
REICHRICHTER

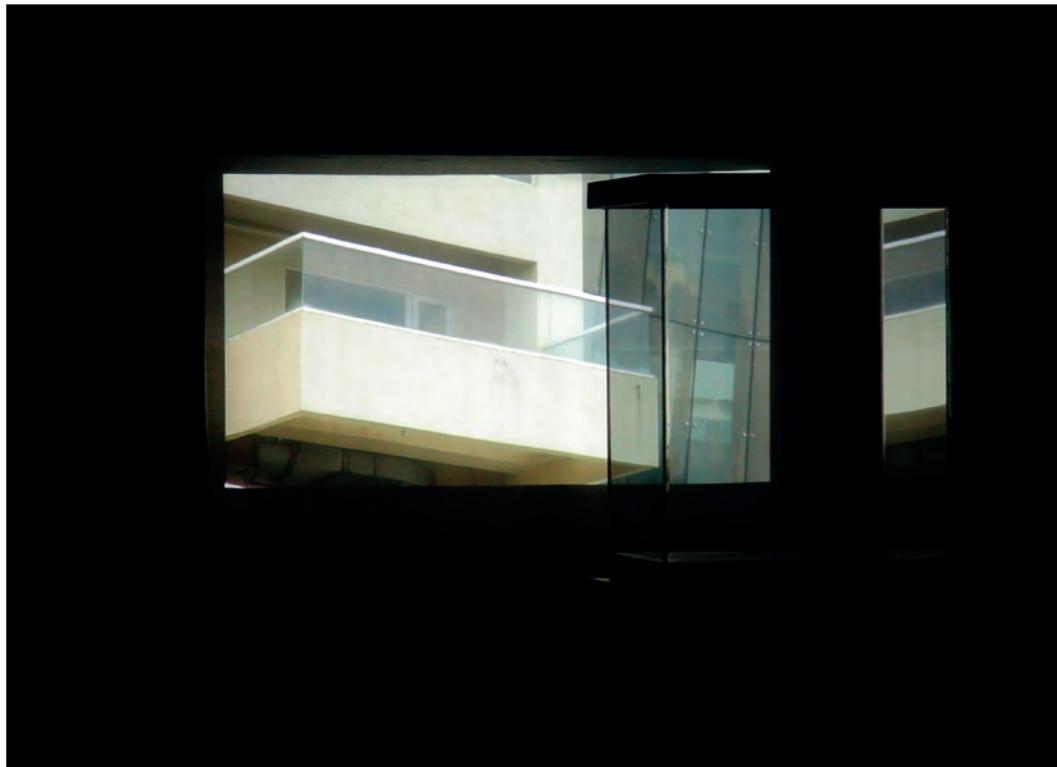
Rebekka Reich & Marcus Vila Richter

June 2016

U N H Ö R B A R DREHT SIE SICH

IT GOES AROUND I N A U D I B L Y | 2015 | INSTALLATION | VIDEO, AUDIO, OBJECTS | LENGTH: 10'34" LOOP | PLACE: TAITUNG

FORMAT: 1-CHANNEL LINEAR VIDEO PROJECTION, W=80 CM, PAL VIDEO (25FPS 1920X1080), COLOR | AUDIO: STEREO | MEDIA PLAYER, PROJECTOR, HEADPHONES OR SPEAKERS | OBJECT CUBE: L/W/H=40/40/135 CM; WOOD, PLASTER, GLASS | OBJECT PAPER: W/H=84/55 CM, DOUBLE LAYERED, HANGING, THREAD | EDITION: 3+2



U n h ö r b a r dreht sie sich (It goes around i n a u d i b l y) | installation view | 2015 | Da Wang Culture Highland | Shenzhen

A sheet of paper hanging from the ceiling, an object resembling a vitrine, a video track projected on the paper sheet and a sound track played in the exhibition space. The sound of waves on a shore. One part of the video shows the words ›hotel‹, ›turtle‹, ›beach‹ in a changing succession and images of waves brushing the sand. Another part is a sequence of a big building standing very close to that beach. In the long shot it seems to be an average ubiquitous hotel plant. The new-and-fresh-and-healthy appearance of the building becomes brittle in the close-ups. They reveal an emptiness, an unused state. The vitrine like object refers in proportions and color to an architectural detail of the building, a fragment taken from the balconies which decorate the entire sea-side facade.

On the East coast of Taiwan the artists encountered a confrontational situation– which happens all over the world: a recently illegally built hotel development project is occupying an entire bay on the shore line. This bay has had a high environmental value and was generating over generations identity-forming meanings for local communities. While the fights on trial between the parties of the developers and the citizens continue, the building remains unused. The stand-still forms it to be a monument itself, a reminder, a symbol of what is going on.

The paradoxical juxtaposing of a (in an anthropological sense) non-place and a place in almost pure form charges the site with great ontological tension. With the installation "it goes around inaudibly" REICHRICHTER create a dialectical relation between this spatial friction and the non-site of the gallery space.

The title of the work quotes Friedrich Nietzsche, Also sprach Zarathustra, Ein Buch für Alle und Keinen, Zweiter Theil, Von großen Ereignissen.

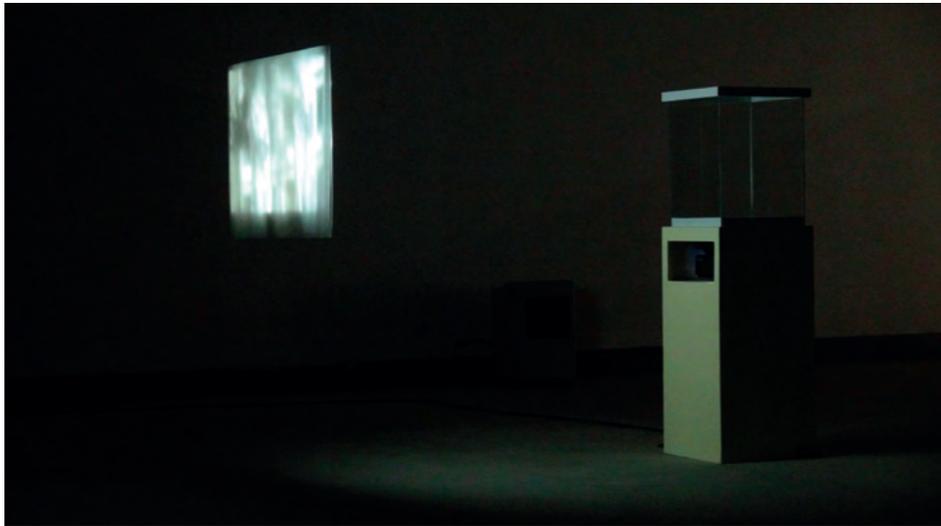
Excerpt from: Exhibiton "This is not a story to tell" at Da Wang Culture Highland, Shenzhen, China, 2015

LINK TO VIDEO: WWW.REICHRICHTER.DE/DOC-UH



U n h ö r b a r dreht sie sich (it goes around i n a u d i b l y) | 2015 | video stills

U n h ö r b a r dreht sie sich (it goes around i n a u d i b l y) | 2015 | video stills



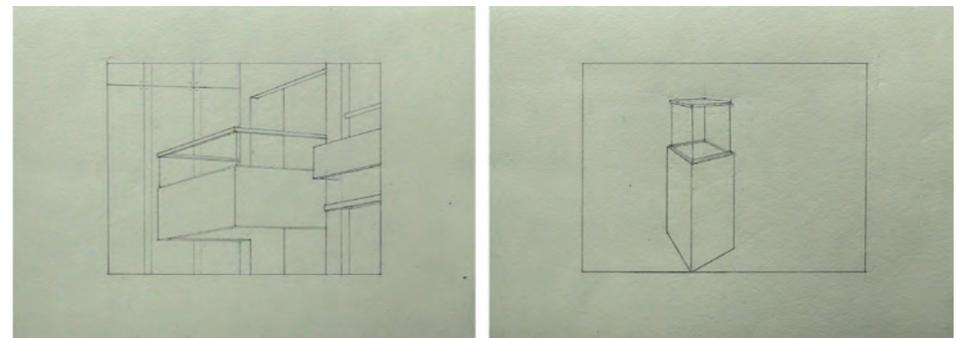
U n h ö r b a r dreht sie sich (it goes around i n a u d i b l y) | 2015 | installation view | Da Wang Culture Highland | Shenzhen



U n h ö r b a r dreht sie sich (it goes around i n a u d i b l y) | 2015 | installation view | Da Wang Culture Highland | Shenzhen



U n h ö r b a r dreht sie sich (it goes around i n a u d i b l y) | 2015 | installation view | Da Wang Culture Highland | Shenzhen



TURTLE BEACH HOTEL | 2015 | drawing | pencil on paper | size: 269x190 mm | N° 2+N° 3

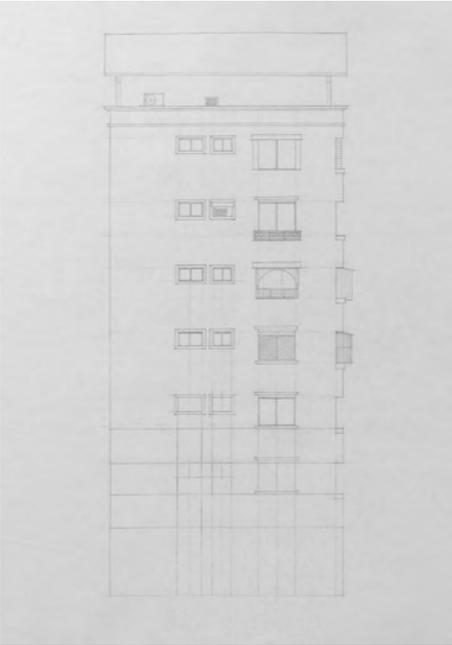
ANSICHT [DATUM]

VIEW [DATE] | 2015/ONGOING | DRAWING | PENCIL ON PAPER | SIZE: 540 x 785 MM | PLACES: TAIPEI, ... | SERIES

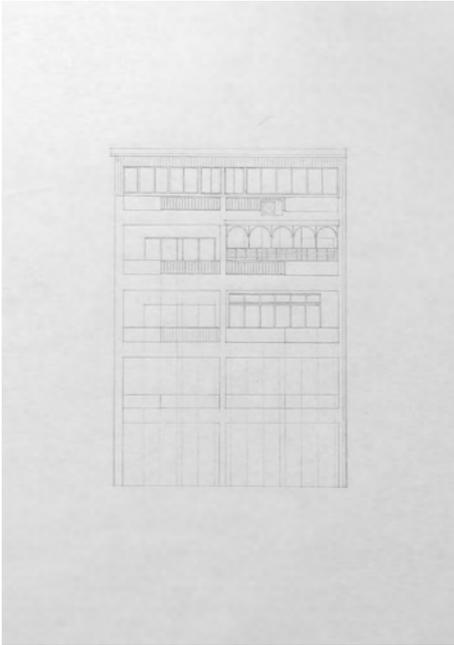
The reassignment of built and inhabited architectural structures into the form of a plan (elevation). The German term 'Ansicht' merges the meanings of view, opinion and elevation.



Ansicht [20141027] (View [20141027]) | 2015 | detail



Ansicht [20141105vm] (View [20141105am]) | 2015

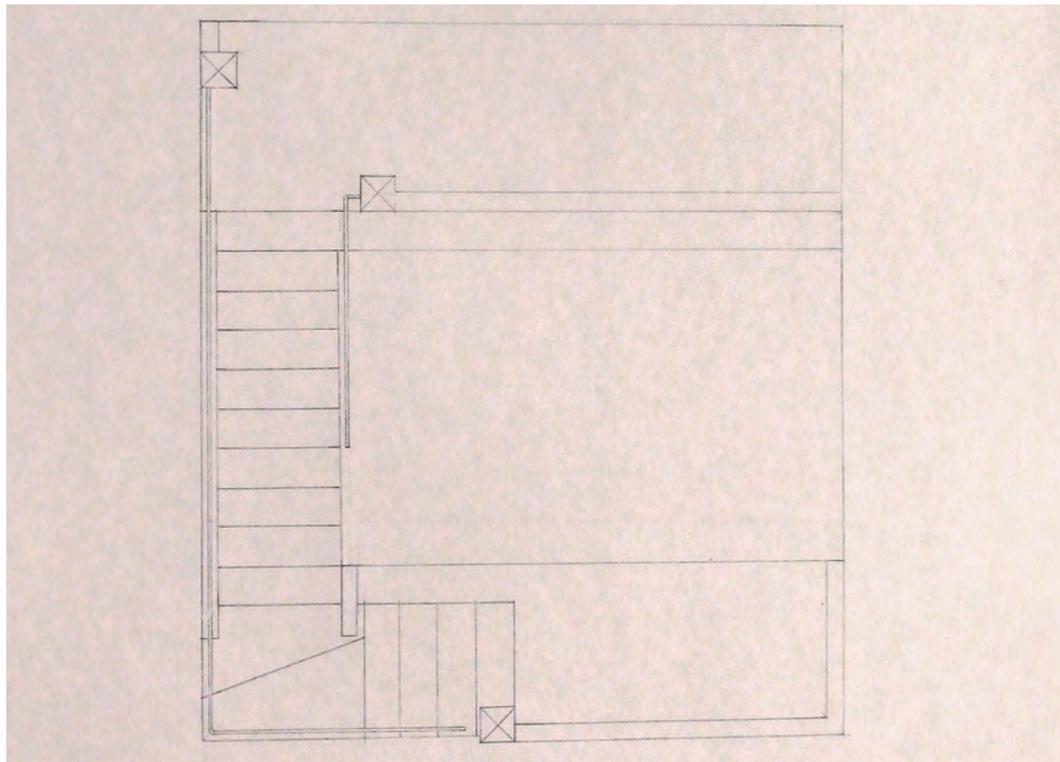


Ansicht [20141105nm] (View [20141105am]) | 2015

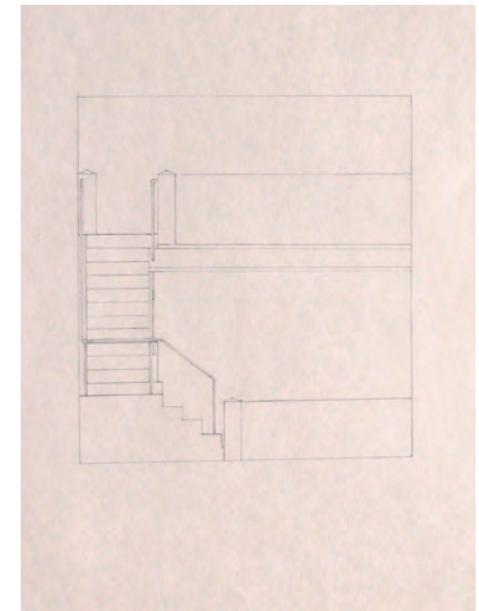
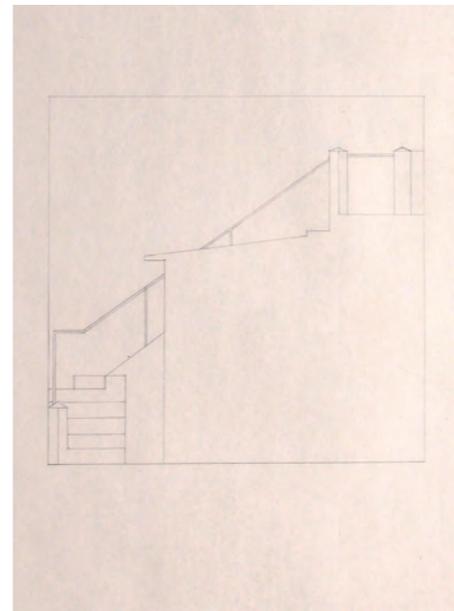
CONSOLIDATION

2015 | DRAWING | PENCIL ON PAPER | SIZE: 533 X 388 MM | PLACE: XILUO | SERIES OF 3

Accommodated in an old house in Xiluo, Taiwan, built during the period of Japanese colonisation, the artists encountered the old staircase as a left over from the original Japanese architecture after years of cheap refurbishments. The process of measuring and transferring the found artefact into an architectural drawing, plan and sections as a mode of extracting concepts and finding stability.



Consolidation | 2015 | drawing | pencil on paper | detail | n°03

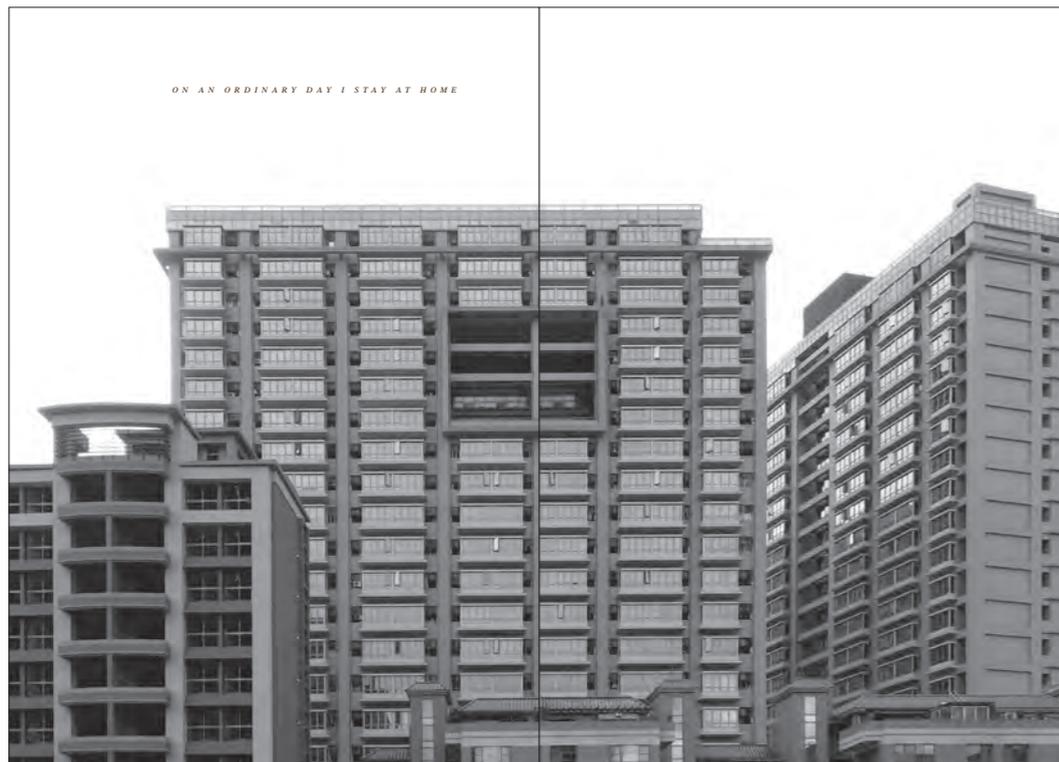


Consolidation | 2015 | drawing | pencil on paper | n°01 & n°02

WOHNEN, EINE POLEMIK

LIVING, A POLEMIC | 2015 | ART BOOK | TEXT, PHOTOS, DRAWINGS | PUBLISHED BY {KA}: KANZLEI FÜR RAUMBEGRIFFEN (CHAMBER OF SPACE INQUIRIES), COLOGNE, KANZLEI@KAVS.CC
ARTWORK: NICO BERGMANN | PRINTED BY SCANLITHO.TEAMS AND NICO BERGMANN | EDITION 50 GERMAN/ENGLISH AND 30 GERMAN/MANDARINE | SIZE: 148 x 210 MM | DIGITAL OFFSET PRINT / SCREEN PRINTED COVER, 32 PAGES

The artists found out a strong connection between practices of living/housing and the possibilities of consciousness and power of judgement. Motivated by experiences during work stays in Taiwan and China this body of work points its focus on the idea of 'living' (the German term is 'wohnen', which merges the meanings of living, home/shelter and habits). This led them to write a polemic text. Flashpoint was a tiny observation, they made working in New York: Food is generally delivered, Nannies guard children in the park.



Wohnen, eine Polemik (Living, a polemic) | 2015 | art book | pages 4+5



Wohnen, eine Polemik (Living, a polemic) | 2015 | art book | cover + page 3



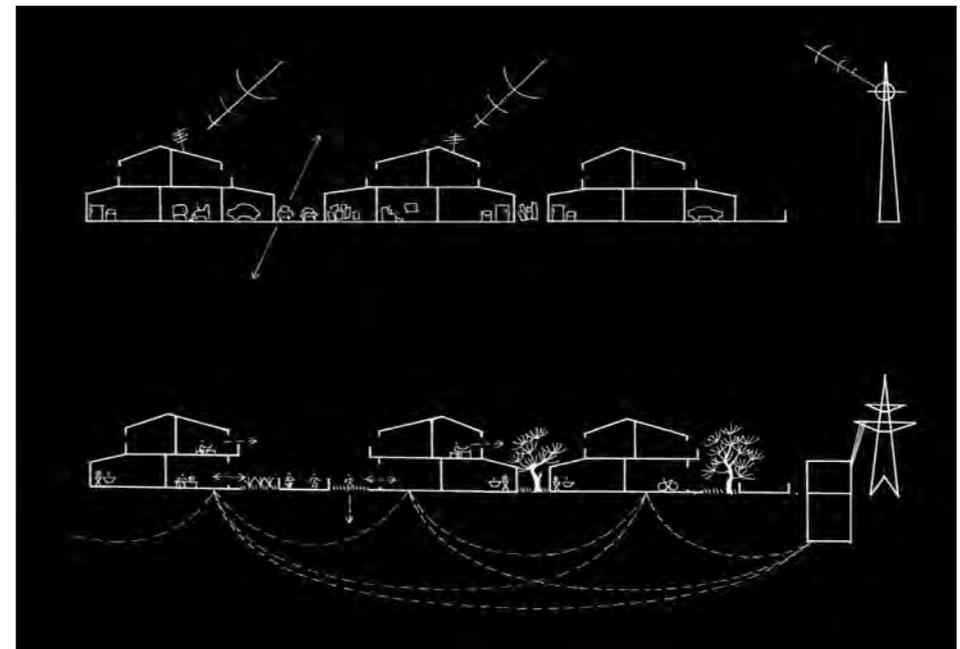
PIKTOGRAMM

PICTOGRAM | 2015 | PRINT | OF DRAWING, INK ON TRANSPARENT PAPER | SIZE: 550 x 800 MM | PLACE: TAITUNG |
DIGITAL PRINT, B/W | EDITION: 1

In Taitung the artists reflected by means of the architectural structure of the house, they lived in, about the dependencies of the wish to communicate and to gain knowledge with the urge for mobility and consumption all affecting the practices of living and the relation to the earth.



Piktogramm (pictogram) | 2015 | installation view | artopia art space | Hualien



Piktogramm (pictogram) | 2015 | print | of drawing, ink on transparent paper | detail

THE HOUSE AND THE WOLRD

2012-2015 | INSTALLATION | VIDEO, AUDIO, OBJECTS | LENGTH: INFINITIVE | PLACES: COLOGNE, NEW YORK, TAIPEI
FORMAT: 1-CHANNEL LINEAR VIDEO PROJECTION, W=8M, PAL VIDEO (25FPS 1920x1080), B&W | AUDIO 1: STEREO;
AUDIO 2: MONO | PROJECTOR: 4500 ANSI LUMEN, 2 MEDIA PLAYER, 3 SPEAKERS, MONITOR 30/20CM IN CARDBOARD CA-
SING | PEDESTAL 1 L/W/H=50/50/50 CM; PEDESTAL 2: L/W/H=30/30/120 CM | 5-10 CHAIRS | HOUSE OBJECT: L/W/
H=300/200/300 CM; POLES, STRINGS, PAPER BLACKED WITH INK; HANGING ABOVE GROUND

This spacious installation has been developed throughout a period of several years in residential innercity neighborhoods of Cologne, New York and Taipei. It is drawing attention to the intersection between subject, collective narratives and the urban as an archive of the social use of form.

A film image is been projected onto the wall of a hall in full width and reaching down to the floor. An object made of paper, ink and poles is hanging from the ceiling. Some chairs are arranged around a speaker standing on a pedestal. Two further speakers are located on the floor in front of the projection. The installation space is lit solely by the projection. The video and the two audio tracks are autonomous and repeated on loop, each with a different duration. The temporal connection between video, voice and soundscape remains indeterminate.

The projection shows an apparently immovable video image of (backyard) house facades. For the time of several weeks, a camera was permanently mounted at the artists rear window and set to take photos in one minute intervals. Using a specially developed compositing method, they assembled these still images into a moving image sequence. It generates a movement of the images in two different dimensions: the first being temporal, across the course of the weeks the second spatial, through an imperceptible horizontal displacement of the image section across the screen. The stereo track replays soundscapes out of recordings taken at the same site as the image sequence. The individual loudspeaker situated next to the group of chairs replays language fragments, which can only be heard from the chairs. They are composed from recordings of conversations with elderly people, who have lived and observed over decades this neighborhood. The artists were looking for their inner vision as experts of the district, as living archives that contend against the entropy of the cities, like stones in a river.

In many of their works, the artists develop methods of indirect extraction of material with the help of people who are strongly integrated into specific social environments. In the case of "The house and the world" detailed directives were developed for this purpose, which firmly guided the process of finding and contacting protagonists for the audio-interviews during a fieldwork phase on the streets of Brooklyn, New York and Zhuwei, Taipei.

Excerpt from: Exhibiton "This is not a story to tell" at Da Wang Culture Highland, Shenzhen, China, 2015



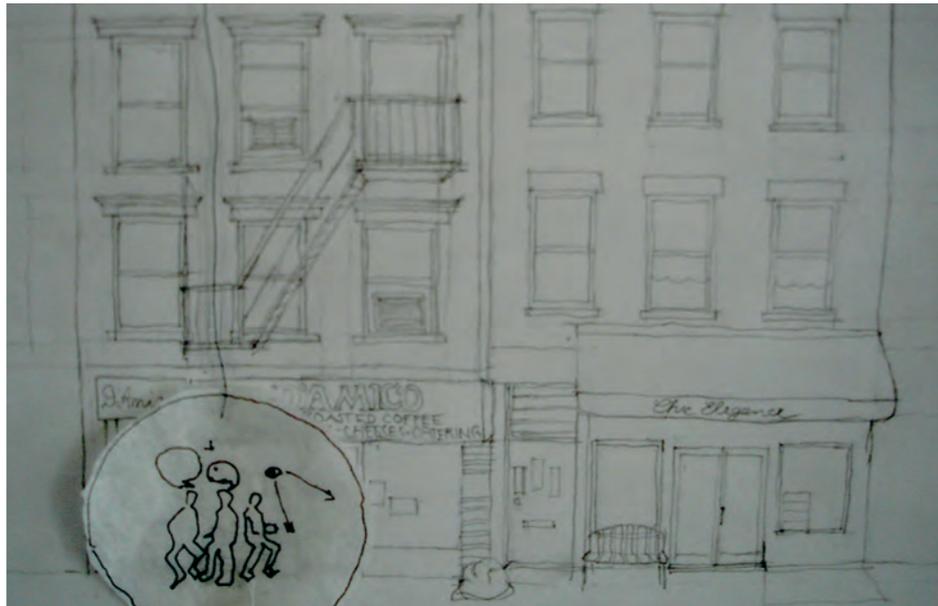
The House and the World | 2015 | installation view | Da Wang Culture Highland | Shenzhen

2. Fieldwork

- We stay one hour at one place.
- Tools are sketchbook, papers, pencils, personal cards (RR + NARS), book (theory, no fiction).
- If there is a free place on the bench, we enter the shop.
- We buy a product.
- We sit down on the bench and start doing something (read/sketch/write).
- The task is not to have a task.
- No dialogue between ourselves.
- We are open to catch any appearing possibility for small talk with any person, preferably an elderly.
- If there is no conversation, we continue our activity.
- At the end we write a text about our impressions of the passed 60 minutes.

3. Recording

- When we find somebody interesting and interested, we make a date for the interview.
- We suggest to meet in a park nearby, which one is the suggestion of the inhabitant, so his intimacy of his home is kept.
- If the inhabitant invites us to his place, we accept it.
- For the recording, we do not stick to list of question. It serves as a guideline, but we decide spontaneously, which question we are going to ask.



The House and the World | 2013 | directives for fieldwork | text and drawing | pencil, pen on transparent, thread, assembled | 35x20cm | n°2



The House and the World | 2013/15 | photos | field work interviewing long-term inhabitants in New York and Taipei

Subject



The notion to break the dull unconsciousness towards the existential function of the home is one conceptual source of "The house and the world". Our apartment is the respective accidental starting point for the extraction of material. The courtyard facades of the houses on the opposite side become the observation area; the social space in each particular quarter of the city becomes a source of protagonists for the audio interviews. The topos of voyeurism, as exemplified by Hitchcock's "Rear Window" remains irrelevant for us. The actual voyeuristic content of the recordings is minimal. Human activity is generally only indirectly noticeable. Human figures barely become characters, but rather appear as representatives of a familiar urban coexistence. The human detail provides the images with an additional rhythm to those of day and night, light, weather and the seasons.

The real protagonist however is the house as an organ of the city. Its rear façade manifests itself as a permeable membrane between subjectivity and the semi-public urban gaze. These complex references between space and consciousness are mirrored within the installation by the possibility of retreating from other visitors into the paper house.

LINK TO VIDEO: WWW.REICHRICHTER.DE/DOC-HW



The House and the World | 2015 | installation view | Da Wang Culture Highland | Shenzhen



The House and the World | 2015 | installation view | Da Wang Culture Highland | Shenzhen

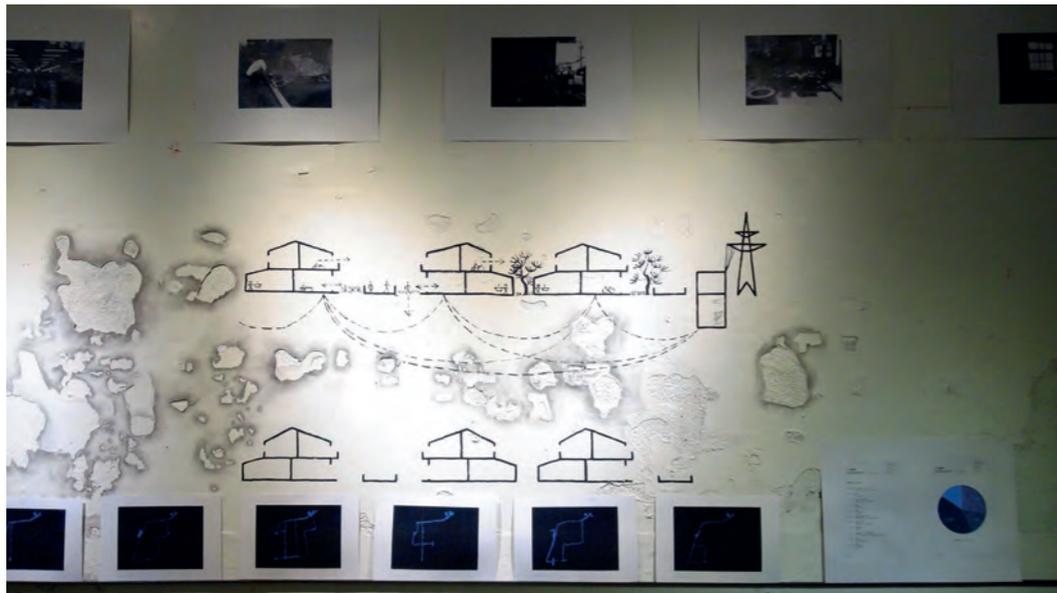


The House and the World | 2015 | video stills

The House and the World | 2015 | video stills

WOHNEN, DAS EXPERIMENT

LIVING, THE EXPERIMENT | INSTALLATION | 2015/16 | VIDEO, AUDIO, WALL PAINTING, OBJECTS | PLACES: XILUO, WILICH
VIDEO1: »THE EXPERIMENT«, 2015 | LENGTH: 15'01" LOOP | FORMAT: 1-CHANNEL PROJECTION ON PAINTED SQUARE
(SIZE: 180x140 CM), PAL VIDEO (25FPS 1920x1080), COLOR | AUDIO: STEREO | 2 SPEAKERS | VIDEO2: »THE 6
GODS ON THE OLYMPUS OF LIVING«, 2015 | LENGTH: 11'11" LOOP | FORMAT: 1-CHANNEL MONITOR, PAL VIDEO (25FPS
1920x1080), COLOR | AUDIO: SILENT/STEREO | 1 HEADPHONES | 17 PAPER WORKS: »TRACES«, 2015, LASER PRINT, IN-
LAID CUT, SIZE: VARIABLE | WALL PAINTING: »PICTOGRAM«, 2015, BLACK PAINT, SIZE: 450/100 CM, 1 SOCKET, WOODEN
STRIP BLACK | OBJECTS: 2 COMPASS, 1 EXTERNAL HARD DRIVE ON BLACK PEDESTAL, SIZE 60/60/100 CM, 2 APRONS



The Experiment | 2015 | installation view | 72 Art Space, Louyoung Foundation | Xiluo

For two weeks the German artist duo REICHRICHTER followed their own developed daily routine: Early in the morning they went to the local market in Xiluo where they bought food. They prepared a fresh lunch inside the Louyoung Museum for staff members and guests. Then they went to bed and got up at 2:00 am in the morning to work on the research for the multitude of ways how living practices are manifested by images in the digital archive of the internet, and about Chinese philosophy, to prepare then a video about the daily activities of living. Cooking is just one of them. There is also cleaning the house, maintaining ones home, taking care of the young, the old and the ill. All this together is called 'living'. To be a human means to live/dwell.

In the exhibition at 72ART Space you can observe different artistic items of this project, which altogether form one installation.

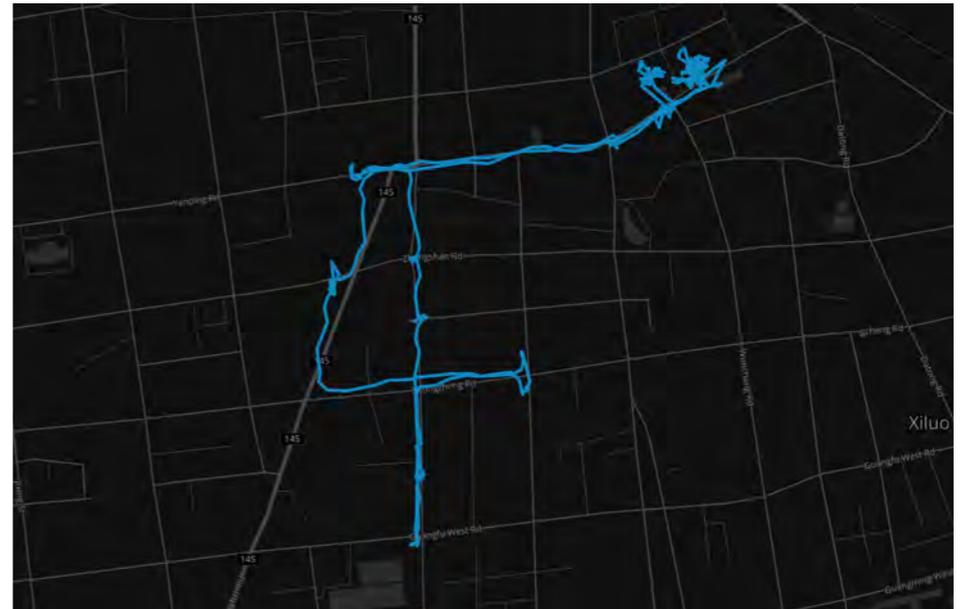
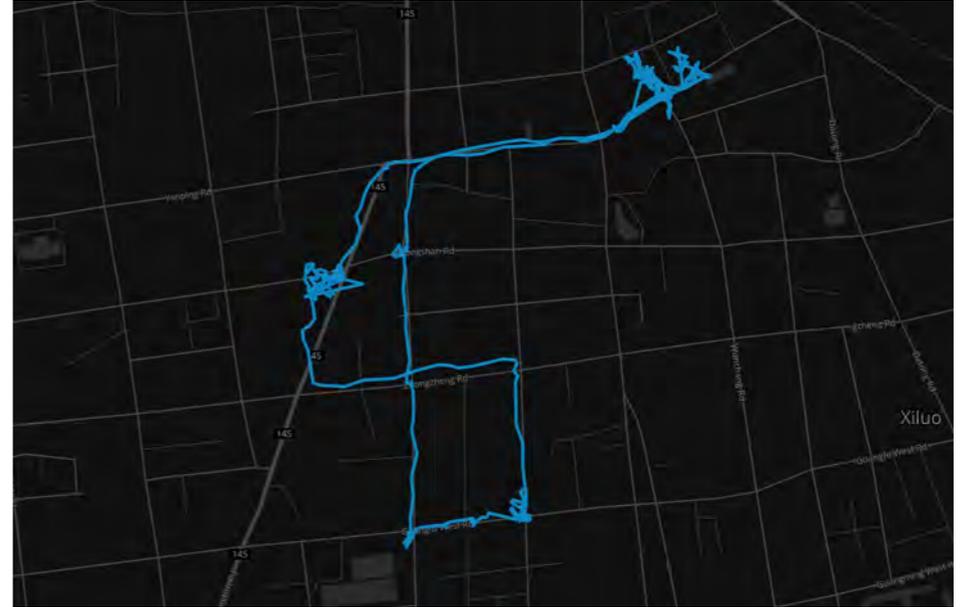
Excerpt of exhibition text at Louyoung Foundation, Xiluo, Taiwan, 2015



The Experiment | 2015 | video still



Traces | 2015 | paper works | photos, laser print, color, cut into paper | 533 x 388 mm mm | Xiluo



Traces | 2015 | paper works | digital drawings by GPS, laser print, color, cut into paper | 360 x 255 mm | Xiluo

OHNE MICH

WITHOUT ME | 2016/2011 | INSTALLATION | VIDEO, AUDIO, OBJECTS | LENGTH: 6'20" LOOP | PLACE: VARYING
FORMAT: 1-CHANNEL VIDEO, LIVE VIDEO FEED ON MONITOR, PAL VIDEO (25FPS 1920X1080), COLOR | AUDIO: STEREO
| MONITOR EIZO 27", SPEAKERS, COMPUTER LIFE VIDEO SOFTWARE, CAMCORDER | OBJECT BOX 1: BLACK CARDBOARD,
L/W/H=63,5/43,5/80 CM | OBJECT BOX 2: BLACK CARDBOARD, DIMENSIONS ACCORDING TO CAMCORDER | TABLE, CHAIR
(ADJUSTABLE HEIGHT) | BLACK SHELF | SMALL LIGHT | OBJECT: PAPER WORK, INLAID CUT OUT, W/H=30/54 CM, FRAMED

In the centre of the room a chair has been placed in front of a black box. Sitting down, one can see through a peephole into the box and onto a screen. It shows video recordings of a room. In this way, the interior view of the box is reminiscent of a black box, though scaled down considerably.

From time to time, images of the artists blend onto the screen. The artists are shown spending time in the room, reading or walking up and down. Views of urban landscapes or snowy, deserted places are also projected onto the screen [...] and audiences soon realize, that the room depicted on the screen is the same dark room in which they are currently sitting. To the audience, this mirroring is confusing. The moment, I suddenly spot my own back, sitting in front of the box on the screen, my confusion increases. A camera in the background films the viewer in real time and includes his image within the video loop on the screen. This results in a feeling of observing a smaller model of one's own surroundings - like a diorama of one's own existence.

Another element of the installation consists of a light source near the entrance, which illuminates a framed paper collage made of fragments of Vilém Flusser's text "Abstractions and its feedbacks". In these passages, the media philosopher and communication scientist describes an alienation from the three-dimensional world. [...]

The installation plays a deceptive game with the viewer and his surrounding space. As if in a fever dream, the duplicated space and sound levels act as abstractions of their space of origin, interweaving and overlapping with each other. [...]

On the one hand "ohne mich" (without me) in this way highlights empirical perception as a central theme. Within the installation, the ego finds itself surrounded by conceptual and object-like abstractions of one and the same space: the darkened exhibition space, the miniature black box, the abstraction of the phenomenological space through Flusser's descriptions. But it is also surrounded by the external space, via the real sounds, sound- and film-recordings presenting various depictions, with which the individual enters into particular subject-object relationships.



ohne mich (without me) | 2013 | installation view | prototyping in our studio | Cologne



ohne mich (without me) | 2016 | installation view | Tiefgarage | Cologne

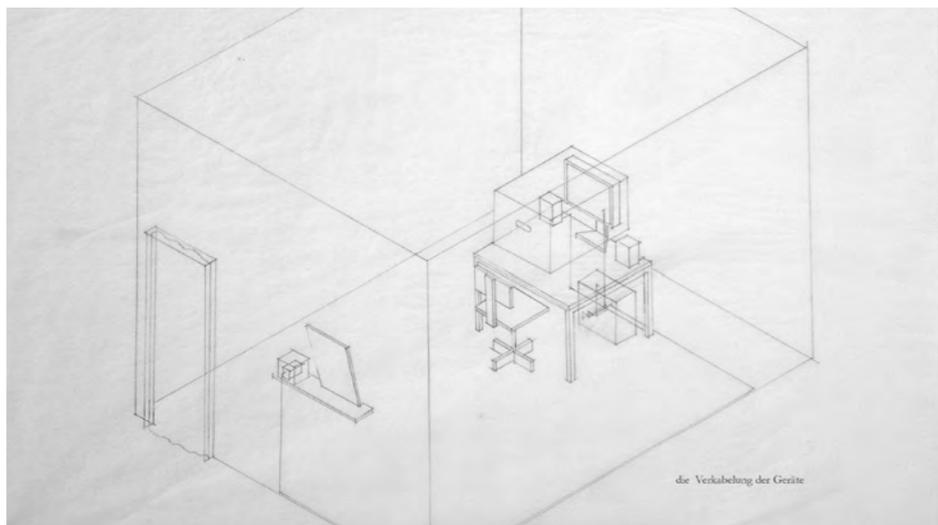
In particular the landscape scenes blended into the film loop intensify this element of a personal, empirical experience. Like fragments of a memory, they are embedded within the projection. In this way, the work title could be read as a poetic allusion to the recipient, who represents the basis of this spatial experience.

On the other hand, this complex structure illustrates the possibilities and impossibilities of new media. By means of the box, the artist duo orientates itself by the classic peep boxes which became the first mass medium from the 17th century onwards. Similar to the contemporary black box, the image is presented in an ideal, isolated environment. Both forms of presentation, black box and peep box, represent a medium that conveys realities and knowledge, and serves as a tool for communication.

But as an intangible apparition, the representation will always stand in the shadow of a tangible, manifest object-world. Where sound, video and film have the potential to join together different levels of time and space or, as in this case, to duplicate rooms, they still remain in a conceptual, phenomenal realm.

In this way, "ohne mich" (without me) could also stand as a metaphor for the distance between the depicted spaces of media reproduction and their original, as well as for the distance between the perceiver and his environment. Similar to Flusser's world, where you cannot attain the world with your hands; where the world is no longer mani-fest.

Review by Maria Wildeis, director of Tiefgarage Art Space, Cologne



Kisten Geräte Kabel (boxes devices cables) | 2013 | pencil on transparent | size: 440x270 mm | 3 digital prints on thin paper

Arrangement

The spacial disposition of the spectator sitting in front of the box follows the idea of a being-in-between. In this position different spaces bundle and overlap in the body of the onlooker. It could be characterized five particular spaces, which superimpose each other:

1. The space of the stay of the spectator, the gallery space [whitecube].
2. The space of the box, empty, except for the image of the monitor [blackbox].
3. The space of the image sequence on the monitor [illusionary spaces].
4. The acoustic space, a fusion of the illusionary space of the film inside the box together with the viewer's space.
5. The space, which is generated through the lens of the camera, the backside view of the person glancing inside the box.

LINK TO VIDEO: WWW.REICHRICHTER.DE/DOC-0M



ohne mich (without me) | 2013 | video still



ohne mich (without me) | 2013 | video still



ohne mich (without me) | 2016 | installation views detail | Tiefgarage | Cologne | photo: Michael Schaab



ohne mich (without me) | 2016 | installation views detail | Tiefgarage | Cologne

I AM IN THE REAR ROOM WITHOUT ME

2016 | INSTALLATION | GRAFIC, AUDIO, OBJECTS | LENGTH: 14'00" LOOP | PLACE: TAIPEI, COLOGNE
FORMAT: 1-CHANNEL LIGHT PROJECTION | AUDIO: COMPOSITION «I AM IN THE REAR ROOM» BY BETTY APPLE, TAIWAN, STEREO | VIDEO PROJECTOR, CA. 90 CM ABOVE GROUND, SPEAKERS, SOUND AMPLIFIER, MEDIA PLAYER, FAZER (FOG MACHINE, DYNAMIC FAZE 700) | OBJECT: STRIPE OF WHITE PAPER W/H=1/21 CM, PARCEL STRING; SOFA, BLACK FABRIC, ALTERNATIV
MOVIE HOUSE CHAIRS, DARK ROOM

Behind a door lettered with the word «anachoresis» a conical shaped room is darkened black. At the entrance wall a sofa covered with black fabric, alternatively movie house chairs are located. The room is filled with fine mist. Opposite in a distance of around 5 m is standing a projector, throwing a still image of a white lines in form of a rectangle on the wall above the sitting, in a height, that the heads of the people are barely inside the square. In a distance of about 2 m from the sitting a white stripe of paper is hanging on a curled parcel string from the ceiling in the axis of the projection. Its upper part is piercing through upper line of the projected square, while its lower part does almost not touch the lower white line. A sound system is playing constantly the track «I am in the rear room», composed by Betty Apple for this installation.

LINK TO VIDEO: WWW.REICHRICHTER.DE/DOC-0M



i am in the rear room without me | 2016 | installation view | Tiefgarage | Cologne | photo: Michael Schaab



i am in the rear room without me | 2016 | installation view | Tiefgarage | Cologne | photo: Michael Schaab



i am in the rear room without me | 2016 | installation view | Tiefgarage | Cologne | photo: Michael Schaab



i am in the rear room without me | 2016 | installation view | Tiefgaragem | Cologne | photo: Michael Schaab



i am in the rear room without me | 2016 | installation view | Tiefgarage | Cologne | photo: Michael Schaab

ZURICH

2012 | INSTALLATION | VIDEO, AUDIO, PRINT | LENGTH: 7'20" LOOP | PLACE: BARCELONA
FORMAT: 1-CHANNEL VIDEO PROJECTION, PAL VIDEO (25FPS, 720x576), COLOR | AUDIO: STEREO | OBJECT PAPER: DIGITAL
PRINT, B/W, DOUBLE-SIDED ON THIN JADE GREEN PAPER, FOLDED, SIZE: 20 X 14 CM | EDITION: 5+2



Zurich | 2012 | video still

Equipped with one of Europe's first digital video cameras, in 1996 Marcus Vila Richter conducted video interviews with the guests of the Café "Zurich" - a Barcelonese institution - a few days before its demolition. Two years later, the café was re-opened under the same name in the same place as part of a large shopping mall complex. As the sound of the recordings had been lost, the material remained unused. 12 years later the artists interviewed pedestrians in Barcelona about the vanished Café "Zurich". The contemporary audio commentary and the old video images are brought together in a specially developed process. This method of combining sound and image is a violent act of cutting and crushing, of dismembering and fragmenting the image plane. The aim is to retrospectively put those words spoken much later 'into the mouths' of the 'ghosts' in the images. In the video, the interviewees seem to comment on their own situation from the future.

We all have the desire to connect audio and video into a coherent unity wherever possible. Michel Chion thus coined the term 'synchresis', defining it as "the immediate and necessary creation of a relationship between something one sees and something one hears at the same time" (from synchronism and synthesis).

At first glance, "Zurich" could also be taken for a sloppily assembled interview film about a café in Barcelona. The disparate structure remains unidentified. Through handed-down customs and habit we have lost our awareness of the highly artificial nature of the cinematic code.

Through raising awareness of this artificiality, Richter and Reich leave behind the extreme deconstruction techniques of the classic experimental film. The duo wants to stay closer to the everyday experience of the viewer and therefore develops subtle shifts that play with the viewers' thresholds of recognition. It is precisely this startling fact - that many viewers will not immediately recognize the artificial construction of the 'protagonists' through wholly medial means -, which at second glance may indicate the desired cracks in the seemingly meaningful, authorial surface of the medium film.

Excerpt from: Exhibition Loop Videoart Fair, Barcelona, Spain, 2012
Awarded as best work, acquired for MACBA Foundation, Museo de Arte Contemporáneo de Barcelona

LINK TO VIDEO: WWW.REICHRICHTER.DE/DOC-ZH



Zurich | 2012 | video stills

Arrangement

The folded paper is an essential part of the work. It shows comments of the interviewed, translated into the national language of the gallery's country. The film must not be subtitled. The pdf-file is printed on colored paper (color and quality of the paper corresponding to the prototype (jade green, 80g, slightly transparent), folded and displayed in sufficient amount in reach of the seats (can be taken a long by the visitor).

The spectators' position is sitting. The playback of must respect the aspect ratio of 4:3. The speakers are placed in the front, as the sound should not be located behind the spectators.



Zurich | two details | 2012 | print | double-sided, colored paper, folded | size: 20 x 14 cm | digital print, b/w | edition: endless

ALBUM

2014 | INSTALLATION | PAPER WORKS, VIDEO, AUDIO | PLACE: COLOGNE
VIDEO 1: »TOP FLOORS«, 2011 | LENGTH: 19'25" | PLACE: COLOGNE | FORMAT: 1-CHANNEL MONITOR, PAL VIDEO (25FPS 1920x1080), COLOR | AUDIO: STEREO | VIDEO 2: »NORMALITY«, 2009 | LENGTH: 6'15" | PLACE: LINZ | FORMAT: 1-CHANNEL MONITOR, PAL VIDEO (25FPS 1920x1080), COLOR | AUDIO: STEREO | 2 VIDEO PLAYER | 2 MONITOR | 4 HEADPHONES | 2 CHAIRS | 15 PAPER WORKS, INLAID CUT, FRAMED (6 x A4, 9 x A2)

In the installation "Album" one encounters two films on monitors next to 15 works on paper consisting of transferred sketchbook pages, newspaper clippings and documents.

"everybody goes home. we stay. for sleep". In a sequence of three cities within each six nights the artists open up sites, that play a distinct role for the self-understanding of the particular city, but are generally not accessible to everybody. Buildings, that by their history, location, shape, or function are somehow characteristic for the city's identity, are converted for one night during their nocturnal stillstand into a temporary campsite. On a website guests can book their stay at their selected location. For that night they swap/exchange their home bedroom with a tent in an interior space known from public life.

While sleeping we give up control, we entrust us to the space. By displacing one of our the most intimate activities – sleeping – to a public or semi-public spot, this place merges into one's personal biography.

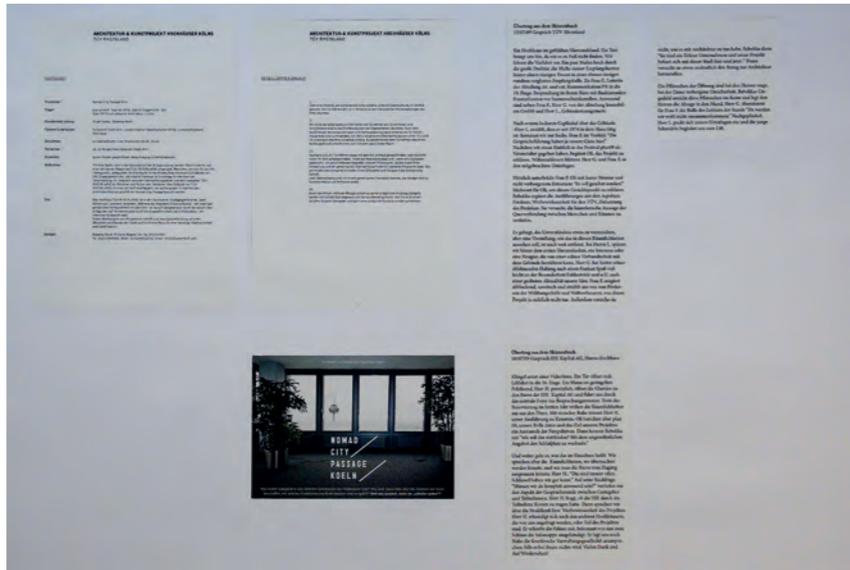
Engendering the accessibility of these places required an intensive examination of the complex power structures of urban space. The works on paper are spreading these hidden relations on the surface of the paper.

The film "Normality" of the intervention in Linz, Austria, is a simple formal juxtaposition of the transformed locations. The second film "Top floors" from Cologne focuses its attention on the actions at the places. "Normality" examines the spatial, "Top floors" the social components of the interventions.

The interventions, such as the paper works and the films are equivalent transmediale materializations of the for years advanced discussion about issues of spatial appropriation by the individual, and the transformation of the individual through space.



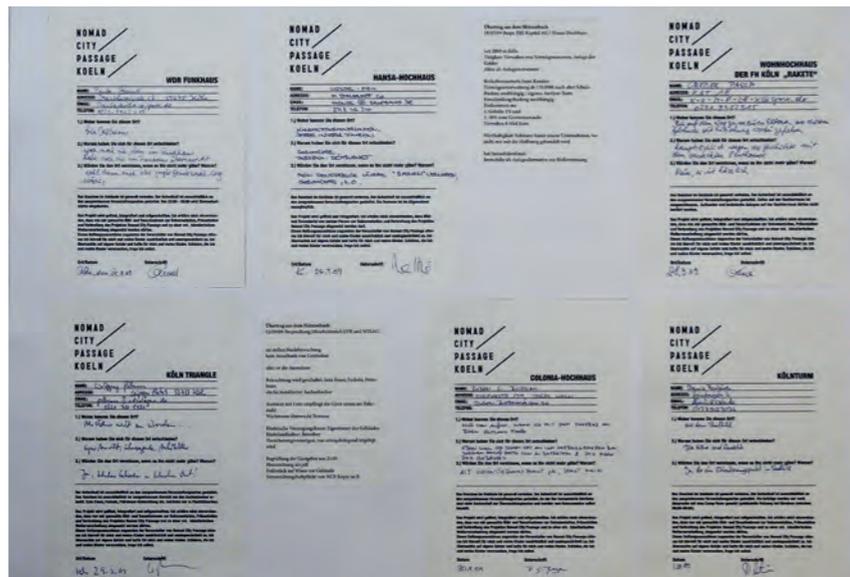
Album n° 15 | 2014 | paper work | inlaid cut out of diverse material | size: 29 x 21 cm



«The artists invite to a tent tour to the upper floors of Cologne and link this skyscrapers aspirations of the 20th and 21st centuries with the nomadic roots of man: When the everyday users leave in the evening their office over the city rooftops, the of the artists attended tent group moves in with their one- or two-person bivouac. You can get to know the location, the hosts and fellow campers, enjoy the view, explore the existing architecture and retire sooner or later to bed (air mattress in tent). After the communal breakfast on the top floor the next morning everyone goes his way again. For one evening, one night and one morning a nonpublic place will be redefined in an exposed position and, as if it was a natural area, repossessed.»

Excerpt from: Catalog "plan09 Forum of contemporary art+architectur", Cologne

LINK TO VIDEOS: WWW.REICHRICHTER.DE/NCP-ALBUM



Album n° 8 and n° 9 | 2014 | paper work | inlaid cut out of diverse material | size: 59 x 42 cm

Obere Etagen (Top floors) | 2011 | video stills

Normalzustand (Normality) | 2009 | video stills