NARRATIVE SURFACES

by
Miriam Nöske

The power of the camera is to create a reality of its own. I like to think of this reality as narrative surfaces which are generated daily by photography, film and television, the internet and telecommunication. With an awareness and acute interest in apprehending this new world of pictures our era prefers the image to the thing, the copy to the original, representation to reality, and appearance to being. It is our contemporary form of information, communication and a new kind of knowledge.

In her essay, The Image-World, Susan Sontag noted the impact of pictures created by the camera and their virtually unlimited authority in a modern society whose chief activities are producing and consuming images. Sontag mentioned that unlike paintings that are merely interpretations of reality, images produced by the camera go beyond this definition. The camera creates traces of reality. Representation by means of photography followed by film and video is an imprint of the real and because of this visual sameness we have adapted it as evidence that something exists or did exist.

Refering to French critic and social theorist Roland Barthes our acceptance of photography´s ability to represent without a style has naturalised what are in fact invented and highly structured meanings. He explains that a picture is not so much a solid representation of the present or the past but serves as a reminder of reality´s inconstant and ever changing state.

By capturing a moment of reality either photographic, film or video representation enters a complicated relationship between subjectivity, meaning and cultural society. Pictures carry obvious symbolic and purely personal meaning. They contain narratives on their surfaces that are significant for our grasp of the world and for a global cultural understanding.

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09-12 *September* **2008**
BUNDITPATANASILATA INSTITUTE LADKRABANG
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22-26 *September* **2008**
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26-30 *January* **2009**
SILPAKORN UNIVERSITY NAKHONPATHOM
DEPARTMENT OF APPLIED ART STUDIES
FACULTY OF DECORATIVE ARTS

EXPERIMENTAL VIDEO ART 5 EXHIBITION
THAI-EUROPEAN FRIENDSHIP 2008

TOSHIBA bm:uk Bundesministerium für Unterricht, Kunst und kultur

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1. Arnold Haberl *Austrian* **"Topological Research"**
PAL, COLOR, SOUND, 6.30 MIN, 2007.

TOPOLOGICAL RESEARCH 1.1

Sometimes, i realized, image can create the conditions that something that would be just sound without it becomes music. so this video is not a video to me, it's a piece of music, and i'm not a performer, i'm a musician. But of course this is just my personal point of view, everybody who listens to it has to decide on his own...

2. Johanna Kirsch *Austrian* **"No Track Walk 1.0 path breaking"**
PAL, COLOR, SOUND, 5 MIN, 2007.

PATH BREAKING

Johanna Kirsch leaves an expressway at a service station in upper austria and makes her way for several days alone through the countryside with the task to avoid every prepare path. Her calculated breaking out becomes an expedition which she documents as a lost researcher.

3. Sakchai Boon-Intr, *Thai* **"Skeletal Light"**
PAL, COLOR, SOUND, 3 MIN, 2008.

SKELETAL LIGHT

Anatomy and Physic of Light in 3 Minute Moment.

4. Brigitta Bödenauer, *Austrian,* **"...as they pass"**
PAL, COLOR, SOUND, 6 MIN, 2006.

...AS THEY PASS

Images from the kahlenberg-hotel/Vienna are compiled, deconstructed and de-contextualized. Narrative logic of space and time is ignored. A subjective, emotive interpretation causes the evolution from collection to process to product. The intersection of these categories shows the disassociation between lived and narrated experience, being and representing, which is at the heart of our mediated society.

5. Nithithat Hoisangthong, *Thai* **"Untitled"**
PAL, COLOR, SOUND, 4 MIN, 2008.

6. Nino Sekhniashvili . *"Georgian"* **"Chudo"**
PAL, COLOR, SOUND, 5 MIN, 2008.

CHUDO

show artist's aim to minimize the image to the level of essence of the subject . To create an image out of prognosis and without any associations means to bring up new issue, or suppose being of it. Various pseudo situations are structured by pseudo dialogues or monolog appearing as a titers and audio pieces on the neutral and empty background. The imitations of banal everyday communications carry some kind of hints to the such topics, as faith, exaltation, sex, trance, problematic relationships, social pressure and vulnerability. The works examine those subjects without comments, like they exist as ordinary parts of life and demonstrate the scheme accepting fully reality without illusions.

7. Komson Nookiew, *Thai* **"Crossing"**
PAL, COLOR, SOUND, 5 MIN, 2008.

CROSSING

Sometime, crossing the streets is different than just walk.

8. Johann Lurf, *Austrian* **"Vertigo Rush"**
PAL, COLOR, SOUND, 19 MIN, 2008.

VERTIGO RUSH
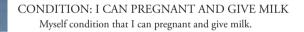
In the interplay of nature and (optical) machine, the hidden becomes visible. The perverse picture at the end of this work, of an artificial sun made of flashes of light, is no more than the blurring of a choppy film shot taken peering into the depths of a stretch of woods—always included as a visual potential within it. VERTIGO RUSH is a technically extravagant experiment consisting of a series of dolly zooms: a succession of camera movements captured in individual images of forward and backward motion, while simultaneously zooming in the opposite direction. Accelerating this pendulum movement, at first gently and later drastically, intensifies the optical illusion of the space shifting together—and smoothly hands it over to the abstract, transferred to a "dissolving" image.

More so than recalling Hitchcock, who established the technique of the dolly zoom in Vertigo more than half a century ago, VERTIGO RUSH is reminiscent of the clever perception experiments of New American Cinema of the 1960s, especially Michael Snow's structuralist space and movement studies, one of which would also provide an apt name: Back and Forth. The apparently simple basic situation develops genuine cinematographic impact: While the pure tone soundtrack constantly increases in frequency—at first subliminally, soon thumping nervously—the space expands and condenses as though digitally animated while the virtually uncontrollable play of daylight leaves behind its (documentary) traces even in this system of strict cinematic regulation. With the increase in speed (and the onset of darkness) in the second part of the film, the pictorial space narrows to a nocturnal shock corridor. VERTIGO RUSH flows into a pure frenzy of distorted perspective in the controlled intoxication of speed: the serene velocity of the mechanical gaze unleashed.
(Stefan Grissemann)
Translation: Lisa Rosenblatt

9. Natnavan Bualoy, *Thai* **"Visitor"**
PAL, COLOR, SOUND, 3.33 MIN, 2008.

VISITOR

The greeting is a kind of hospitality but the fact is true or not.

10. Anat Stainberg, *Israel/Belgium* **"Exactly a week since we spoke last time"** PAL, COLOR, SOUND, 10 MIN, 2004.

EXACTLY A WEEK SINCE WE SPOKE LAST is a short fiction documentary experimenting with organized reality. By forcing disturbances in the movie itself (pixel drops and falls translation) the movie wishes to remind the viewers they are 'now' watching a movie. The movie is autobiographical, following a character as she is trying to approach her ax's house. While dealing with a most common romantic question – to call or not to call? *The movie was broadcasted in the Dutch TV (the VPRO channel), and participated in the Italian film festival UNIMOVIE (2004).*

11. Orawan Arunrak, *Thai* **"Condition: I can pregnant and give milk"** PAL, COLOR, SOUND, 10 MIN, 2008.

CONDITION: I CAN PREGNANT AND GIVE MILK
Myself condition that I can pregnant and give milk.

12. Brigitta Bödenauer, *Austrian* **"Don't touch me when I start to feel safe"** PAL, COLOR, SOUND, 4.30 MIN, 2003.

DON'T TOUCH ME WHEN I START TO FEEL SAFE

The Video is dealing with systems of safeness represented by architecture and the body as reliable structures that are being intervened by moments of "touch" from "outside". Those interferences produce a fragile stability, a constant repetition of fading, melting, collapsing and recomposing. To the sound of Ivan Pavlov (COH) - in a final cascade of backbones, statues and urban environments the image itself starts absorbing this rhythm of fluctuation between security and irritation.

13. Manatsawee Torsuwan, *Thai* **"Non sleeping town"**
PAL, COLOR, SOUND, 5 MIN, 2008.

14. Doris Schmid, *Austrian* **"Reshape"**
PAL, COLOR, SOUND, 3.28 MIN, 2007.

RESHAPE

A wind is blowing through the room, in the corner a thunderstorm is coming up, drifting clouds over the bed. The scene is a hotel room, projekcted by video sequences of temporally manipulated views.
RESHAPE is about space, situations and illusions.

15. Kritsada Phakawatsuntorn, *Thai* **"Interview with the wolf"** PAL, COLOR, SOUND, 5 MIN, 2008.

INTERVIEW WITH THE WOLF

When someone interview with me and expect for the answer, he will get some sentenses from me. When i'm asking myself, i know that i'll get visuals.

16. Viktoria Tremmel, *Austrian* **"Allerleihrauh"**
PAL, COLOR, SOUND, 13 MIN, 2008.

ALLERLEIRAUH

Allerleirauh tries to find images for the process of hurting. A young woman, wearing several layers of clothes, sits on a chair and stares into the camera. The hand of another person cuts through those garments, layer by layer, finally laying bare the scars of the body beneath. (V.T.)

17. Kasira Siriwattanakul, *Thai* **"Itism"**
PAL, COLOR, SOUND, 5 MIN, 2008.

ITISM

Information Terchnology" ,which known as "IT", is now spread over everyone's life. Some people live with it, and some couldn't live without it. And most of all, no one can refuse from using it. These're what I call "ITism".

18. Susi Jirkuff, *Austrian "Friday I am in love"*
Pal, Color, Sound, 35 min, 2008.

FRIDAY I AM IN LOVE
  The artist's main interest is exploring media perceptions as visual and narrative history about a city or daily life, both in newspapers and on TV, and relations between reality and fictions, stories and images. Drawings of collected footage from various media become a transformation from the massive flow of images to a focus on private and personal moments of people's lives. The videoanimations are set again in a media context and are thus playing with different TV genres. By remixing veiwer assumptions they reveal the manipulation by the media.
  The latest video works, 'choreographies', are a collection of short videoloops of animated drawings of hands, feet or the whole body. Movements in general, gestures, dance figures, a short plot: all these miniatures become an archive of micro-moments which are brought back to the viewers consciousness.

19. Sayatorn Chatsrijurarat, *Thai "Class"*
Pal, Color, Sound, 5 min, 2008.

CLASS
  In the society level, there is poor and rich people that could not living together.

20. Catrin Bolt, *Austrian "Mechurchletukhutsesi"*
Pal, Color, Sound, 5 min, 2008.

MECHURCHLETUKHUTSESI
  This movie presents invented art-works and exhibitions; therefore the only actors are imaginary art-works, which are staged in fictional exhibition-views. All was built up in a gallery, and removed after being filmed. Then only the film was shown.

21. Thanaphan Dechboon, *Thai "Auto Matic"*
Pal, Color, Sound, 5 min, 2008.

AUTO MATIC
  Sideways activities always got a rhythm and style of there own. Things can be done by habitual practice, goes without saying, but not such easy that everyone can do.

22. Manuel Knapp, *Austrian "Distorted Areas"*
Pal, Color, Sound, 4 min, 2008.

DISTORTED AREAS
  The video image of distorted areas- proceeds from an aesthetic which runs counter to the logic of having a specific purpose, disturbing it at the most. In other words, this logic involves the usefulness of information-technology tools, in this case a software module used for implementing certain rendering effects in 3D computer graphics. It is intentionally used in a way opposite its intended function, putting the "meaningful" graphic 3D image into a completely irregular, dislocated black or white plane with "meaninglessly" oscillating lines and patterns. The sound is similar: Noises produced by feedback and an effector are interwoven with the image formations in a disordered and asignificant manner. The video is the product of perverted circumstances of representation, but what we see and hear, what "are" sound and picture, is distortion as such. This could also be regarded as beauty produced by decay.

23. Norawee Chotivanon, *Thai " NON-SPECIFIC"*
Pal, Color, Sound, 3 min,2008.

NON-SPECIFIC
  Confusion in my life.

24. Billy Roisz, *Austrian "NOT STILL"*
Pal, Color, Sound, 10 min, 2008.

NOT STILL
  The source for the pictures and sounds in NOT STILL is a vinyl record. Initially, a sample dominates: the scratching of a record player needle in an endless loop. While the viewer remains stuck in the hypnotic soundtrack from electronic musicians dieb13 and eRikm, video artist Billy Roisz shifts massively enlarged photos of spinning record grooves from the dark into the picture. Roisz uses various types of cameras, including a coarse-grained microscope camera to "illuminate" the record (often declared dead) by truly forcing her way inside it.
  NOT STILL forms an abstract visual landscape in shades of monochrome colors, from green to red, in which found footage on celluloid flares up like a quotation from the nether world. Alienated classical film scores howl in NOT STILL's minimalist techno soundscape, overlapping with the main motif of the record in all of its varied visual structures. VJ Roisz mistreats this just as uninhibitedly as the DJ mistreats his records. Roisz shows brief shots of film macros, tracks of animated films and a horror movie, to then unexpectedly have the leaping picture strip swallow them again. As though in a séance in all degrees of its intensity, flaring up are scraps of memory of a pop culture media history. NOT STILL enacts a clash of media in gruesome disquiet and poetic ambiance. By means of artistic manipulation and in interplay with technology's industrial expiry date, Billy Roisz evokes the sense that analogue sound and picture carriers still have long to go before they breathe their last. NOT STILL. (Petra Erdmann)
Translation: Lisa Rosenblatt

25. Wanvimon Ponchan, Waraporn Wicha, Aujcharaporn Homvongphanit, *Thai "Water Mean"*
Pal, Sound, Color, 5 min, 2008.

26. Pascal Fendrich / Bernd Härpfer, *German "Crude Carrier"* Pal, Sound, Color, 5 min, 2008.

CRUDE CARRIER
  On its way along the Bosporus, the border between the continents of Europe and Asia, a NITC oil tanker of the VLCC class gets into a space-time abnormality. The skyline of the megalopolis Istanbul is drifting away in the background turning into a multidimensional hyperspace structure with infinite expansion. Undisturbed by this phenomenon of vanishing civilization the ship continues traveling to nameless regions ahead.

27. Ratchadaporn Lapakul, Anchalee Punkong, Taywan LakKhanasomboon, Thai, " SIS"
Pal, Color, Sound, 5 min, 2008.

28. Susi Jirkuff, *Austrian " Leon"*
Pal, Color, Sound, 5 min, 2008.

LEON
  The artist's main interest is exploring media perceptions as visual and narrative history about a city or daily life, both in newspapers and on TV, and relations between reality and fictions, stories and images. Drawings of collected footage from various media become a transformation from the massive flow of images to a focus on private and personal moments of people's lives.The videoanimations are set again in a media context and are thus playing with different TV genres. By remixing veiwer assumptions they reveal the manipulation by the media.
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29. Miriam Nöske, *German "No Longer A Matter of Time"*
Pal, Color, Sound, 12 min., 2007.

NO LONGER A MATTER OF TIME
  A juxtaposition of various nocturnal scenes of Los Angeles and sound recordings in Los Angeles, a passage from the Hollywood movie "Crash" as well as a personal quotation from Jean Baudrillard's "America".

30. Flora Watzal, *Austrian "and a Fly"*
Pal, Color, Sound, 4 min, 2004.

UND FLIEGE (AND A FLY)
  This film consists of two independent layers. The footage of layer one was filmed through a cardboard mask which was dangling in front of the object lens. The wobbling cardboard constantly interfered with the autofocus which oscillated between card and background. This material was then scaled up and repositioned frame by frame, so that eventually the card frame appears stabilised, whereas what we see through the opening becomes wobbling and distorted, detached from perspective anchoring. Shifting the frames in this way generates a vectorial path that can be applied to any other footage. Layer two is the photo of a fly which is set in motion by this path and thus moves with the camera shots. It irritates the field of vision like a speck of dust in the eye. (Flora Watzal)

31. Kittisak Tantiwutikul, *Thai "Untitled"*
Pal, Sound, Color, 4 min, 2008.

32. Nattinee Pannarungsee, *Thai "Untitled"*
Pal, Sound, Color, 5 min, 2008.

33. Susi Jirkuff, *Austrian " Hong Jon"*
Pal, Color, Sound, 5 min, 2008.

34. Narut Charoenlai, *Thai "Untitled"*
Pal, Color, Sound, 4 min, 2008.

35. Nuttapon Sae-Houng, *Thai "Untitled"*
Pal, Color, Sound, 5 min, 2008.

36. Jan Machacek, *Austrian "In The Mix"*
Pal, Color, Sound, 4 min, 2008.

37. Sahashanat Tagoenggorn, *Thai "Untitled"*
Pal, Color, Sound, 5 min, 2008.

38. Gunlachag Kavchaimaha, *Thai "Untitled"*
Pal, Color, Sound, 5 min, 2008.

39. Susi Jirkuff, *Austriann "Hold us down"*
Pal, Color, Sound, 4 min, 2008.

40. Carmen Armbruster , *Spanish "Migration"*
Pal, Color, Sound, 10 min, 2008.

MIGRATION
  A wooden chair made with wood found at the beach. This wood comes from little boats that people from africa uses to cross the ocean and enter in Europe trough Spain. This migration means the death of many inmigrants because sometimes the boats break down and it is a big problem of iligal people in Europe.

41. Menno Aden, *German "Plattenbau"*
Pal, Color, Sound, 1.30 min, 2008.

PLATTENBAU
  German Artist Menno Aden shows more than 100
different windows of panel flats one after another in a fast exchange. This technique allows us to compare individually created spaces inside the same frame. The windows become interfaces that communicate from inside to outside as they reflect the way of life of the inhabitants. At the same time they can literally reflect the world outside. In this way our curiosity for other peoples' lives receives a voyeuristic aftertaste. Through the almost similar repetitive pictures and sounds the looped film loses its humanity more and more. With no beginning and no end the concrete landscape seems to be end- and changeless and the video reminds us of our own "prefabricated" design for life.

42. Nicole Schatt, *Swiss "looping"*
Pal,Color, Sound, 6.5 min, 2007.

LOOPING
  A boy is doing somersaults and because the video scene is rotated on 180 degree, the boy seems to fall. at the first moment the film appear like a loop, because the boy is jumping and jumping, hundred of times, but by observing the traffic in the background and also at the end of the video it's obvious that the somersaults are in real time.

43. Ittiphon Chuatong, *Thai " User"*
Pal, Color, Sound, 2.06 min, 2008.

USER
  Global.com : fine art project talk about internet as a new place that affecting our real life. "Are you a Internet addict?"

44. Menno Aden, *German "My Space"*
Pal, Color, Sound, 0.48 min, 2008.

MY SPACE of German Artist Menno Aden is a surprising journey from 'outer space' into his 'private space'. At the end of the journey we see into his bedroom from above like through a surveillance camera of an invisible spaceship. With the movements and sounds the 'spaceship' seems to be captured in the room. It scans the things that lie on the floor, tries to get out and finally finds a way...but the journey starts anew.The video seems to be just a funny idea but - as his film "Plattenbau". "Myspace" is also a film about intimacy, identity and voyeurism. It reminds of the increasing of camera-surveillance in public areas, government control of the internet, private exibitionism or voyeurism on internet-platforms like myspace.com and so on.

45. Danaya Chulphuthiphong, *Thai "Untitled"*
Pal, Color, Sound, 7 min, 2008.

46. Pongkhajon Khunorn, *Thai "Untitled"*
Pal, Color, Sound, 4 min, 2008.

47. Anupas Premanuwat, *Thai "Untitled"*
Pal, Color, Sound, 3 min, 2008.

48. Pathompon Tesprateep, *Thai "Underneath#2"*
Pal, Color, Sound, 5 min, 2008.

49. Romesilp Sookprasert, *Thai "Untitled"*
Pal, Color, Sound, 2.30 min, 2008.

50. Chatchai Suban, *Thai "In Between"*
Pal, Color, Sound, 6.24 min, 2006.

IN BETWEEN
  The imagines in memories , the stories in subconscious was appeared while no time concerns and unexpected.

51. Tanate Tomasakun, *Thai, "Nothing pink, Nothing Blue, Nothing Transparent"* Pal, Color, Sound, 5 min, 2008.
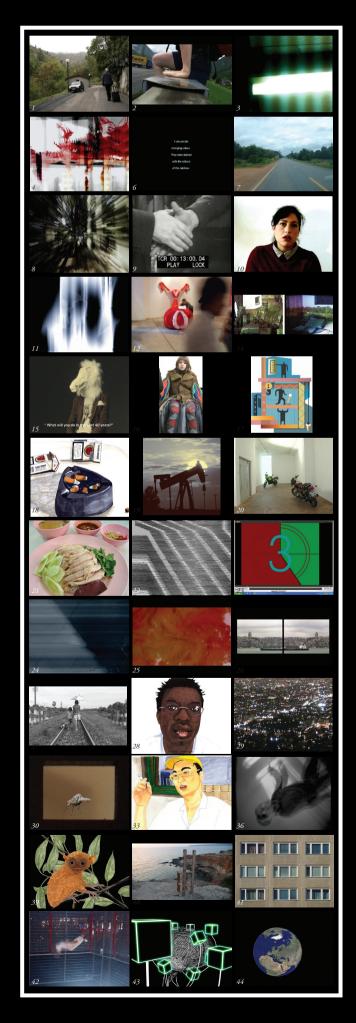
NOTHING PINK, NOTHING BLUE, NOTHING TRANSPARENT
  The shot story of feeling in time.

52.Tanate Tomasakun, *Thai "The Lost tape :the memoir of nothing"* Pal, Color, Sound, 18 min, 2008.

THE LOST TAPE :THE MEMOIR OF NOTHING
  The last dinner we were together.