

TRANSFORMATION V ■ NICOLAS WIESE

TAKEN FROM THE STAGE / VON DER BÜHNE GEHOLT

The Temporary Gallery is a project of Ein Quadratkilometer Bildung Berlin-Neukölln in cooperation with Campus Rütli – CR². Responsible for the concept behind the Gallery are Ida Schildhauer and Silvia Ploner.

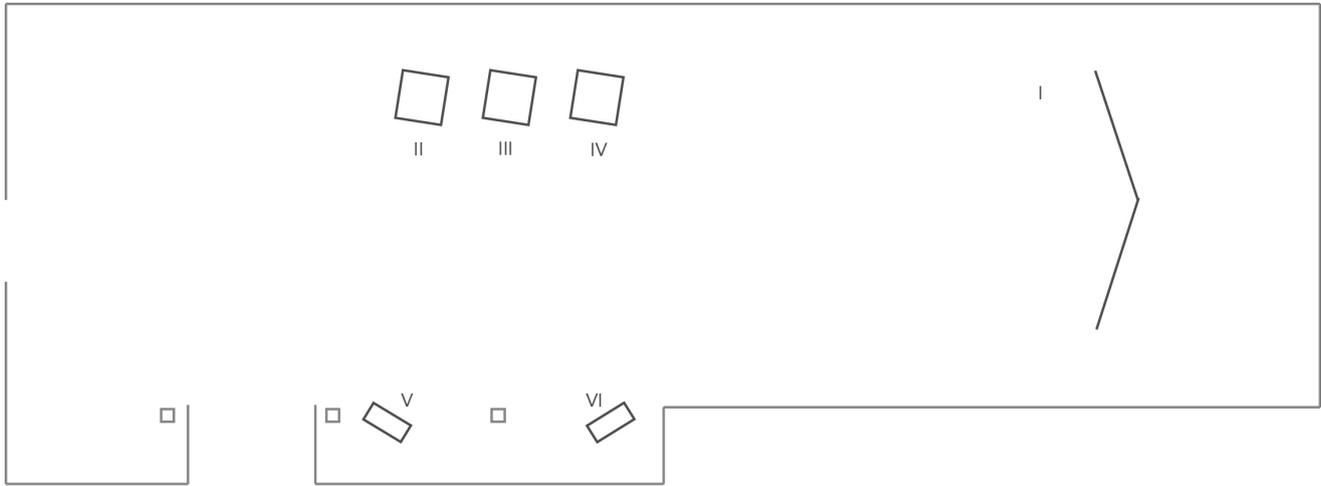
In the exhibition series TRANSFORMATION, the Temporary Gallery shows a panorama of experimental stop-motion video works by the Berlin-Neukölln artist Nicolas Wiese. The series is entitled *Taken from the Stage / Von der Bühne geholt*. All videos originate from collaborations with composers and/or chamber and musical theatre ensembles for inter-media live performances. For all, the approach has been to create music and image simultaneously and to develop both in interrelation – thematically, formally and time-structurally. In total, six video works are shown. The central video installation, entitled *Mill* (2011), is presented for the first time in Berlin. The audio tracks of the other five works were revised and partly recomposed for this exhibition.

Nicolas Wiese is an inter-media artist, graduate graphic designer, electronic musician and curator. He creates his works in various mediums and formats, such as installations and site-specific performances, electro-acoustic compositions, relational / improvised music, graphic art, radio plays and experimental film. His main interest lies in the deconstruction and reconstruction of found media footage. He repeatedly deals with the contradictory and suggestive communication content of media images and their distribution and perception. In his work, language and text, architecture and spatial effect, everyday objects and broken nostalgia play central roles.

As part of the exhibition, Nicolas Wiese and the Berlin based musician Heidrun Schramm lead the workshop *tagscape II*, with children from the comprehensive school on Campus Rütli. The workshop is accompanied by the art educator Susanne Wendler, and the art teacher Gertraud Mülder. In this artistic and multimedia workshop children look at graffiti and "tags" from a different perspective: as a design basis for experimental films. They design their own "tags" derived from their handwriting, develop digital variations, cut out, reproduce and colour them, place them on different backgrounds, resize them, and let them wander in the image space. Using stop-motion techniques short image sequences for first time-based compositions are formed. Accompanying, the children produce soundtracks from previously recorded everyday sounds. The result are artistic music videos from animated lettering and sound collages. The resulting stop-motion-videos and drawings are presented as an [exhibition within the exhibition from December 15 to 18, 2015](#) in the Temporary Gallery.

Duration of the Exhibition: November 30 to December 18, 2015

Opening Hours: Monday to Friday, 10am – 5pm



- I Mill (2011), 9:20 min
- II Kafka Scope (2012/2015), 3:45 min
- III El Jardín Revisitado (2009/2011), 20 min
- IV An Uzbek Fairytale (2013/2015), 16:30 min
- V TALER, TALER... (2007/2015) | Sektion 3, 4:55 min
- VI TALER, TALER... (2007/2015) | Sektion 4, 5:20 min

I

MILL, 2011, 9:20 min

2-channel video projection and 4-channel sound, screens, woven-fabric panels

Sound composition: Yoav Pasovsky, Nicolas Wiese

Mill interweaves through a fast-paced digital production historical images of textile mills workers (mostly women, sometimes children) with images of textile macro-structures, handwriting, drawing and details of mechanical production devices. The individual images are taken from several different sources and are structurally revised and collaged. The images are accompanied by two stereo-sound channels. The sounds of sewing machines and weaving workshops can be heard on one channel, and on the other an abstract composition, which takes its distance from the sonic character of the "workday." In this work Wiese engages with the epochal change in the (iconic) perception of work and working people. He plays with the notion that the medium of pictures always also reveals something deeper about the distributors as well as the viewers. With *Mill*, he thereby poses the question of whether and how the hard and trapped labour

conditions of the past are related to the conditions of today.

The installation was originally commissioned by the M2C Institute for Applied Media Research Bremen in 2011 for the ArtMuse Festival, located at the LWL industry museum Bocholt. A live concert version with a cello score written by Yoav Pasovsky has been performed at the British Film Institute London in 2011, and 2012 in the St. Ruprecht Church Vienna. This was followed by video-electronics-solo-concerts by Nicolas Wiese.

II

KAFKA SCOPE, 2012/2015, 13:45 min

Video and stereo sound, monitor, headphones

Kafka Scope has its origin in an experimental music-theatre project performed at the Konzerthaus Berlin in 2012 and is based on Franz Kafka's letter to his father. In this 100 page manuscript from 1919, Kafka processed his difficult relationship to his father. The letter was written with private and non-literary intentions. However, it failed its initial purpose and was never sent to its recipient. Today it is considered as one of Kafka's most important autobiographical works. As part of the theatre project, Wiese's video had the function of a stage scenography, which further remains

visible in the motifs used in his video work. The images are a combination of portrait photographs, family and wedding photos, photos of Kafka's contemporaries in Prague as well as original handwriting in combination with various interior and exterior panoramas. Images also include shots of the Austrian sanatorium where Kafka died. The music for the theatre project was written and performed by Sebastian Elikowski-Winkler, Laura Mello, Sarah Nemtsov, Tom Rojo Poller and Arne Sanders. In a later adaptation the piece was performed with an arrangement for piano and typewriter, written by the Uzbek composer by Aziza Sadikova. For this exhibition at the Temporary Gallery, Wiese uses elements from both compositions, in combination with newly composed sound elements.

III

EL JARDÍN REVISITADO, 2009/2011, 20 min
Video and stereo sound, monitor, headphones

This video has its origins in the collaboration with the German composer Tom Rojo Poller. The work was conceived as an audiovisual installation and concert piece for seven instruments and five video projections. It originally ran under the title *El Jardín* and Wiese adapted it as *El Jardín Revisitado* in a series of audiovisual solo performances. The point of reference for this work is the short story *The Garden of Forking Paths* (1941) by Jorge Luis Borges, in which the search for a mysterious labyrinth garden ends with finding a heap of paper, which reveals the non-linear nature of time. In Wiese and Poller's work, time itself becomes the theme. Time is represented acoustically by overlapping layers of variations and repeating patterns, slow changes and glissandi. Visually, time is represented by images of destabilised architecture, repeating in different speeds and different variations. At the premiere of the concert installation, the seven musicians were asymmetrically

distributed in space, as where the five square projection screens. Furthermore, the audience was seated dispersed in space to allowed different perspectives on the action. The labyrinth theme was thus translated directly into the structure of the concert space. The sound composition, which can be heard in this exhibition, was created electronically by Wiese and departs from the individual 'voices' of the original instrument score. In 2013, this composition was published by Corvo Records.

IV

AN UZBEK FAIRYTALE, 2013/2015, 16:30 min
Video and stereo sound, monitor, headphones

In 2013 *An Uzbek Fairytale* was created for the Kassel Music Days. The original music was written by the Uzbek composer Aziza Sadikova for three percussionists and a multi-lingual narrator. *An Uzbek Fairytale* is based on the Uzbek fairytale *Alisher and Güli*, a tragic love story between rich and poor. Wiese's imagery takes the observer back to pre-Soviet Uzbekistan. One can find motives from historical buildings, agricultural workers, Uzbek families from the early 20th century. These images are combined with structures derived from handwriting, drawings and vector graphics. Some of the images are raw while others were first projected onto transparent cloth and photographed from the projection. This has produced different depths in focus and peculiar movements within individual images. In the original concert-performance, music, text and video represented three different narrative levels on a common stage. In the on-stage scenario, Wiese's images had a 'function' between set design and parallel scenery, as well as a non-narrative story of its own. The audience was invited to assemble their own stories between these parallel narratives. For this exhibition, Wiese composed a new sound arrangement for the video out of details of Sadikova's original music. He digitally

expanded these and treated the original music as if under an acoustic microscope. The text of the original fairytale is no longer part of this version.

V + VI

TALER TALER...

Section 3, 2007/2015, 4:55 min

Section 4, 2007/2015, 5:20 min

Video and stereo sound, monitors, headphones, rostrums

TALER, TALER... premiered as an inter-media musical theatre performance at the Berlinische Galerie in 2007. The concept stems from the Swiss composer Leo Dick, who invited Nicolas Wiese to create associative picture sequences and electronic sounds for a live performance. The starting point for this collaboration was the study of the 'Talerschwingen,' an old custom from the Appenzeller region in Switzerland. It is a mixture of 'minimalist folk music' and a game of skill. A coin needs to be kept in constant rotation in a bowl, thereby creating bell-like sounds. In the performance, the 'Talerschwingen' sounds were combined with percussive inserts of coins and shoes, electronic sound patterns as well as rewritten fragments of folk songs, recited by a soprano. The movements of the musicians and performers on stage were led by sound signals (steps and loud coin jingling), as if conducted by an invisible hand. Wiese's imagery followed the principle of the rotation through details of public spaces, grotesquely distorted advertising motifs, Swiss clichés, playful collage forms, abstract patterns and architectural / urban representations of wealth, poverty and exclusion. During the performance, the individual frames were controlled by hand, following the principle of the slide show. These are displayed in a large format, but not directly linked to the actions on the stage. In this exhibition, two sections of Wiese's image collage are shown. The soundtracks are new

compositions, mixed out of the concert recording and electronic alienations of the sounds of 'Talerschwingen.'

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