

Warhol
Wool
Newman
Painting Real
Screening Real
Conner
Lockhart
Warhol

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Warhol Wool Newman
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Screening Real.
Conner Lockhart Warhol
in collaboration with
steirischer herbst



Contemporary American artists
Christopher Wool and Sharon Lockhart
take a look at the artists who paved the
way: Andy Warhol (who revolutionised
both painting and film in the 1960s),
painter Barnett Newman (whose appeal
to the materiality of paintings Andy
Warhol also alluded to) and filmmaker
Bruce Connor, whose critical paraphrase
of media realities made him a trailblazer
for several generations of artists.

Warhol Wool Newman Painting Real

An ABC

all-over (painting)

This term refers to the kind of gestural painting done by the American artist Jackson Pollock in the 1950s. The painting is not a composition in the usual way, and the paint goes right up to the edge of the canvas. Although Andy Warhol's work *Two Dollar Bills* is completely and evenly covered with two-dollar bills leaving no gaps (→ **money**), it lacks any gestural sweep. The effect in Christopher Wool's *Untitled*, 1990-91, is comparable. There, the all-over is produced by an even grid of letters (→ **Word Paintings**). "The show is over the audience get up to leave their seats time to collect their coats and go home they turn around no more coats and no more home," it says. This is a quote from Raoul Vaneigem's *Revolution of Everyday Life*, which was very popular with the student movement in 1967. If you follow Barnett Newman and look at his pictures from close-up, colour spaces ensue that completely fill our field of vision (→ **monochromy**, → **orange**) and seem to pass beyond the edge of the picture.

black and white

In his *Untitled* drawings of 1960, Barnett Newman placed rapid traces of black ink on the white paper, precisely demarcating them by masking. The effect is rather similar to the zips in the paintings. The drawings highlight the different effects of contrast, depending on whether the surface is opaque or translucent black. The whole (perception) principle of his painting is therewith revealed – colour in alternation with handwriting and perfect surfaces, verticality and movement through contrast. That is a reduction of painting to its basic elements (→ **telephone**).

celebrity

Andy Warhol was a legend even during his lifetime, a superstar who turned everything into art, including and principally himself. He made Joe Dallesandro and Edie Sedgwick into (his) superstars, while portraying already established celebrities such as Elvis Presley or Marilyn Monroe from very well-known newspaper pictures. He forecast that in future everyone would be famous for 15 minutes. He presented stars – i.e. celebrities who are defined by the exalted totality of their media presence – also in his MTV programme *Andy Warhol's 15 Minutes*. High-society gossip interested him as much as New York parties, at which Barnett Newman was also a welcome and frequent guest in the 1960s. When Newman died in 1970, Warhol, who often gave cryptic interviews, commented: "*Barney is now at another party.*"

colour

Colour and light go together very closely in painting. To Christopher Wool, the quality of light is even more important than the colour, really colourful pictures being rather rare with him. Barnett Newman on the other hand exploits the force of colours, experimenting with the energies they are capable of developing, especially in contrast. He obtains modulations by applying the paint in different ways, thereby managing to create illusionist, moving and emotionalizing spaces. He emphasized that his pictures were neither abstracted reality nor representations of a pure idea. They were really “embodiments of a feeling”, which was always experienced individually. Andy Warhol made skilful use of the way colours are perceived, as one might expect from an artist who had not only worked in advertising but also grown up with the Colour Field painting of Abstract Expressionism.

composition

On his wanderings through New York, Christopher Wool takes photos that often provide material for compositions. Like Andy Warhol, who recorded anyone and anything on Polaroid, the photos are his diary. Whereas in his *Word Paintings* the letters are placed in grids and cover the whole canvas almost like an “all-over”, his flower pictures are models of clear composition. It is the same with Andy Warhol. Even though silk-screen tends to make things anonymous, the composition is easy to understand. Barnett Newman reduces composition to a minimum, in order to achieve a maximum in colour and space effects (→ **orange**).

confusion

The paint runs, the artist wipes it – these are the kind of imprecisions that you find in the word paintings of Christopher Wool. At the first glance, they tend to confuse. Andy Warhol was more confusing as a person, but his work can also produce blank expressions. Whether Barnett Newman’s zips are agents of clarity or confusion is up to the way the individual viewer perceives them, and the colours. But they certainly get the large colour fields moving.

disasters

Catastrophe and fame often go hand in hand, as is evident in the media day after day. Warhol’s 15 minutes of fame are not necessarily positive – they can also be the consequence of a death sentence or an accident (→ **y chromosome**). Andy Warhol made pictures out of dramatic images, the same way he did his star images. He took them from newspapers, generally isolated them from their textual context, degraded the quality and printed them individually or greatly enlarged on a coloured canvas. Because of their media origin, Warhol could rely on the pictures being familiar, but he also produced proof that the catastrophe shown had really happened. The extent to which words can control the perception of pictures can be seen from the *Word Paintings* of Christopher Wool in the exhibition. What do Wool’s “word pictures” elicit in the perception of Warhol’s pictures? Wool likewise features catastrophes. *Helter-helter* is an allusion to the murderous activities of Charles Manson, who named his apocalyptic idea of a brutal race war between blacks and whites after the Beatles’ song *Helter Skelter* (→ **duplication**).

duplication

Strictly speaking, duplication is doubling. Warhol often doubled a motif as a variation of his serial pictures. More generally, duplication means reproducing in multiple copies. Duplication sharpens or confuses the eye. Warhol was a great user of duplication. Constantly repeating the same picture was a reminder of the way the media use images to make stars out of actors and actresses, and to dramatise disasters. Warhol promised that repetition, e.g. when he threaded familiar newspaper images together like pearls on a chain, would reduce their impact. In pictures where the motif is shown only twice, there is an additional superimposition effect. The double Elvis gets in his own way, and the poisoned tuna tins overlap in blurred, unclear newspaper clippings. Warhol also used duplication in real life, often being represented on public occasions by a doppehgänger. Once again, it highlighted the unsolvable problem of originals and fakes. Christopher Wool likewise uses duplication to heighten dramatic impact – witness *Run Dog* and *Helter Helter*.

electric chair

“I do them in any colour as long as it goes with the curtains,” said Andy Warhol about his *Electric Chair* series, which he began in 1963, a time when capital punishment was the subject of debate and controversy in New York. He produced them as silkscreen prints, trying out alternating colour highlights that seem deliberately contrary to the seriousness of the subject. Up to 1963, 695 people were electrocuted in New York alone. As a form of capital punishment, it seemed to Warhol a “typically American form of execution”. In all the pictures, the chair is empty. Singly and in series, it became a sombre symbol of something real – that this method of very precisely killing is a legitimate form of execution. The colour he used skilfully manipulated the perception of the real scene, and conferred an artificial, *unreal* dimension on it.

flowers

“What shall I paint?” Andy Warhol is supposed to have asked his friend Henry Geldzahler, who advised him to something more generally pleasing after a series of *Death and Disaster* pictures (→ **electric chairs, portraits**). In 1963, he decided to use – regardless of copyright – a picture of four hibiscus flowers taken from a photographic periodical. Only after a court settlement was he able to come to an agreement with the photographer and show a lot of these flower pictures at one of his first exhibitions in Europe, at the Galerie Sonnabend in Paris. A year later, they were a huge success at Leo Castelli’s gallery in New York – the exhibition was sold out. Wool has been producing flower pictures since the early 1990s that are very reminiscent of Andy Warhol. Wool isolates them from wallpaper patterns (→ **wallpaper**) and enlarges them during printing. However, on the pictorial ground they are not evenly distributed over the picture like his letters but follow a deliberate composition (→ **composition**).

gestural painting

Also called action painting. The kind of painting where the artist’s physical movement (sweeping arm movements, splashing/smearing/dripping or throwing paint) is visible in the painting. Art becomes an act rather than an object.

hand

The characteristic manner that physically identifies an artist's style of drawing or painting. At first sight, the characteristics of the artists' styles look very distinctive and different, but in the artists' intentions they are a response to a similar problem. Whereas Barnett Newman stopped working with paint rollers because the structure of brushstrokes (however delicate) mattered to him, Christopher Wool frequently uses them. He rolls, squirts and sprays paint through stencils or freehand on the painting ground, and presses, stamps and anonymizes more or less anything that produces the picture he wants. But in the execution, his works are anything but perfect. Wipings and drips lend his pictures a personal note. Andy Warhol on the other hand often produced his pictures without doing any work on them himself. He got them done (and even signed) by others (→ original, → money).

ink

Printing ink rather than paint is the basic material of silkscreen printing, which Andy Warhol used so frequently. Black drawing ink was used by Barnett Newman for his *Untitled* series of 1960 (→ black and white).

Jackie

On 22 November 1963, President John F. Kennedy (JFK) was assassinated while sitting next to his wife Jacqueline. Like Marilyn, who may have had a brief fling with JFK, Jackie was an icon of the 1960s (→ portraits). Andy Warhol portrayed her both before and after that fatal day of the assassination. The jump from the smiling First Lady in her pillbox hat to the heroically sorrowing widow reveals the visibly historic moment. Bruce Conner likewise uses this terrible moment as subject matter. In his film *REPORT* (1963-67), he made the most of minimal original film and audio material of this tragedy available to him (→ Screening Real).

Kennedys

The 1960s were a time of high political drama in the USA. At the heart of it was the Kennedy clan. Unlike film-maker Bruce Conner, Warhol didn't even stop working when he heard the news of John F. Kennedy's assassination – but he did produce a series of Jackie portraits (→ Jackie). And the life (and even possibly death) of Marilyn Monroe, another Warhol subject, intersected with the Kennedys (→ portraits). The attempted murder of Warhol (→ Valerie Solanas) in 1968 was overshadowed by the murder of Robert Kennedy two days later.

low numbers

Warhol knew that, with prints, the low numbers of a run are the most highly valued, so once in a while he gave a whole run only low numbers. Therewith he reduced the concept of the artistically unique masterpiece (as for example in Barnett Newman) to an absurdity, for which he repeatedly incurred the wrath of the art trade. It degraded the concept of (→ originals).

money

“I like money on the wall. Let’s suppose you wanted to buy a picture for \$200,000. I think you should hang the money on the wall,” wrote Andy Warhol in his *Philosophy from A to B*. In fact his works were already a sensation in the art market in the 1960s. These include his pictures of *Two Dollar Bills* (→ all-over). He said of their production: “I tried to paint them by hand, but I find it’s easier to use silkscreen. That way I don’t need to manipulate my objects at all. One of my assistants, in fact any of them, can reproduce the design just as well as I can.” Andy Warhol used to like to invest his money in all kinds of things that satisfied his ungovernable, almost obsessive passion for collecting.

monochrome

Monochrome pictures are nothing new in art history. Abstract monochrome paintings have existed since the beginning of abstract painting at the onset of the twentieth century. Prior to that, there were always examples of pictures painted only in one colour or in the same shade. Barnett Newman plays with the perception of pure colour, painting very large pictures that enable the viewer standing close-up to more or less immerse himself in the colour. However, he does not let his creations turn into monochrome easel paintings, but uses carefully positioned vertical lines (zips) to disorient us. In Andy Warhol, the second, monochrome part of his “diptychs” are more like ready-mades, consisting only of a primed canvas ready for silkscreen printing. The canvas otherwise remains blank. To the American public of the 1960s, this made a point that can really only be comprehended again here in this exhibition. The blanks act as a successful sideswipe at Barnett Newman’s Colour Field painting, or even as a continuation of them in a new, media-governed environment (→ colour).

New York

Christopher Wool has lived in New York since the early 1970s. His *Word Paintings* are a response to the sights and sounds of New York’s streets. Andy Warhol moved to New York in 1950, where he was [later] successful as an artist, and where he ran his Factory that became a haunt of artists and stars. New York was also where he made his films, e.g. *Empire* of 1964, which shows the Empire State Building from a single, unchanging camera perspective for eight whole hours. Barnett Newman was born in Manhattan and spent his whole life in New York, at one point even running for mayor. It was here, at the *New American Painting* exhibition at the Museum of Modern Art in 1959, that he first established a reputation with his minimalist style of large, almost monochrome pictures broken up and structured by one or two coloured lines called zips. These proved a revolution in painting and the representation of space.

orange

is a very warm colour. It is described as refreshing, stimulating, even mood-lightening. You can test for yourself the effect that Barnett Newman's picture has on you close-up. *The Third* of 1962 is of course not purely monochrome (→ **monochrome**) but divided into three parts by two narrow yellow colour strips. Does the yellow begin to shine in your eyes because of the contrast chosen? The ragged third part of the picture disturbs the otherwise rigidly composed picture, so that it begins to vibrate. One year later, in 1963, Andy Warhol produced his *Orange Car Crash* diptych. On one half, the picture of a car crash taken from a newspaper is printed ten times in series on an orange background. The second picture remains entirely monochrome. Though the two parts belong together, they don't necessarily have to hang next to each other. With this proviso, the artist appears to tell us in two ways that the picture of a car crash loses impact if it is combined with the perception of a supposedly agreeable colour – and if we see it too often (→ **Disaster**, → colour, → monochrome).

original

The question of originals is actually of great importance in exhibitions because it is of major importance in art itself. At his Factory, Andy Warhol had numerous, largely unpaid assistants who did his works for him or with him. Many of his signatures were put there by his mother, who worked at the Factory and ran his household in New York from 1952. As he himself frequently stressed, he would like to have been a machine (→ **duplication**, → **low numbers**).

This is where Christopher Wool sides with Warhol. He produces and reproduces, prints, rolls, stamps and copies his own works to produce a stream of new works.

portraits

Marilyn Monroe died of barbiturate poisoning on 5 August 1962. Warhol took the picture that announced the dramatic news to the world as the starting point for his *Marilyn* series. The substitute image of the film star in the media, which defines the artificiality and structure of a Hollywood star, can be read as symbolic of a tragic star. It became part of a series of death images that also drew attention to the downside of fame in terms of historical impact (→ **Jackie**). Warhol's self-portraits are more reticent. His pensive face emerges from the colour like a shadow. Others recall in their frontality the *Most Wanted Men* series (→ **Y**). Warhol's *Screen Tests* (→ **Screening Real**) are also a kind of portrait. In these, he filmed various visitors to the Factory for the length of a film reel. Left alone for 3-4 minutes, they revealed much of their personality. The length of the film was enough to give a profound glimpse of their state of mind.

quality

The degraded quality of Warhol's (→ **disaster**) pictures was an important factor in conveying the fact that the source images were taken from media sources, i.e. newspapers. Deliberately degrading the quality still further conveyed the idea of endless duplication typical of the media, getting further and further from the real-life (→ **original**, → **series**, → **duplication**).

reality

Even if pictures are two-dimensional, they have a powerful effect in and on a room, dominating or opening up spaces – in reality or purely visually. The latter happens when pictures are seen as windows on the world. In Barnett Newman's case, it can be a sublime world that opens up the space of self-understanding. In Warhol, it involves a media space. Press photos suggest very credibly that they depict reality, though that admittedly often comes from a context involving text. Warhol was fully aware of this blurring of boundaries when he said: "I don't know where artificial stops and reality begins. The artificial fascinates me." The question remains whether artificiality is part of reality and the reality of the media is not a construct of its own. So what is reality?

series

The technique of silkscreen printing allows an image to be reproduced identically in series. Andy Warhol puts all kinds of subjects side by side in various versions, therewith putting the reality of the source picture under the microscope. At first glance, you see only the surface; on a second look, his sharp critique becomes evident. One example is Marilyn, whose media image as a garish portrait singly or in series, became more and more removed from the real Monroe. Whereas in 1975 Warhol was still dreaming of the computer as a "qualified boss", Wool uses it as a matter of course to compose his silkscreen prints.

stencils

The use of stencils, printing motifs in series, applying paint with rollers and duplicating pictures into an ornamental pattern can be seen – both in Warhol and Wool – as an attack on the concept of "originals" (→ **original**, → **handwriting**). Arraying repetitions of a single image in rows is rather like the repetition you get in a roll of movie film, particular in Warhol's films, where movements are often minimal and infrequent.

telephone

In 1961, Andy Warhol placed the image of (an obsolete model of) a telephone on a white background in the middle of a composition, where again the reduced coloration harks back to Barnett Newman's drawings. "Painting is dead, long live communication" might be Warhol's response to Barnett Newman. Telephones featured large in Warhol's everyday life, since he would spend hours every day chatting with friends and familiars on the phone.

underground

During the 1960s, the term “underground” acquired a new meaning, referring to the “alternative culture” of artists who were not part of the mainstream art trade. From 1963, Andy Warhol’s studio - the Factory - developed into a kind of day-and-night commune, where all kinds of artists, models and film stars went in and out, had parties, took drugs, or had themselves photoed or filmed. It was also where the Velvet Underground band rehearsed. Up to the time of the attempted murder of Warhol in 1968 (→ **Valerie Solanas**), the Factory was an open community churning out products along the thin red line between subculture and mainstream.

unhurriedness

“The visual experience of the painting [should be] a single experience.... As single as the encounter that one has with a person, a living being,” said Barnett Newman, thereby allowing us time to look. In everyday life, we see so many pictures we can hardly decode them any more, so they pass us by like ships in the night. Unhurriedness and the media would appear to be natural antitheses, particularly since pictures on contemporary events have to be rapidly and topically available. Andy Warhol uses pictures like that in his painting. In his films, he shows that unhurriedness also has something to do with thoroughness and patience.

Valerie Solanas

June 3, 1968, when Valerie Solanas attempted to kill him, was a turning point in Warhol’s life. A feminist with a grudge, she was one of the minor figures who came and went at the Factory, and appeared in one of Warhol’s films (*I, a Man*). The media impact of the shooting was limited (→ **Kennedy**), but it changed Warhol permanently. He barely survived the attack, and the free-and-easy ways at the Factory came to an end.

Word Paintings

“An artist paints to have something to look at. Sometimes he has to write to have something to read as well,” proclaimed Barnett Newman, who was an occasional writer as well as a painter. Between 1984 and 2000, Christopher Wool produced about 75 large-format *Word Paintings* featuring words, slogans or brief sentences formed of apparently unstructured strings of letters, always in capitals, mostly black on white. The phrases came from books, newspapers, graffiti in public space, films or pop songs. In an exhibition context, the way pictures are hung relative to other pictures generates new perspectives that enhance their seriousness or prompt a chuckle.

X-factor

What determines the success of a picture? Not its uniqueness, nor its supposed technical perfection. The subject matter? The message? The execution? Its innovativeness or potential for innovation? The x-factor is really the collective effect that a picture has on us as viewers, at the time it was produced, and for posterity. After fifty years, Warhol and Newman still have it. Still alive and producing, Wool also has it.

Y chromosome

The male chromosome. Warhol devoted part of his Death pictures to a group of disreputable males. The *13 Most Wanted Men* were condemned violent criminals featured on WANTED posters published by the FBI between 1955 and 1961, showing typical frontal and profile police photos together with a case number. The murderers faced the possibility of death sentences. A death for a death. “The harder you look, the harder you look,” one might say with Wool.

zip

“The fight against subject matter is the modern artist’s contribution to the world of thought. And yet artists can’t paint without subject matter,” said Barnett Newman, who painted large-format pictures with intense fields of colour. Often, a painted line runs through the fields, which Newman himself called zips. If a picture is a window on the world, the zip can be seen as zipped up. We are not granted the view of the world outside, so we have to rely on the effect of the contrasting colours on ourselves instead. The insight we get thereby could be “sublime”, according to Newman. This self-related aspect of zips is evident from the numerous photos of Newman standing in front of his own pictures.

Screening Real Conner Lockhart Warhol

Andy Warhol

born 06.08.1928 in Pittsburgh (US)
died 22.02.1987 in New York (US)

Andy Warhol bought his first 16mm camera in June 1963 and produced with it his first underground experimental film *Sleep*. It shows John Giorno sleeping for five hours and 21 minutes. Otherwise nothing happens. *"I made my first films with only one actor, who did the same thing for hours – eating or smoking or sleeping. I did that because most people go to the cinema only to see the star and gobble him up, so here you have a chance just to look at the star as long as you want."*

So in *Eat*, you see American painter Robert Indiana sitting in a rocking chair, and for 39 minutes you can watch him very slowly eating a white mushroom. The reels showing this minimal event are not put together in chronological order. Likewise apparently randomly put together are the reels of *Blow Job*, where the face of a man reacts to an act of fellatio we don't see. It is a climatic experience for the actor, but not for the viewer because of the discontinuity. *Kiss* is likewise a silent film in which Andy Warhol

presents a phenomenology of kissing. The thirteen kissing scenes are passionate, tender, restrained or impulsive, or shy and cautious, between men and women or between men. They involve Naomi Levinem, Gerard Malanga, Baby Jane Holzer, John Palmer, Robert Indiana, Rufus Collins and many others. These people were, like most visitors to the Factory, also available to Andy Warhol for his *Screen Tests*. Among the stars who sat in front of a camera for the 4-minute length of a film reel were Dennis Hopper, Lou Reed, Susan Sontag and Edie Sedgwick. As with *Kiss*, *Eat* or *Blow Job*, time was paramount with *Screen Tests* – though not so much film time as viewing time. During the four minutes of a *Screen Test*, you get a profound glimpse of the subject's state of mind, and feel you get to know the person. Along with this personal experience that draws you in, the specific social situation during a film screening plays an important part – as Warhol expected.

Kiss, 1963

16 mm film, b/w, silent;
54 mins at 16 frames/sec
Museum of Modern Art, New York

Eat, 1964

16 mm film, b/w, silent;
39 mins at 16 frames/sec
Museum of Modern Art, New York

Blow Job, 1964

16 mm film, b/w, silent;
41 mins at 16 frames/sec
Museum of Modern Art, New York

Screen Tests, 1964–66 #5, #11, #16

16 mm films, b/w and colour, silent;
each 4 mins at 16 frames/sec
Museum of Modern Art, New York

Bruce Conner

born 18.11.1933 in McPherson (US)
died 07.07.2008 in San Francisco
(US)

BRUCE CONNER. A *MOVIE* begins with his name in capitals. The picture wobbles slightly. When the background music starts, the inscription stays put. We wait, but don't see what we actually expect from a movie. THE END arrives before the film has started. The music – from the *Pines of Rome* written in 1924 by Respighi, a leading representative of modern Italian instrumental music – is divided into four movements, but the rapidly intercut images don't follow the division. Made in a time of economic growth after the Korean War and the institutionalising of the Cold War in the late 1950s, the film strings scenes together showing distinctive passages from American popular culture, but also death and destruction. Pictures of cowboys on horseback and racing cars follow heroes in aircraft, zeppelins or with parachutes, but they represent not the dream of flying but the destruction they wrought. The historic present is depicted as a

high-wire act, also reflecting the life of superstars such as Marilyn Monroe.

A *MOVIE* dramatizes an apocalyptic mood that continues in *REPORT*. In thirteen minutes, Bruce Conner uses documentaries, archives, advertising material and contemporary sound recordings to revisit the tragic assassination of American president John F. Kennedy in 1963. First we see the president with his wife in the president's car shortly before the assassination, then just the voice of a radio reporter, accompanied by flickering pictures – the death scene. Reports about the president while still alive, his inauguration and his visit to the Pope make up the rest of the film.

In both pictures, Bruce Conner turns all dramatic conventions – and the production itself – upside down. Produced without a film camera or microphone, it is composed purely of found footage. The scrupulously researched material is strictly choreographed into a collage. The sound interprets the image, or by means of abstract light patterns on the screen evokes possible images that are associated with the sound in the viewer's mind, thereby showing what makes up a film as viewers see it.

Like Andy Warhol's series on Jackie Kennedy, *REPORT* can be interpreted as a critical, media-based commentary on the Kennedy legend, bringing out "the fact that television and radio programmed everyone to be dead sad," as Warhol commented.

A *MOVIE*, 1958

16 mm film, b/w, sound; 12 mins
The Conner Family Trust

REPORT, 1963–67

16 mm film, b/w, sound; 13 mins
The Conner Family Trust

Sharon Lockhart

born 1964 in Norwood (US)
lives and works in Los Angeles
(US)

A crowd of people stream under a bridge and fan out in every direction. We mostly see them only from behind and don't see where they are coming from. In *Exit*, the exit is behind the camera. It is almost exclusively men we see, simply dressed and carrying cool bags and thermos flasks, obviously coming from work after finishing their shifts. They are workers at Bath Iron Works in Maine. The film is monotonous, and the camera angle remains unchanged. There's a constant stream of people, with the flow surging or abating, for 41 minutes. *Double Tide* is a double view. Here again the image of a river estuary does not change much. Morning and evening, a single person digs for mussels, stoops, and burrows in the mud. The landscape is idyllic – the picture is reminiscent of Dutch landscapes of the 17th century. The work is hard and solitary, the activity tedious. Whereas in *Exit* the stream of workers dynamizes the film and puts viewers in a strangely voyeuristic position,

the immobility and slowness of *Double Tide* is a very particular form of theatricality. The duration of the film and apparently simple study of the same repeated sequences over a defined period (familiar from the early films of Andy Warhol as well) change our perception of the constantly repeated scene.

***Exit*, 2008**

16 mm film, transferred to HD, colour,
sound; 41 mins
Courtesy neugerriemschneider, Berlin

***Double Tide*, 2009**

16 mm film, transferred to HD, colour,
sound; 96 mins
Courtesy neugerriemschneider, Berlin

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