaginary aspect of a place and the desires that are linked to it, all mix. Her works show places in the provisional, floating conditions in which they allow themselves to be seen today, if we take a closer look.

MEMORY AND (CINEMATIC) TRACE
GYE-JOONG KIM

ILLUSION OF REALITY AND MENTAL IMAGE

Many times some events in reality are believed to have existed beforehand because the event really happened. The reality, which we believe to be an actual event that happened previously, is unquestionable for those who trust the logic of perception and cognition systems. However in this modern society, with its excessive consumption of mass-media moving images, we are exposed to a wider range of information fed to us by superb reality. We subsidize the information in audio-visual data and they are revived from the library of our memory in virtually forms of audio images. The form is also the structure enabling perception to collect and assemble a "memory of reality" which becomes pure illusion of reality. Aside from the memory obtained from personal and physical experience, the illusion especially created remotely by the audio-image data from mass media is the product of a perception nerve system that highly extends its censor via network to the variety of medium specific source of input, such as smart phone, web, TV, etc. The memory of reality in that sense exists only in an imaginary mental image. The production of it is a similar thought process of remembering dream sequences or dream sequences occurring back to us. And cinema has explored the specific types or systems of language of dream and memory since its early beginning.

COLLECTIVE MEMORY OF A HISTORICAL EVENT BECOMES A PERSONAL REPRESENTATION

The similar process of memory of reality is applied to the historical events remembered as personal events even to those who have not experienced the moment in person. The memory gets shaped when the historical events are narrated and (re)presented to us in cinematic or any other audio-visual form. It also becomes the object of storytelling and it constructs the surface of reality, which occurs back as mental image collected and shaped from the selective collection obtained from the representation appeared in (mass) media. When it is, for example, re-represented in the form of documentary film, dealing with objective images such as stock footage, the process arrives in the same result, his/her own image/memory/story of reality. Creating an impression of reality is to bring the surface of memory up to the level of a virtual world recognized in reality. A film about a Nazi concentration camp and the Holocaust, "Night and Fog" (1955) directed by Alain Resnais, revisits the ruined site of a concentration camp run by the Nazis. The camera scans the local sites in detail, spatial debris of the ruin, such as ground now filled up with wild grass, worn out gas chamber facility, sleeping cells. They are juxtaposed with stock footage that documented actual moments. It brings the residing history embedded in the ground and the physical space. The film ends with the warning comment that the tragedy is still with us and it might come back again. The lessons given to us are not only verbally/visually but also viscerally provoking our consciousness. It actually reminds us of the possibilities for participating in projecting memory into the earth and its history beneath it.

ONTOLOGY OF CINEMA, REMEMBERING THE PAST IN A PRESENT SENSE

In a quintessential neo-realist film, "Journey to Italy" (1954) by Roberto Rossellini, the collective memory becomes the ontology of cinema. The story takes place in Napoli, the destroyed ruin of Pompeii. The buried city holds the surface of memory; the remained figures of people who struggle to survive under the unavoidable threat of death. There it becomes an implication of the foundation of cinema; the memory of the past and an image of the memory. Katherine (Ingrid Berman) even burst into tears when she joined the tour to the ruin of Pompeii and saw the young couple embracing each other found dead underneath the ashes. It is the image of the past and the image of the trauma felt and shared after almost 2,000 years. It is the moment that the traumatic memory transcends and relocates in the realm of the afterlife in a different form yet. It could function as a metaphor that the mummified figure of the physical reality of old Pompeii symbolizes the ontology of cinema: the presence of the image of the past.

Even trauma and its effect through network and stored data in the form of representation expand and reconnect to the different body of subjects, which is again a mental image utilized in cinematic language. After it's transformed and relocated in another body of subjectivity, the reconstruction of memory becomes another mental image, which can be reconstructed by the attempts of imposing a metaphor. It is matter of how we identify the image and recompose the context of its narrative.

In "Nostalgia" the materiality of film pertains to the filmic image of memory. The director Hollis Frampton, by voice-over of Michael Snow, describes his memory of experience specifically derived from taking photograph or some other matters. And he lays out the corresponding photograph in succession right after the matched narration. The delayed narration gives the viewers the circumstance unavoidable against facing the presence of reality and that of action of description, which triggers an automatic perception/recognition process. "Nostalgia" shows what a relationship between image and sound can do to contribute the transition of different mental images. We are obliged to gaze at the present and at the same time recurring past narrated just before, which is a-synchronized, disjunctive yet re-connected. It is the process of remembering.

CONSTRUCTING MEMORY AND SUBJECTIVITY

It is evident that we challenge to shape a subjectivity, which stands alone in a vanishing point to organize the process. When we gaze at an image in real life we signify it at the same time. The relationship between image and sound especially by voice-over on certain things follows the structure. As when seeing an image it is actually the result of what is projected to the retina, our thought process as a form of language partially creates impression as if it's projected to our mind/retina. The perceptive process of spectatorship of cinema utilizes the structure for the representation. It is also part of the path to the formation of memory assembled from that of past by encouraging audience to follow their desire to create a narrative.

"Nostalgia" reflects also the materiality of image on the surface of its fundamental actuality. The film shows photographs in series and after description they are burnt to ashes. The activity of burning the photographs down means the mortality or fragility of actuality as well as reality. Frampton raises the confusion and the ambiguity in order to suggest a voluntary summing up of subjective memory from a deviated match of image and sound, which functions as mere information, allowing us to understand what contains the narrative of the photography.

Physicality of filmic presence becomes a trace of time and memory. Jose Luis Gerrin's films "Tren de Sombras" (1997) and "Innisfree" (1990) are always looking for a specific memory embedded either in the objects or history. The object by the means that is, in "Tren de sombras", originated from a home movie of a family a man left before his death in 1920s. It explores the surface of materiality and illusionary memory derived from mere activity of gaze upon the old footage. Constantly recurring encounter with manipulated representation suggests viewer to capture the dual side of the reality and the actuality. Assumption and imagination on the actual event appearing on the 8mm home movie footage, tarnished and scratched in time, comes alive by representing it so real in 35mm print, crispy visibility on clear image of presumable reenactment. In "Tren de sombras" fragmented music recurs back in the moments we could be reminded of in order to gain memory. The presence of reality, the belief generated only from looking at the footage with tarnishing stains and scratches has a strong impact on any spectator for accepting illusion as reality. It becomes an event that actually took place in the space in front of the camera at the designated time. (The film starts with the premise that it traces memory of found home movie footage made in the 1920ies by the "anonymous" Gerald Fleury, a French attorney who died right after filming the movie). This is a good example that representation matters much more than the actual thing itself. Furthermore, the representation steps towards viewers and wants to be their own memory shaped in the realm of own subjectivity.

MONTAGE OF IMAGES AND ASSOCIATIVE CONSTRUCTION OF MEMORY

One of the quintessential films of the 20th century, "Last Year at Marienbad" by Alain Resnais, shows unfaithfulness to the belief of reality of image. Because we think the image of reality is equal to the reality of image: neglecting the truth of reality of image. The film seduces us into the trap of confusion we might easily get fallen into. A woman (Delphine Seyrig) is constantly haunted by a man (Giorgio Albertazzi) questioning if she remembers a love affair they had together then "last year". She would not remember or maybe just refuse to recollect anything regarded with the past event despite his obsessive inquisition begging for uniting love. There is no definite answer to the perplexity of the audience. We are all immersed into the system of dualism or obscurity without positive anticipation to solve the binary system of requesting an answer or truth.

Another film by Resnais on traumatic memory, "Hiroshima Mon Amour" presents how memory could be transformed into another space and time. Even though it is recurring within the same body of the person "she", the memory comes back to her present time and space as trauma. And it comes to the audience as only representational form of mental image. Montage of shots of the reenactment of a past incident in which she was lynched by people in her village for having a love affair with a German soldier during WWII. It comes back constantly no matter how willingly she wants or denies to recall them. It intervenes the space and time then in the present when she wanted to run away from the occupation of the memories. It becomes rather cruel to her.

In "Innisfree" (1990) about people of the country town Innisfree in Ireland, who have an impressive of the production of a film "The Quiet Man" starring John Wayne. They happily welcomed the Hollywood movie production and still live in the memory. The director Guerin juxtaposes the moments from footage of the original film with the real footage he shot for his own film. The scenes or shots from the actual location of filming is overlapped or arranged next to each original scene shot in the same location. They are intentionally shot in the same angle and some are reenacted again and showed in a synchronized manner. They are well arranged enough to bring us to indulge the memory of dual position. We "remember" it from the side of village people and also from the side of the virtual subject, we, who already have a "present" memory of the village.

INTERVIEWS WITH CURATORS

BIOGRAPHIES OF AUTHORS

BIOGRAPHIES OF ARTISTS

SHAHEEN MERALI – CURATOR OF THE EXHIBITION "RE-IMAGINING ASIA"
HAUS DER KULTUREN DER WELT, BERLIN 2008

- Could you please introduce yourself and tell us about your exhibition "RE-IMAGINING ASIA", co-curated with Wu Hung at the Haus der Kulturen der Welt (House of World Cultures) in Berlin in 2008.

SM: I was born in Dar-es-Salaam, Tanzania, as a second generation Indian from Gujarat; my mother tongue remained Gujarati, whilst the language of the local community in this newly independent state was Swahili and the language of instruction remained English from the country's colonial heritage. Within this multiplicity of languages I spent my formative years, always bartering concepts and ideas, creating a mixed blessing that continued on my arrival in Britain in the early seventies, during the heyday of "Paki-bashing", a rampantly racist environment in which I learned to be English. This passage included the framing of Britain through Thatcherism and the build-up of civil rights in the formations of the Black community, especially in the early eighties. In exploring this recent past, one understands one's motivation to develop strategies to understand the probable future. My need to form a further pool of knowledge can be attributed to my upbringing between these cultures, the African birthright, the Indian genetic pool and the European contemporary.
The exploration of emerging ideas, the teaching of cultural heritage, the systematization of ignorance and the potential to radicalize the future remain central to my being and my interrogative spirit. The necessity to look ever more closely at the artworld and the arts from Asia is not incidental in someone who has been closely linked to monitoring access to the arts whilst being personally involved for over thirty years in the various capacities of artist, exhibitor, tutor, lecturer and curator/writer. Now there is a need to address these issues in a further, deeper way and for a longer period … a sustained enquiry such as the exhibition "Re-Imagining Asia".

-What was the most important essence of your concept for the exhibition "RE-IMAGINING ASIA"? Do you think that the artwork and art project of the contemporary arts can shape social relations?

SM: I was drawn to work by artists from the various countries of Asia and its diaspora, specifically from India and Iran. This has both influenced me and affected me personally over the last ten years, in terms of cultural production, and I maintain a long-standing, respectful relationship with both the work and the artists. This would appear to be a natural area for research, as I find myself in the position of being one of the few curators and writers to have access to both of these intense, lively and historically rich cultures. But, more so, I think it is really important that a person with my experiences in the West, who has managed to produce sufficient dialogue between the latter and some of the most interesting cultural pools within the contemporary, should continue to broadcast the continuing cultural histories of the relationship between Asia and Europe, in terms of its diachronic, as well as currently anachronic, developments.

-What was your criterion as the curator of this exhibition project for selecting the artwork and art project you presented during the exhibition "RE-IMAGINING ASIA"?

SM: The initial research concentrated on re-examining the face of the beast which we call the artworld as it has substantially mutated in recent times. It cannot be a given, as its spread is no longer found only in the western breach, but has fluctuated to accommodate the boom and bust scenario of an amplified globalisation. As such, the initial aim of the proposed dissertation was to create an understanding, from the effects of the art academy to notions of display in varied settings across Asia, especially considering its effects within the contemporary. The exhibition examined how these models have been embedded in such lively scenarios as the gallery scene in Beijing, Tokyo's long history within the arts and the economically lesser, but more rapid developments in India, Singapore, Indonesia and so on – the list is endless.

We, in the artworld and those placed in the current role of a curator as a super dry-cleaners of the artworld, need to ask questions and to formulate models of this world's effects on regionalism and regional knowledge. The aim of "Re-Imagining Asia" was to closely examine practices that emulate currently established models, predominantly from the northern hemisphere as well as ones that formulate innovative strategies which can be termed as localized concessions to a desire to provide art through platforms destined for a hungry, new audience – even if these are short lived local initiatives which can be construed as forms of alternative address.

-Finally, I'd like to ask you about your inspiration for "RE-IMAGINING ASIA"?

SM: Strategically, the research and the exhibition-making was a compilation from commentaries and passages of artists and institutions in and from Asia, in comparison to discourses from race, especially considering the role of the Black Arts in the UK and gender politics in Europe, to ascertain strategic essentialisms and their merits (if any).

TATJANA FELL – CURATOR OF THE EXHIBITION "PEACE – UTOPIA OR REAL SPACE?"
ARTTRANSPONDER, BERLIN 2008

- Could you please tell us about your project "arttransponder" and your exhibition project "Peace – Utopia or Real Space?" in Berlin in 2008?

TF: "Arttransponder" develops and realises projects at the interfaces of art, theory, philosophy, politics, architecture and natural science. Our aim is to mirror the projects within their contexts and link them to theory, current art discourses and debate and put them up for discussion. We are also interested in institutional critique. This means that our projects try to reflect art practice within their institutional contexts.

The project "Peace – Utopia or Real Space?" is a transdisciplinary art project, too. And here my focus was on processes which are hidden and invisible and which need to reveal their potential. Investigating the nature of this potential and its impact on society was my main aim for developing the project "Peace – Utopia or Real Space?"

- What did or do you think about the meaning of "peace" in contemporary art? And how did you convey those artworks and art projects in the exhibition project "Peace – Utopia or Real Space?" into the society?

TF: I was curious about the circumstances, which are necessary to let peace come into reality and, of course, also questioned "what does peace mean at all?" By thinking about the power of art as a process of creating peace, I was also interested in reflecting on the term "peace" itself. Therefore I collaborated with philosophers from the Technical University, Berlin, because I think, to get an idea about peace, we have to investigate both sides: the theoretical reflection of the term peace itself as well as its practical

appearance, the action of creating peace by doing. Whilst working on this theme I realised how huge the spectra of ideas are about what peace can actually mean.
The practical aspects of my project included initiating a discussion amongst theoreticians who are part of the process of defining the term peace, researching already existing art projects about peace and linking the artists via a project website and, most importantly, giving space to new art projects like art exhibitions, performance, workshops, presentations and panel discussions.
Conveying art and projects dealing with peace to society for me means placing them into a discursive network between public viewers, theoreticians, artists themselves and visitors of the virtual website.

- What was or is the most important thing for you in your concept of this interdisciplinary exhibition project? For example, how did you connect between philosophy and the contemporary arts?

TF: I'm very interested in linking art and art projects to contextual fields. In my opinion this is the only way how art can actually come to life and is able to create an active moment instead of being a static piece or object with a pre-formulated one meaning. Contextualization gives different perspectives on a subject or matter which you want to discuss or create in your art work. And I think it is a possibility to get practical use out of it, like a visitor can gain knowledge about how things are connected or practical abilities about how to do something.
I think an art work or a result of an art production process always has more than one meaning. And it is more interesting for me to create an individual meaning within the person who perceives the artwork instead of transmit static ideas to others. So, letting the meaning raise in the people who perceive art is actually my aim.

- What was your criterion as the curator of this exhibition project for selecting the artwork and art project you presented during the exhibition project "Peace – Utopia or Real Space?"?

TF: A lot of ambitious art projects are questioning what peace might be – their answers mainly focus on and emphasize the cruel sides of war and oppression. This definitely has a big impact on how we perceive war and on our wish for peace. My criterion was to select works and projects which do not picture war in order to demonstrate peace but try to find out more about peace itself. We were looking for projects via an open call. It was interesting for me to get an insight into a reversed perspective of how the artists and scientists who applied for the project perceived themselves through the topic "creating peace". This was fundamental to the project: "How can peace be articulated and visualized through art?" – and there appeared to be many different ways.
The most enriching projects were participatory projects and those showing the moment between art production and the viewers/participants or those which were located within a social and discursive context.
What I did not take into account for this project was art which did not cross the border of being an object. I was not interested in pure painting or sculpture as long as it was not embedded into a certain context mediating its meaning. Criteria were not pre-set in my curatorial concept – the curating process was a kind of field study about which issues will speak to/with the people and which art formats will be able to promote peace – This was research work instead of using deadlocked measurements. It would have been contradictory to set some pre-formulated criteria – creating peace also means breaking up borders and I could not set limits for such a project beforehand

- Finally, I'd like to ask you about your inspiration for "Peace – Utopia or Real Space?".

TF: The nature of "Peace – Utopia or Real Space?" should mirror the nature of what I intended to research. I was inspired by the challenge to create my own project for transmitting peace. I distributed the project all over the city to give access to as many people as I could reach. To discuss and analyse the question "What is peace?" was the main focus, and to look for a practical answer was secondary. There can be no definitive answer as each person holds many different associations; for example, people within war zones will have very different images about peace from those not being personally affected. My intention was to actively work with this question within the project. Instead of showing pure documentation it was extremely important for me to initiate a new process, creating awareness of the power of the arts and the awareness of an actual possibility to create peace. Levelling the ground to implement peace was a core point. There is no general thesis about the meaning of peace, which we could be easily transferred. Mediation works best as one-to-one exchange in my experience. I believe that art itself, even an idea itself, has the power to activate our inner potential. A peace-creating moment is not located outside ourselves. In my thesis, the peace creating moment in fine arts, as well as in music and poetry, is the moment of participation. This can move another person so that he or she will be inspired to create something new. This moment can change someone's position. What the inner change will be cannot be presupposed but my belief is that art functions as a catalyst for such processes.

BIOGRAPHIES OF AUTHORS

NATASHA BORDIGLIA

Natasha Bordiglia is a freelance curator and a professor of art history at art schools in Venice, Italy, where she is currently based. In 2001 she founded Diip, a cultural association engaged in contemporary art and art events. Since 2002 she has curated many exhibitions including "Osmu", "Icastica", "Riciclarti", "still/silent", "Build Up", and "Junkyard Essays". She collaborates with several galleries for the contemporary arts in Italy and is active in art collateral events in the Venice Biennale.

TATJANA FELL

Tatjana Fell, artist and curator, born in Würzburg, Germany, lives and works in Berlin. She studied sculpture, mixed media and photography, was an MfA (Meisterschüler) at the University of the Arts (UdK) Berlin, Germany, and did her MA on Art in Context at the UdK in 2003. She initiated and co-founded arttransponder, an independent art initiative based in Berlin, which mirrors art practice at the interface of science, architecture, theory, philosophy and politics. Additionally she collaborates with artists, theoreticians and other professionals in the culture sector on national and international art projects, with the aim of investigating and generating space as well as building up networks as potential for communication and exchange. Tatjana Fell is co-initiator of the network of independent art spaces Berlin.

SUSANNE HAUSER

Susanne Hauser holds a chair in history of art and civilization at the University of Arts (UdK) in Berlin, Germany. She studied history, linguistics, philosophy, German and history of art and wrote her PhD on the historical "gaze upon the city". She worked as a lecturer at universities in Austria, France, the USA and Sweden. In 1999 she qualified as a university lecturer and worked as a visiting professor at the University of Kassel. Since 2005 she has been head of the Institute for History and Theory of Design at the UdK, Berlin.

GYE-JOONG KIM

Gye-Joong Kim is an experimental filmmaker and co-founder & programmer of EXiS, an Experimental Film and Video Festival in Seoul.

Since he finished studying the BFA and MFA programme in Film & Video at CalArts, California Institute of the Arts in 2002 he has been living in Seoul, South Korea creating experimental cinematic works as well as trying to expand the artistic filmmaking community in South Korea. He is mainly interested in approaching modern media art from the aspect of cinema as an artistic medium, both in terms of fields of production and support for the artist and the local scene.

EXiS covered these major programmes: History of Japanese Experimental Film (2004), Nam June Paik (2007), Tribute to John Cage (2008), Michael Snow Retro (2010), Asia Forum (2009 – present), Toronto Media Art special focus (2010) etc.

SHAHEEN MERALI

Shaheen Merali is a curator, artist and writer who is currently based in London. From 2003 till 2008 he was head of exhibitions, film and new media at Haus der Kulturen der Welt (House of World Cultures, Berlin), curating several exhibitions including "The Black Atlantic: Travelling Cultures, Counter-Histories, Networked Identities" (2004); "Dreams and Trauma: Moving Images and the Promised Lands" (2005); "China – Between the Past and the Future" (2006); and "Re-Imagining Asia, One Thousand years of Separation" (2008). In 2006 he was invited to be co-curator of the 6th Gwangju Biennale, Korea.

DR. MIYA YOSHIDA

Dr Miya Yoshida is a media/art researcher and a curator from Japan currently living and working in Berlin, Germany. Apart from art-critical publications on contemporary art and technologies, since 2003 she has curated a series of exhibitions on mobile telephony, "The Invisible Landscapes", in Sweden, Thailand and Germany. She received her PhD degree in Philosophy in Fine Arts at Malmö Art Academy, Lund University, Sweden in 2006. Her recent publications are "Welt in der Hand" (co-editor, Spector, Leipzig 2010), "The 'Hidden Homeless' in Japan's Contemporary Mobile Culture" in Contemporary Asian Culture (a chapter contribution, Routledge 2011) Her upcoming curatorial project is an exhibition entitled "Labor of Love, Revisited" at the Arko Art Museum, Korean Arts Council, Seoul in 2011.

BIOGRAPHIES OF ARTISTS

ANTONIS ANISSEGOS

Antonis Anissegos was born in Thessaloniki, Greece, in 1970. He began studying the piano at the age of 7. In 1991, he received his Diploma in Piano Performance at the State Conservatory of Thessaloniki. He continued piano and composition studies at the Ferenc Liszt Academy in Budapest, Hungary. From 1992 to 1995, he studied composition in Vienna and in Cologne from 1995 to 1997. During this time he studied jazz piano with John Taylor. He received his composition diploma in 1997 and continued postgraduate studies at the Berlin Academy (UdK), where he received his degree in 2002.

In 2000, Antonis Anissegos won first prize in the Neuköllner Oper Berlin Composition Competition. His Amoebas- and Lynx-recordings were awarded the "Studio Prize 2001 & 2005" from the Berlin Senate. In autumn 2002 he was also awarded the "Composition 2002" from the Berlin Senate for "Stirrings Still". In winter 2003/04 he worked together with the Berlin theatre ensemble "Thikwa".

He was invited within the framework of the programme "Japanese European Year of Encounter 2005" to participate in the workshop and performance "rasenjou no jikan / deflection" (April 2005) at the Kyoto Art Center in Japan together with the video-artist Erika Matsunami. The duo OIO with Erika Matsunami lasted until September of 2009. Performances were held in Berlin (Haus der Kulturen der Welt), Wuppertal, Venice, Seoul (EXiS Festival); many appearances in Germany, Switzerland and Greece.

CHRIS DAHLGREN

Chris Dahlgren was born in New York, NY in 1961. He began with music on the cello at the age of 6, and later switched to the bass. He received his BM in Jazz Studies from the Cincinnati Conservatory of Music (1986) and a MA in Composition/Experimental Music from Wesleyan University (2003). Chris has studied composition with La Monte Young, Anthony Braxton, Alvin Lucier and Christian Wolff. He has studied bass with Barry Green, Francois Rabbath and Dave Holland, among others.

During the mid–1980ies Chris had the opportunity to learn about jazz music directly from some of the greatest American masters, such as: Herb Ellis, Red Rodney, John von Ohlen, Art Lande, Charles Tolliver and Joe Lovano. At this time he also established himself as a composer and unique voice on the bass. In 1993, Chris moved back to his native New York, and for eleven years was actively performing and recording.

Since 2004, he has been living in Berlin, Germany, performing, composing and collaborating with significant European musicians, composers and artists. In 2006 Chris began to play the viola da gamba, and is presently introducing this instrument into the field of improvised music. Since 2003, Chris has been teaching and coaching ensembles in Berlin at the Musikhochschule Hanns Eisler and Jazz Institut Berlin.

He has received numerous grants and awards in music composition from the National Endowment for the Arts, Ohio Arts Council and Headlands Arts Center (USA), as well as receiving commissions for his compositions from private individuals and organisations.

ERIKA MATSUNAMI

Erika Matsunami is an artist specialising in performance, video and sound art, photography and mixed-media spatial installations, based in Berlin.

She was born in Hiroshima (Japan) and studied Japanese traditional dance. From 1982–1984, she studied sculpture at the Hijiyama University (Hiroshima, Japan), where she worked as a research associate in sculpture from 1984–1986 under Professor Akutagawa. She has received numerous awards for her sculptures. Matsunami studied German at the University of Vienna and from 1992 to 1995 at the Institute of Art in Context, the Depatment of Fine Arts at the University of Arts, Berlin, Germany. She completed her her fine art studies in 1997 under the supervison of Katarina Jedermann und Wolfgang Knapp. She then worked in the area of photography with Paris-based photographer Thomas Dorn. From 2009 to 2010, Erika Matsunami was a guest student of Professor Dr Martin Supper, study programme director of the postgraduate course in Sound Studies – Acoustic Communications at the ZIW of the UdK Berlin and head of the UNI.K-Studio for Sound Art and Sound Research at the Department of Music, UdK Berlin.

She has been a member of GEDOK (alliance of woman artists' associations) in Germany since 2008, and a member of berlinerpool (contemporary art archive/platform for Berlin artists and curators) since 2009. Since 2000, she has been producing and developing experimental videos and visual performances. From 2000 to 2004, she was involved in work on the Berlin "Thikwa" theatre ensemble and also in countless projects, exhibitions, dance/movement performances and festivals at the Künstlerbahnhof Westend (Karl-Hofer-Society/UdK, Berlin), the British National Film Theatre (BFI Southbank, London), Finnish National Gallery (Helsinki) and the Martin-Gropius-Bau (Berlin).

She has also been involved in OIO since December 2006, an artistic collaborative endeavour with the Greek composer and pianist Antonis Anissegos and they cooperated with Japanese artist Kyota Takahashi on the "trans+ O" project at the Ballhaus Naunynstrasse, Berlin in 2007. Projects with Antonis Anissegos and Niklas Schmincke in recent years include "deflection – rasenjo no jikan", a performance in a temporary audiovisual installation at the Kyoto Art Centre (Japan, 2005) within the framework of the "Japanese European Year of Encounter 2005", the experimental video "deflection" (2005) at the Experimental Video Film Festival EXIS 06 (Seoul), Media Art Festival (Friesland, NL), 20th Instans Video Festival (Marseille, FR) and transmediale 07 (Berlin), as well as the audiovisual improvisation "session" (2007) at the B-Flat (Berlin) and the Gesellschaft/Ort e.V. (Wuppertal).

Parts of Matsunami's solo project "B.O.D.Y." (2000–2011), a video, performance, photography and mixed media spatial installation, have been shown at the exhibitions "unbeschreiblich weiblich" (indescribably feminine) at the art forum of GEDOK in Hamburg and "o.T. Wer die Wahl hat" at the Verborgenes Museum Berlin (2009). The "B.O.D.Y." (2000–2010) project could be seen at the exhibition for GEDOK Berlin's 50th anniversary, "Positionen 1960–2010. 50 Jahre GEDOK Berlin", curated by Dr Birgit Möcke at the Kunstraum Bethanien, Berlin and at the Exhibition "Sophia" – GEDOK Bonn, Frauenmuseum Bonn (womensmuseum Bonn), 2011.

NIKLAS SCHMINCKE

Niklas Schmincke was born in Tübingen, Germany, in 1975. From 1997 to 2004 he studied at the University of the Arts (UdK) Berlin, Germany, and graduated with a diploma from the Udk "Tonmeister" programme in 2004. Since 2005 he worked as a temporary lecturer at the "UNI.K – UdK | Studio für Klangkunst und Klangforschung (Studio for sound art and sound research)" (under Professor Dr. Martin Supper); from 2005 to this day he works as a freelance engineer in music production for the TV and record industry.

CHRONICLE/LIST OF WORKS

2007

"ART AND CONVERSATION" – A PROJECT BY KATERINA VALDIVIA BRUCH, GLOGAUAIR,
Kreuzberg, Berlin, Germany 2007

"STILL/SILENT" 2007 AT GLOGAUAIR,
Kreuzberg, Berlin, Germany
- Two-channel video and surround sound installation (6-channel-mono-discrete sound) by Erika Matsunami and Niklas Schmincke (surround sound mixing)
- Performance with two laptops and a toy piano by Antonis Anissegos and Erika Matsunami (Duration of performance approx. 60 minutes in total)

2008

"RE-IMAGINING ASIA" CURATED BY WU HUNG AND SHAHEEN MERALI, HAUS DER KULTUREN DER WELT (HOUSE OF WORLD CULTURES),
Tiergarten, Berlin, Germany 2008

"STILL/SILENT" 2008 AT HAUS DER KULTUREN DER WELT (HOUSE OF WORLD CULTURES),
Tiergarten, Berlin, Germany
- Performance with grand piano, recorder, electroacoustic sound, and live visuals as spatial installation by Antonis Anissegos and Erika Matsunami (Duration of performance approx. 120 minutes in total)
- Audiovisual piece (2008) for the performance/installation "still/silent": concept/video: Erika Matsunami, sound "TOKI": Erika Matsunami and Niklas Schmincke, motion graphics by Wolfgang Reimers. First performance of this audiovisual piece by OIO (with Antonis Anissegos) at Haus der Kulturen der Welt (House of World Cultures), Tiergarten, Berlin, 5 April 2008, as part of the programme for the exhibition "RE-IMAGINING ASIA"

"FOUR ARTISTS FROM FOUR COUNTRIES" CURATED BY GEDOK BERLIN,
Verborgenes Museum, Charlottenburg, Berlin, Germany 2008

"STILL/SILENT" 2008 AT THE VERBORGENES MUSEUM,
Charlottenburg, Berlin, Germany
- Performance with sampler and live visuals as spatial installation by Antonis Anissegos and Erika Matsunami
- Video footage by Erika Matsunami, motion graphics by Erika Matsunami and Wolfgang Reimers (Duration of performance approx. 30 minutes in total)

"ART AND CONVERSATION": A PROJECT BY KATERINA VALDIVIA BRUCH, NEW LIFE BERLIN, DIRECTED BY WOOLOO,
Prenzlauer Berg, Berlin, Germany 2008

"STILL/SILENT" 2008 AT WOOLOO,
Prenzlauer Berg, Berlin, Germany
- Performance with sampler, laptop and video mixing by Antonis Anissegos and Erika Matsunami (Duration of performance approx. 40 minutes in total)

"PEACE – UTOPIA OR REAL SPACE?" – CURATED BY TATJANA FELL, ARTTRANSPONDER, VIVALDISAAL, TIERGARTEN AND TECHNICAL UNIVERSITY,
Charlottenburg, Berlin, Germany

"STILL/SILENT" 2008 IN THE TEMPORARY INSTALLATION AT VIVALDISAAL,
Tiergarten, Berlin, Germany
- Mixed media audiovisual spatial installation, 2 x white fabrics, 2-channel video and stereo sound by Erika Matsunami
- Performance with grand piano, cembalo, laptop, live visuals and electroacoustic sound as audiovisual installation by Antonis Anissegos and Erika Matsunami (Duration of performance approx. 60 minutes in total)

PRESENTED AT THE TECHNICAL UNIVERSITY WORKSHOP
Charlottenburg, Berlin, Germany
• Sound performance with two laptops by Antonis Anissegos and
Erika Matsunami (Duration of performance approx. 40 minutes
in total)

**"LUSO-PHONIA AND ET SONA POBLENOU?" – CURATED BY
CATARINA SIMÃO AND PEDRO SOLER, HANGAR – CENTRE DE
PRODUCCIÓ D'ARTS VISUALS (HANGAR VISUAL ARTS CENTRE)**
Espai Niu, Poblenou, Barcelona, Spain 2008

"STILL/SILENT" 2008 AT ESPAI NIU
Poblenou, Barcelona, Spain
• Performance with sampler, alpha machine, live visuals and elec-
troacoustic sound with 2-channel video and 4-channel sound by
Antonis Anissegos and Erika Matsunami (Duration of perfor-
mance approx. 60 minutes in total)
• 4-part 2-ch video and 2-ch sound "still/silent" by OIO (DV/col-
our/stereo/2007–08/11 min)
• Part 1: empty city
• Part 2: day of the city
• Part 3: "still/silent"
• Part 4: A.I.
    Concept and video by Erika Matsunami
    Sound by Antonis Anissegos

**"STILL/SILENT" CURATED BY NATASHA BORDIGLIA,
PALAZZO PESARO PAPAFAVA**
Venice, Italy 2009

"STILL/SILENT" 2009 AT PALAZZO PESARO PAPAFAVA
Venice, Italy
• Mixed media audiovisual spatial installation with 2-channel
video and 2-channel stereo sound, 10 x white silk fabrics,
Footage: DV and Super 8 Film and electroacoustic sound by
Erika Matsunami, electroacoustic sound by Antonis Anissegos
• Performance with laptop, sampler, alpha machine, electro-
acoustic sound and live visuals by Antonis Anissegos and Erika
Matsunami (Duration of performance approx. 60 minutes in total)

**"EXPERIMENTAL VIDEO & FILM EXIS 2009" –
CURATED BY GYE-JOONG KIM, EXIS**
Seoul Art Cinema, Indie Space and Samillo Chango Theatre, and
at the workshop at Seokang University, Seoul, South Korea 2009

**"STILL/SILENT" 2009 AT THE SAMILLO CHANGO THEATRE
AND A WORKSHOP AT SEOKANG UNIVERSITY**
Seoul, South Korea
• Mixed media spatial installation with 2-channel video and
2-channel stereo sound, 10 x white silk fabrics, Footage: DV and
Super 8 Film and electroacoustic sound by Erika Matsunami,
electroacoustic sound by Antonis Anissegos
• Performance with grand piano, laptops, sampler, electroacoustic
sound and live visuals by Antonis Anissegos and Erika Matsunami
(Duration of performance approx. 60 minutes in total)
• Lecture at Seokang University

**"OSTRALE'010" – INTERNATIONAL EXHIBITION OF
CONTEMPORARY ARTS, CURATED BY ANDREA HILGER
AND DR. MARTIN MÜLLER**
OSTRALE – Zentrum für zeitgenössische Kunst (Centre for
Contemporary Arts), Dresden, Germany 2010

**"STILL/SILENT" 2010 AT OSTRALE –
ZENTRUM FÜR ZEITGENÖSSISCHE KUNST**
Dresden, Germany
• Mixed media audiovisual spatial installation with 2-channel
video and 2-channel stereo sound, 10 x white silk fabrics, petri
dishes, two speakers for sine wave and whitewash on the floor
(room at OSTRALE approx. 216 sqm), Footage: DV and Super 8
Film by Erika Matsunami
• Performance with laptop, contrabass, live electronics, live
visuals and electroacoustic sound by Chris Dahlgren and
Erika Matsunami (Duration of performance approx. 60 minutes
in total)

CREDITS

PREFERENCE STILL/SILENT – PROJECT BACKGROUND
1. Video still image: video footage from "still/silent" 2009 –
    Venice, Erika Matsunami   (p. 2)
2. Photo: Memorial Cenotaph, Hiroshima Peace Memorial Park,
    Erika Matsunami   (p. 4)
3. Photo: audiovisual and mixed media installation "still/silent"
    2010 in Dresden, Erika Matsunami   (p. 5)
4. Photo: audiovisual and mixed media installation "still/silent"
    2010 in Dresden, Erika Matsunami   (p. 6)
5. Photo: Motoyasu River, 6 August 2006, Erika Matsunami   (p. 7)
6. Video still image: video footage from "still/silent" 2008 –
    Barcelona, Erika Matsunami   (pp. 8–9)

ART AND CONVERSATION, GLOGAUAIR
Kreuzberg, Berlin, Germany 2007
7. Video still image: video footage from "still/silent" 2007 at
    GlogauAir, Berlin, Erika Matsunami   (p. 10)*
8. Video still image: Video documentation of performance
    "still/silent" 2007 at GlogauAir, Berlin, Anke Fischer   (p. 11)
9.–17. Video still image: video footage from "still/silent" 2007 at
    GlogauAir, Berlin, Erika Matsunami   (p. 12)
18.–20. Video still image: video footage from "still/silent" 2007 at
    GlogauAir, Berlin, Erika Matsunami   (p. 15)
21. Note: 6-channel-mono-discrete sound for the two-channel
    video and surround sound installation, Erika Matsunami   (p. 15)

* I recorded this with my video camera in the city of Berlin be-
tween 2006 and 2007 and I took an art work "Wunsch und Wille,
[Entweder/Oder]" by Thomas Locher (Sophie-Gips-Höfe, Berlin
1996) in Berlin-Mitte as a city landscape of Berlin for my video and
footage of the performance. This art work (part of the 'Kunst am
Bau'-programme in Germany subsidising art in public places) is a
piece that relates to Berlin's history and my own story in Hiroshima.

**RE-IMAGINING ASIA, HAUS DER KULTUREN DER WELT
(HOUSE OF WORLD CULTURES)**
Tiergarten, Berlin, Germany 2008

22. Photo: Performance "still/silent" 2008 at Haus der Kulturen
    der Welt, Berlin (p. 16), Uwe Bohrer
23. Photo: Performance "still/silent" 2008 at Haus der Kulturen
    der Welt, Berlin, audiovisual piece (2008) for the performance/
    installation "still/silent": concept/video: Erika Matsunami,
    sound "TOKI": Erika Matsunami and Niklas Schmincke,
    motion graphics by Wolfgang Reimers (p. 17), Uwe Bohrer
24–29, 30–38. Video still image: video footage from "still/silent"
    2008, Erika Matsunami   (pp. 18, 21)

**"FOUR ARTISTS FROM FOUR COUNTRIES", GEDOK BERLIN,
VERBORGENES MUSEUM**
Charlottenburg, Berlin, Germany 2008
29, 40–45. Video still image: video footage from "still/silent"
    2008, Erika Matsunami, motion graphics by Erika Matsunami
    and Wolfgang Reimers   (pp. 22–23)
46–49. Photo and video still image from the documentation of
    the performance "still/silent" 2008 at the Verborgenes
    Museum, Berlin, Uwe Bohrer   (p. 24)

ART AND CONVERSATION, NEW LIFE BERLIN, WOOLOO
Prenzlauer Berg, Berlin, Germany 2008
50–53. Photo and video still image from the documentation of
    the performance "still/silent" 2008 at Wooloo, Berlin, Beate
    Brüggmann and Uwe Bohrer   (pp. 27–30)
54–59. Video still image: video footage from "still/silent" 2008,
    Erika Matsunami

PEACE – UTOPIA OR REAL SPACE?, ARTTRANSPONDER
Vivaldisaal, Tiergarten and Technical University, Charlottenburg,
Berlin 2008
60. Photo: performance "still/silent" 2008 in the temporary
    installation at Vivaldisaal, Berlin, Tatjana Fell   (p. 32)
61. Video still image from the documentation of the performance
    "still/silent" 2008 at Vivaldisaal, Berlin, Ulla Ostendorf (p. 33)
62. Drawing: spatial installation for the audiovisual work "silent",
    Erika Matsunami   (p. 35)
63. Photo: mixed media spatial installation "silent", 2008,
    Barcelona/Catalonia, Spain, 2 x white fabrics   (p. 35)

DVD

AUDIOVISUAL WORKS

- 4-part 2-ch video and 2-ch sound "still/silent" – Part 1: empty city (3 min 14 sec), Part 2: day of the city (2 min 6 sec), Part 3: still/silent (2 min 35 sec), Part 4: A.I. (2 min 32 sec) concept/video by Erika Matsunami, sound by Antonis Anissegos, 2008 (DV/colour/stereo)
- 6-ch-mono-discrete sound for 2-ch video installation "still/silent" 2007 by Erika Matsunami and Niklas Schmincke (11 min 56 sec)
- sound piece for the performance "empty city" (March 2008) by Erika Matsunami and Niklas Schmincke (4 min 34 sec)
- audiovisual piece for performance/installation "still/silent" (March 2008) – concept/video by Erika Matsunami, sound "TOKI" by Erika Matsunami and Niklas Schmincke, motion graphics by Wolfgang Reimers (DV/colour/stereo, extract 5 min 41 sec)
- Sound Sketch "Untitled I" for the performance "still/silent" 2009 in Venice and in Seoul, by Antonis Anissegos, 2009 (extract 6 min 28 sec)
- Sound Sketch "Untitled I" for the performance "still/silent" 2009 in Venice and in Seoul, by Antonis Anissegos, 2009 (extract 6 min 28 sec)
- audiovisual Sketch "Untitled 2009", by Erika Matsunami, 2009 (DV/colour/stereo, extract 4 min)

PERFORMANCES

- "still/silent" 2007, GlogauAIR, Berlin, Germany, performance by Antonis Anissegos and Erika Matsunami, video recording by Anke Fischer (extract 10 min), October 2007
- "still/silent" 2008, Haus der Kulturen der Welt (House of World Cultures), Berlin, Germany, performance by Antonis Anissegos and Erika Matsunami, video recording by Ulla Ostendorf (extract 11 min), April 2008
- "still/silent" 2009, Palazzo Pesaro Papafava, Venice, Italy, performance by Antonis Anissegos and Erika Matsunami, video by Uwe Bohrer and Beate Brüggmann (extract 10 min), August 2009
- "still/silent" 2010, OSTRALE – Zentrum für zeitgenössische Kunst (Centre for Contemporary Arts), Dresden, Germany, performance by Chris Dahlgren and Erika Matsunami, video recording by Roland Urban (extract 23 min), September 2010

Background Video Clip: video footage from "still/silent" 2008 – part4: A.I., Erika Matsunami
Background images: video footage from "still/silent" 2007 – 2008 Erika Matsunami

The colloquy of Antonis Anissegos, Chris Dahlgren, Erika Matsunami and Niklas Schmincke was recorded on the 28th of March 2011 at the Studio P4 in Berlin.
The interviews with both curators took place in Berlin (Tatjana Fell) and between Berlin and London (Shaheen Merali) during May 2011.

ACKNOWLEDGEMENTS

COLOPHON