

Gudrun Barenbrock Video + Installation

> <https://gudrunbarenbrock.de>

> <https://vimeo.com/showcase/1734738>

On Pliny's Paths

2023, multi channel video and sound installations, 20:00 min HD loop

sound composition/sound scapes: Klaus Osterwald

Neues Kunstforum, Köln / Dar Ben Achour, Tunis

Artists' exchange programme Cologne—Tunis (DE/TN)

ON PLINY'S PATHS is a joint initiative by Cologne-based artist Gudrun Barenbrock and the Tunisian-German curatorial tandem Aymen Gharbi and Bettina Pelz. The project is named after the ancient writer Pliny the Elder, who used the Roman road network for his research trips in the 1st century CE. He visited Cologne and wrote about the city in his famous work "Naturalis Historia". He also travelled to North Africa, including Tunis, and wrote about the flora and fauna of the region. The 37 volumes of "Naturalis Historia" are the oldest complete surviving systematic encyclopaedia and are regarded as the most comprehensive collection of ancient knowledge in Latin. It not only deals with natural sciences, but also geography, medicine and art.

ON PLINY'S PATHS focuses on light and media art. The programme presents current artistic positions and initiates environmental and socio-political discussions. It enables artists from Cologne and Tunis to travel to and explore the other city, discuss with colleagues from the twin cities, develop new project ideas and realise artistic projects. The focus is on a joint dialogue about art, nature and the environment.







Infinite Shift

2023, 6 + 1 channel video and sound installation, 20:32 min HD loop
sound composition/sound scapes: Klaus Osterwald and Udo Moll
LUNA Nights Leeuwarden — Media Art Friesland/NL

A video and sound installation in an empty retail space of a shopping mall, strictly black and white — except one minute of intense yellow-green all-over colouring. The work is accompanied by a composition out of edited and alienated sound scapes that are constructed similarly to the visual level.

“Gudrun Barenbrock creates walk-in pictorial spaces. She manipulates and animates photographs and videos, collages and composes visual systems. Her works oscillate impressively between representation and abstraction, often in cooperation with sound artists and musicians. This interplay of elements results in extraordinary audiovisual compositions and collages — powerful sensory experiences of cities, architecture and landscapes. During LUNA Nights, you'll slide right into Gudrun Barenbrock's intriguing world via the escalator of shopping center Zaailand.”

(from: press release “LUNA Nights Leeuwarden”)









MONITORING THE STATE OF THE WORLD



Eden

2022, 3 channel video and sound installation, 18:29 min HD loop
sound composition/sound scapes: Klaus Osterwald
Kulturkirche Köln Buchforst/D

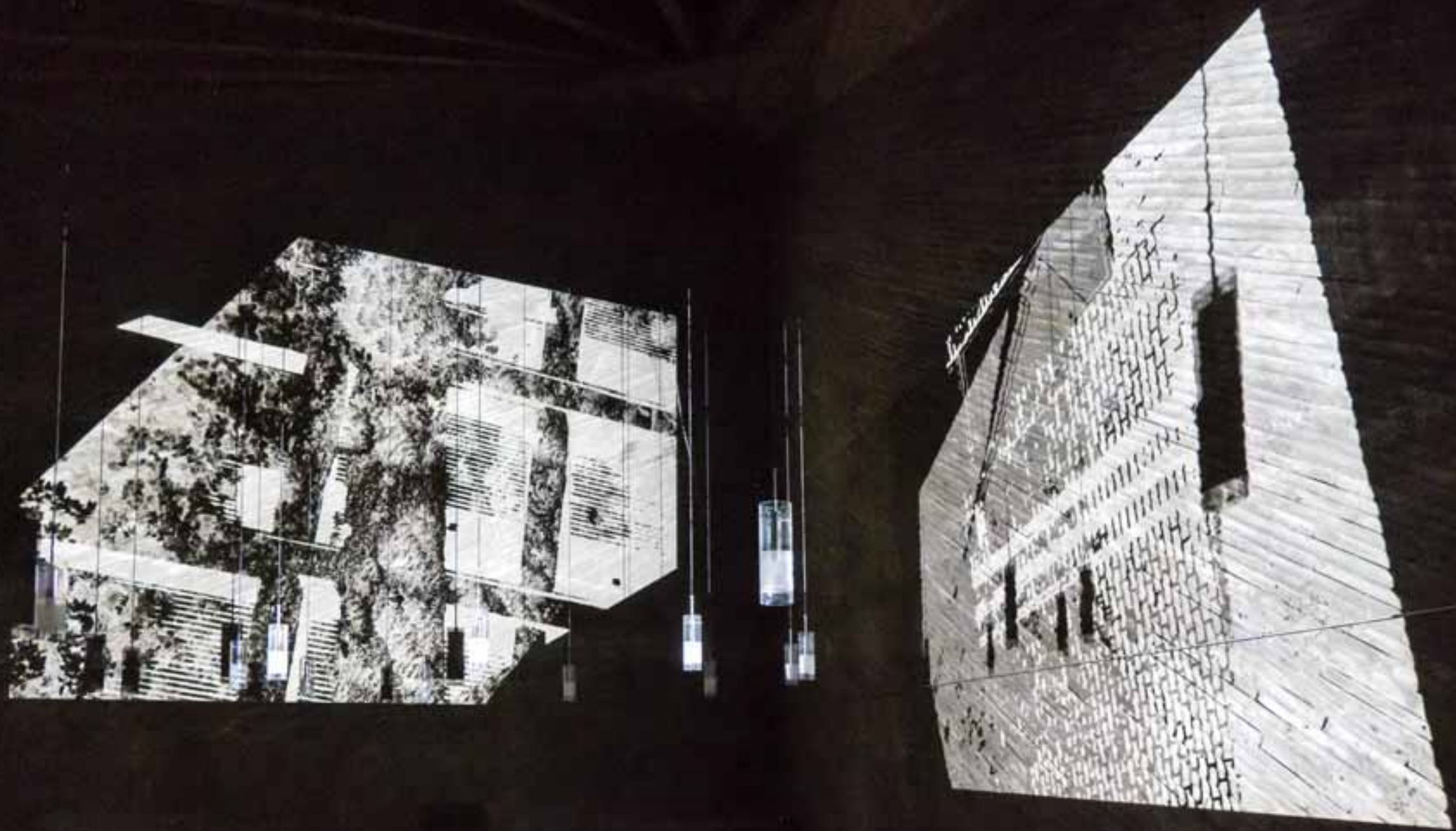
“For the Kulturkirche in Köln-Buchforst, media artist Gudrun Barenbrock has created a new large-scale video installation that not only refers to the architecture of the church. The title of the exhibition, ‘Eden’, evokes notions of paradise and thus associations that are linked to an original promise connected with this place.

Barenbrock projects her dynamic images directly onto the concrete walls and the beams of the wooden ceiling. The videos are exclusively in black and white and consist of several short films that complement each other to form a loop. We see preserved snapshots that vary vegetal and organic structures and forms: branches in the wind, drifting snow in the glow of a street lamp, reflections on water surfaces – references to diversity and order in the apparent chaos of nature and to the fragility of natural systems. As different as these images are, they are all recordings of analogue movements, not computer-generated material. All the pictorial material comes from the artist's extensive archive, which she has been continuously expanding for years.

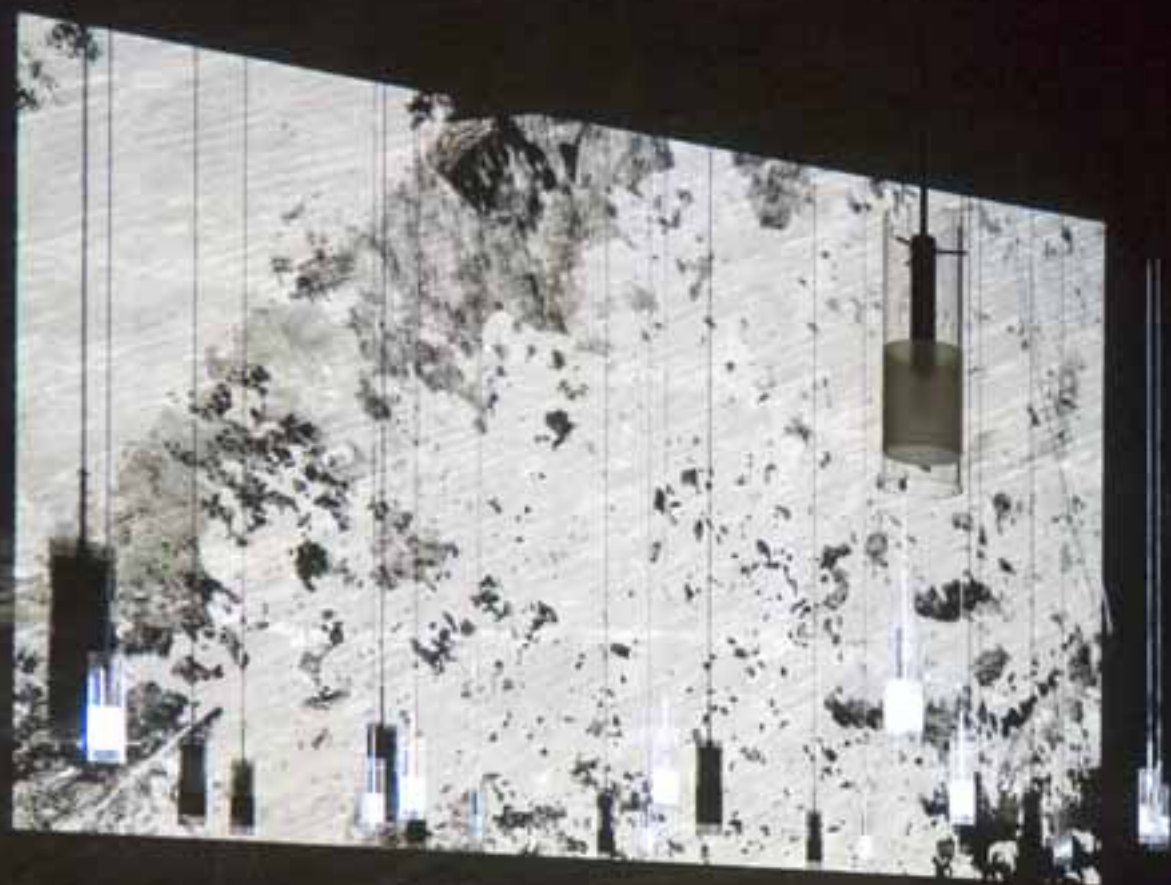
Reduced to the essential and intensified in their contrasts, the images build short-term orders, only to diverge again and take on new shapes. The result is a polymorphous, abstract arrangement of moving outlines and structures that combine to form flowing rhythms. The installation is accompanied by a subtle soundtrack contributed by sound artist Klaus Osterwald.

Gudrun Barenbrock has created a striking visual landscape based on light, space and movement that invites visitors to immerse themselves in a dynamic visual stream. To engage, to be embraced, to penetrate – not in virtual reality, but in physical presence. ‘Eden’ is a digital landscape performance that enables us to experience images as always open sources and unfolds a strong sensual presence in its immediacy.”

(from: press release “Eden”)







Mise en Lumière Tunis

2022, public art project

site-specific video projections on the façades of cultural-historical sites in the city of Tunis (TN)

National Theater
Palais Kheireddine
Kasbah (City Hall)

Curated by Bettina Pelz and Aymen Gharbi
More information: INTERFERENCE LIGHT ART PROJECTS > <https://2022.intunis.net/>







Endless Cities

2022, 2 channel video projection on the façade of the Kunstmuseum Gelsenkirchen

18:51 min HD loop

GOLDSTÜCKE – Light Art Projects Gelsenkirchen (DE)

documentation: > <https://vimeo.com/761406361>

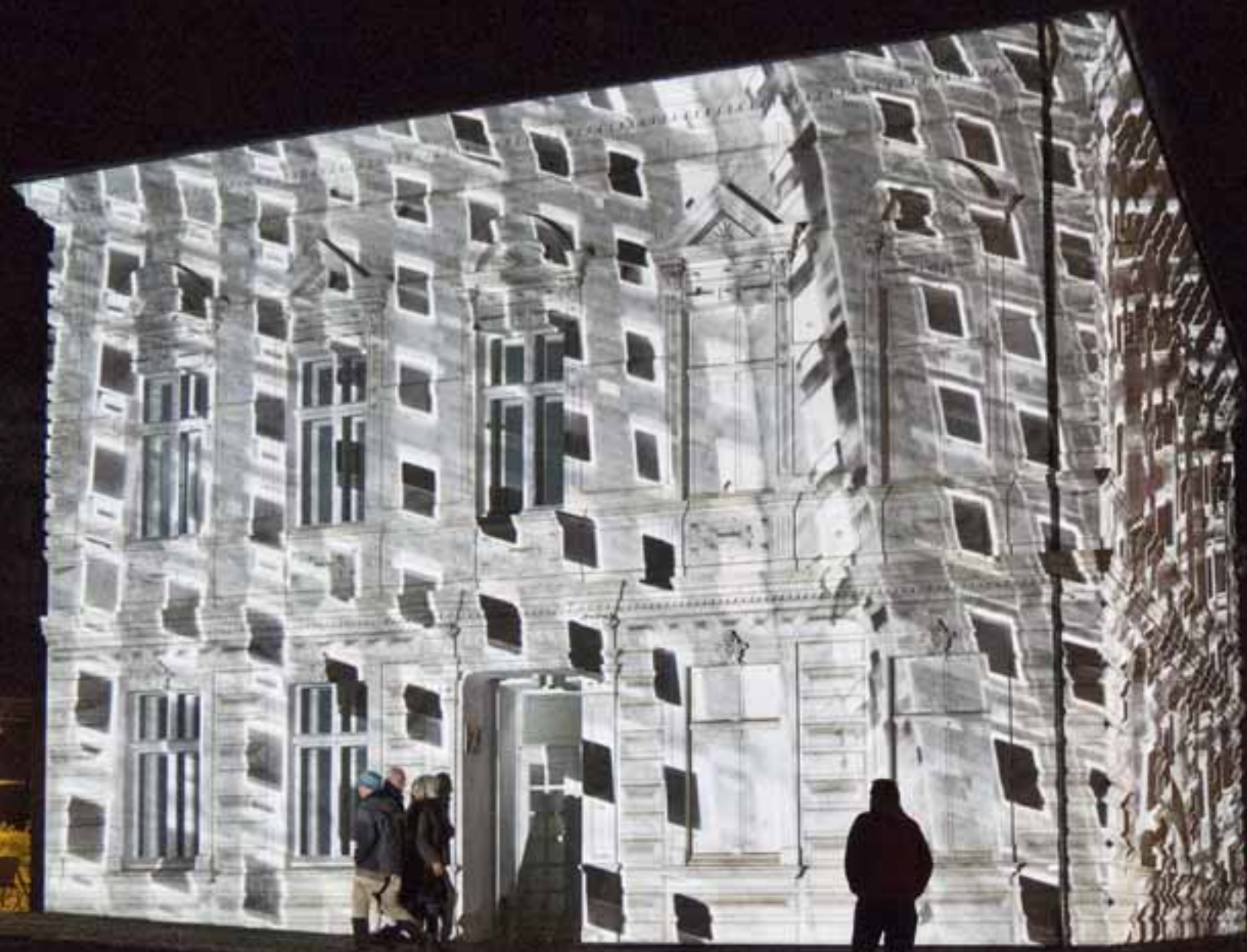
“Gudrun Barenbrock projects two streams of images onto the façade of the Kunstmuseum. She collages, manipulates and animates photographic and film material of cityscapes, traffic routes and urban behavioural habits of the 21st century, including film studies that she has taken in Gelsenkirchen in recent weeks.

For 15 years, Gudrun Barenbrock has been developing video installations based on photographs and film footage. With her camera, she observes natural as well as built landscapes or networks of paths and transport, she is interested in organic as well as technical structures, including images that can only be seen under macroscopes or microscopes.

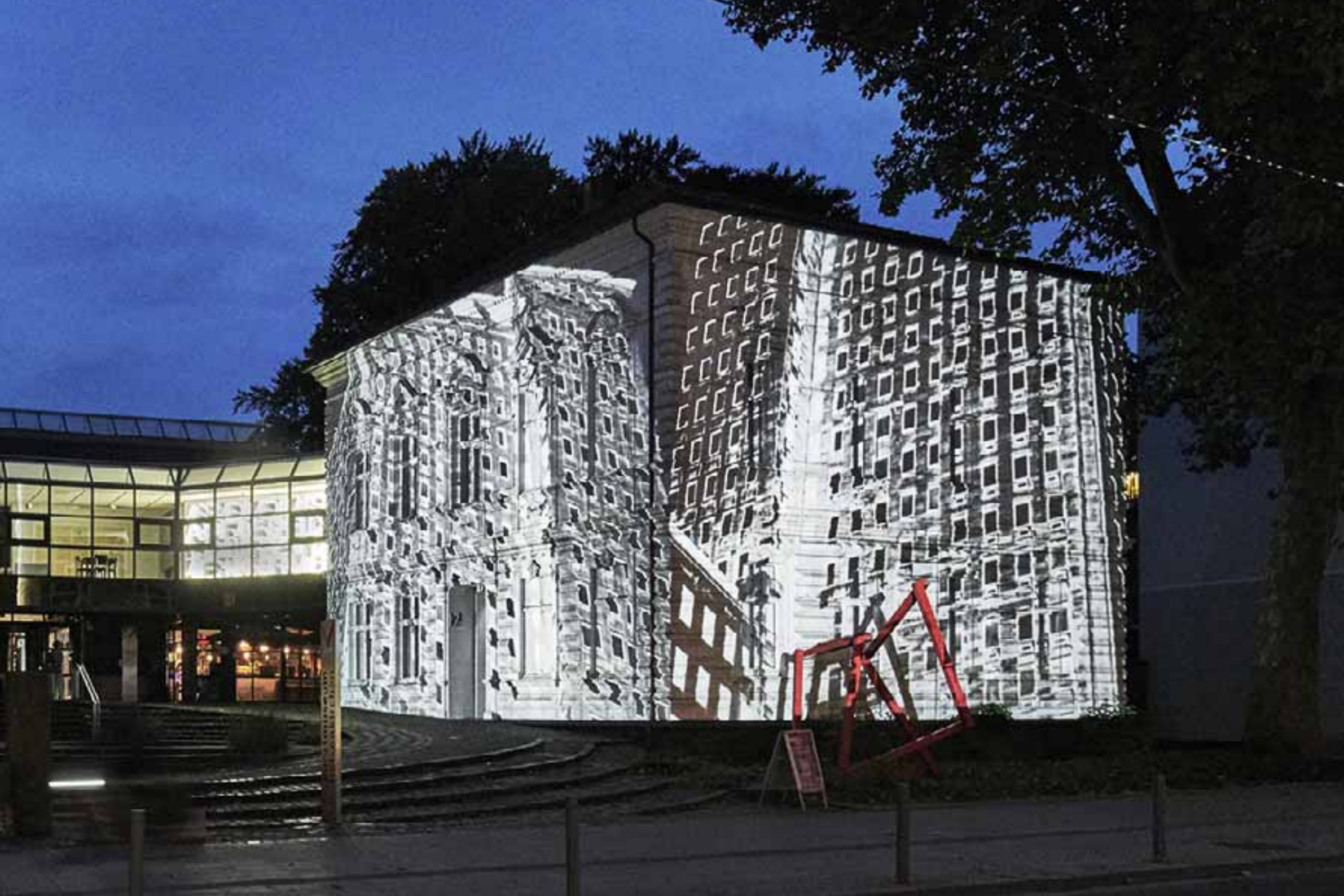
She experiments with her photographs on the computer, decolourising and over-colouring, scaling light values and contrasts, examining shapes and gradients. She assembles repetitions and rows, layers and patterns of movement. This is how she creates image fabrics that she shows as large-format, multi-channel projections.”

(from: press release “Goldstücke” – Light Art Projects Gelsenkirchen)









Tunis textures

2022, 4 channel video and sound installation, Palais Kheireddine, Medina of Tunis, 12:00 / 28:45 min HD loop
visiting artists programme
Interference — International Light Art Project Tunis/TN

Space-related video installation in the historical Palais Kheireddine / city museum of Tunis.







Same-Same (but different)

2022, multi channel video installation, 18:29 min HD loop

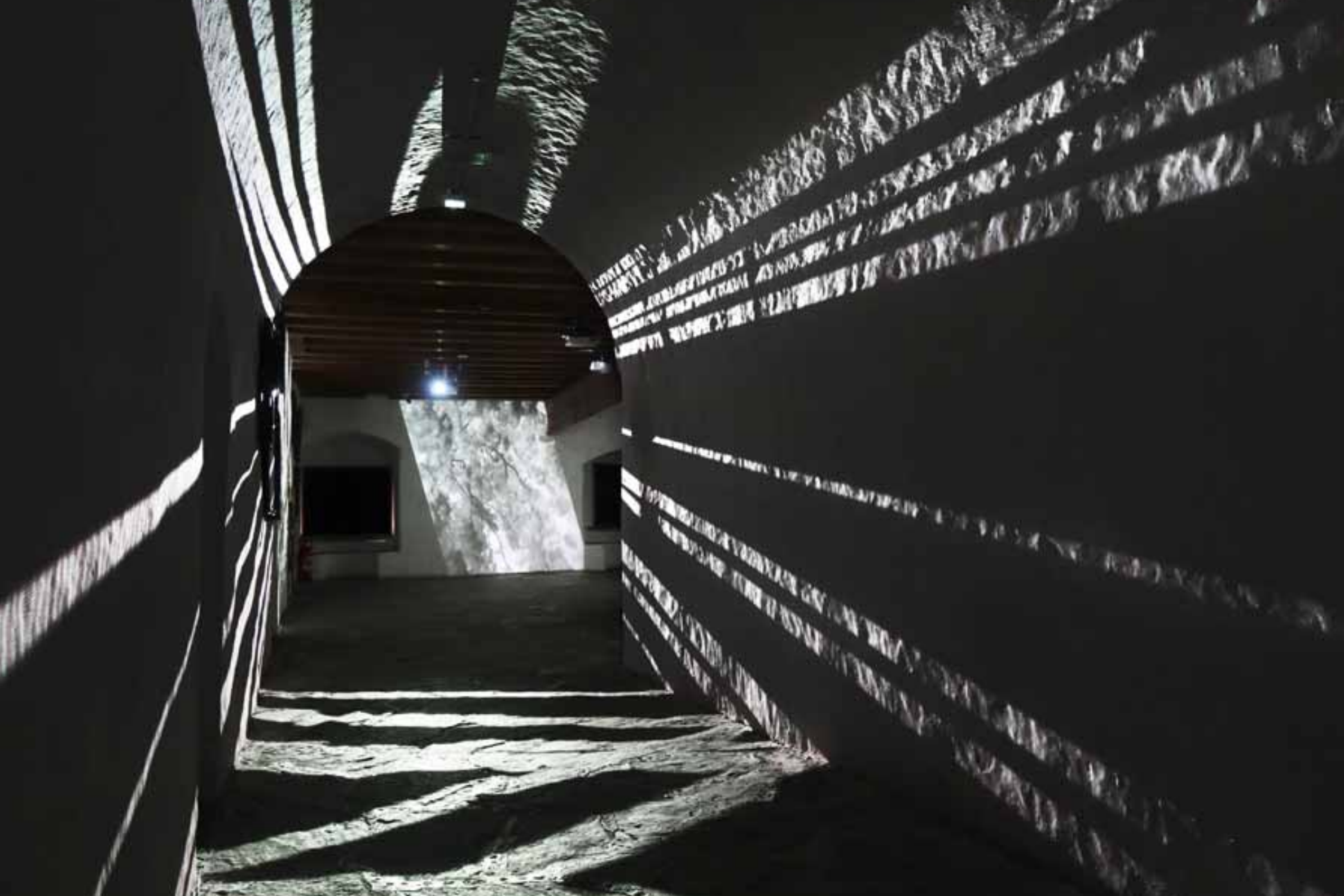
sound composition by Klaus Osterwald

Schlossmediale Werdenberg — International festival for early music, contemporary music and audiovisual art/CH

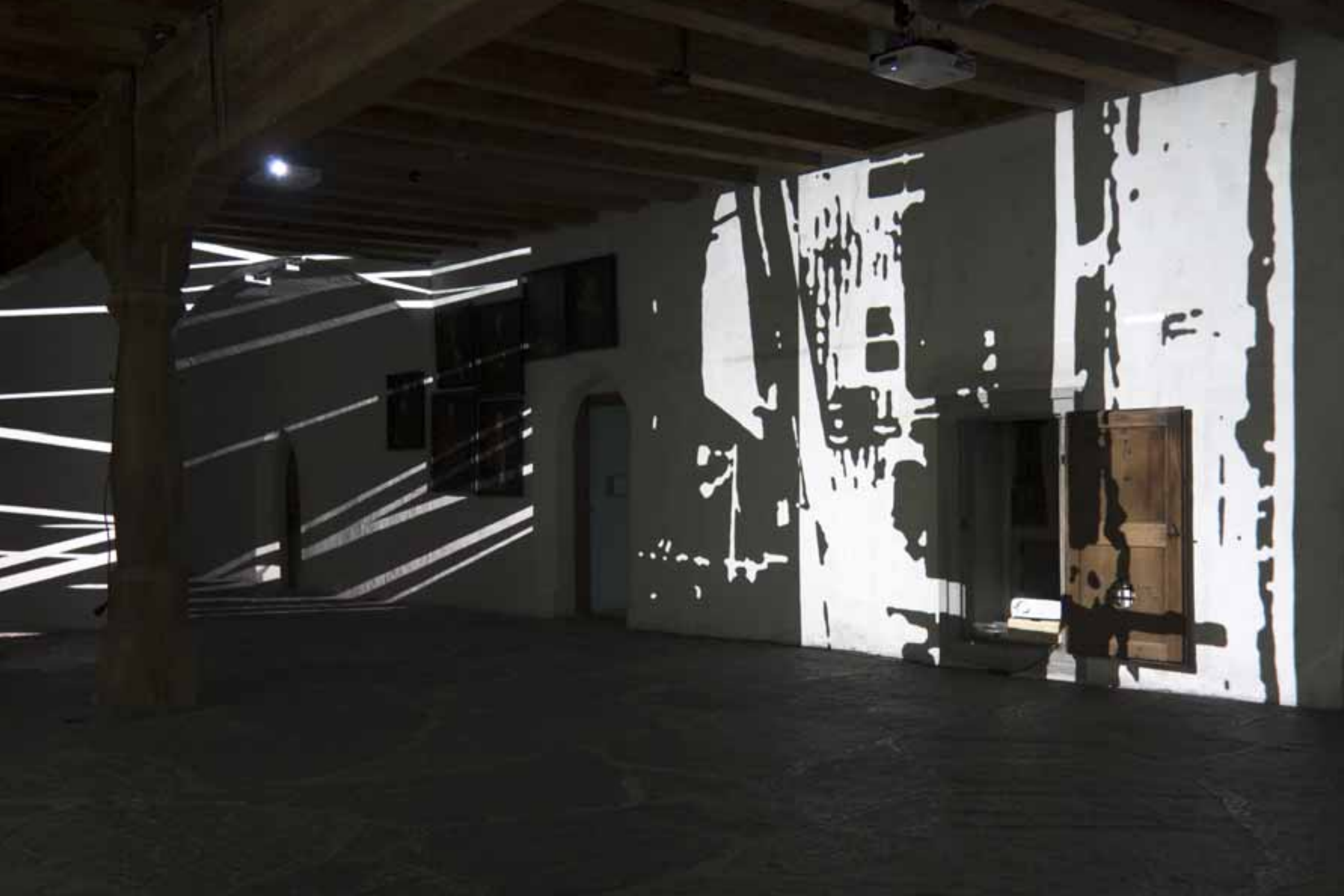
A room becomes an image carrier, with all its walls, ceiling, floor and furniture. The space reflects video material that Gudrun Barenbrock collected and edited during her stay in the Werdenberg area, compiled especially for this location. Together with films from the artist's extensive archive, an immersive digital landscape is created in which the outside world is reflected in the inside world of the building.

The same, yet quite different: The title plays on the understanding that this is not the original, of course. "Same same but different" invites to the pleasurable perception of differences between reality and the mirrored figure – and thereby keeps the gaze on itself.

(Schlossmediale Werdenberg 2022, press release "Echo")









Re:mixed (Marburg)

2022, videoprojection on the façade of the Marburger Kunstverein, 17:59 min HD loop

documentation: > <https://vimeo.com/697854269>

"... Visual experiences of varying direction and speed accumulate to an almost 19-minute video projection on an 11 m × 31 m wall that can drive viewers dizzy. Light areas had been reduced to white, dark ones to black. Contrasts are increased, sizes scaled. Rapid image sequences alternate with rotating displays. When the capacity of visual perception is maxed out, pattern recognition commences. Structures, façades, fenestrations, road markings, variations, rhythms show up. Motifs take forms. Patterns appear. When these patterns are shifted over and into each other, the focus fails, and irritation arises.

Re:mixed oscillates between amplified and blurred forms. When cars become too fast for the camera, they blur into traces of light. Mass mobility in Bogota leads to stop-and-go in traffic jams. The recording starts to vibrate like the congested roadway in rush hour. In a rapid flow of takes, grids of the Marburger Bausystem render visible as structuring modules of architecture. Other sequences skim videos of a river – like a scanner slide searching for motifs. They catch glimpses on deck chairs or freight containers. Only seen in relation, these visual fragments become recognizable as barges on the Rhine near Cologne. These sequences do not follow a linear story. Rather, Re:mixed creates visual narratives about patterns of mobility and urbanity.

Through editing and fragmenting, these images of streets and buildings lose their perspective. Instead, they seem to turn into drawings of remembered or sketched architectures. Re:mixed is also "a conceptual work addressing forgetting", explains Barenbrock. Originally planned as materialization of modernist ideals, many concrete buildings are now threatened by decay. What is considered uncomfortable and skipped from remembrance is documented and brought back into sight by the artist. She also collects such motifs in her visual database from A to Z on two 4-terabyte hard drives. Traffic, gridded concrete elements, and skyscrapers inscribe themselves into an archive of patterns and movement. Being turned into structures, the site-specifics of the footage from the file folder 'city' are condensed into a visual study on repetitive structures and their variance."

(Celica Fitz: "Archive of visual structures and their variance: File folder:\City", catalogue "Remixed", 2022, ISBN 978-3-00-071693-5)







Re:mixed (Koeln)

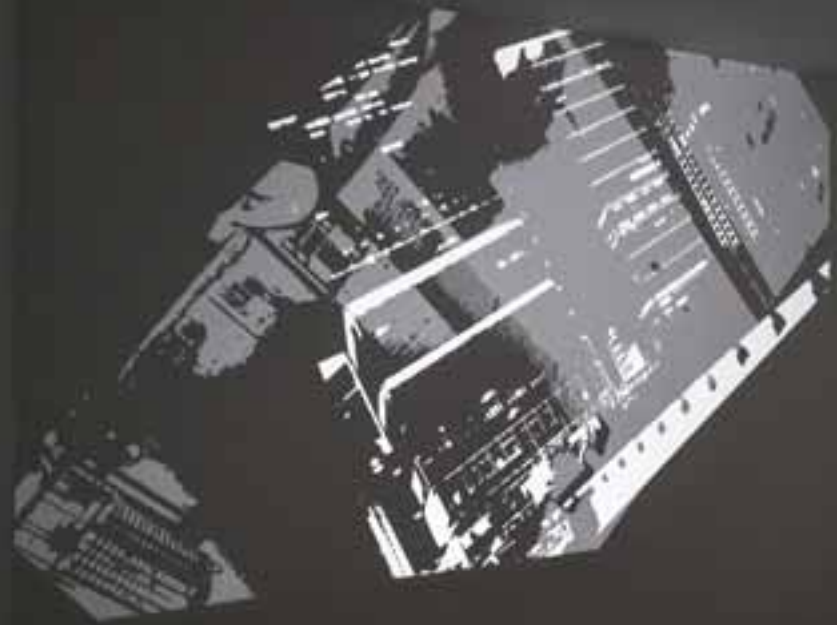
2022, videoinstallation for 3 projectors and 2 monitors, 18:39 / 36:08 min HD loop
Project space of Galerie Seippel in the Haus der Stiftungen, Köln

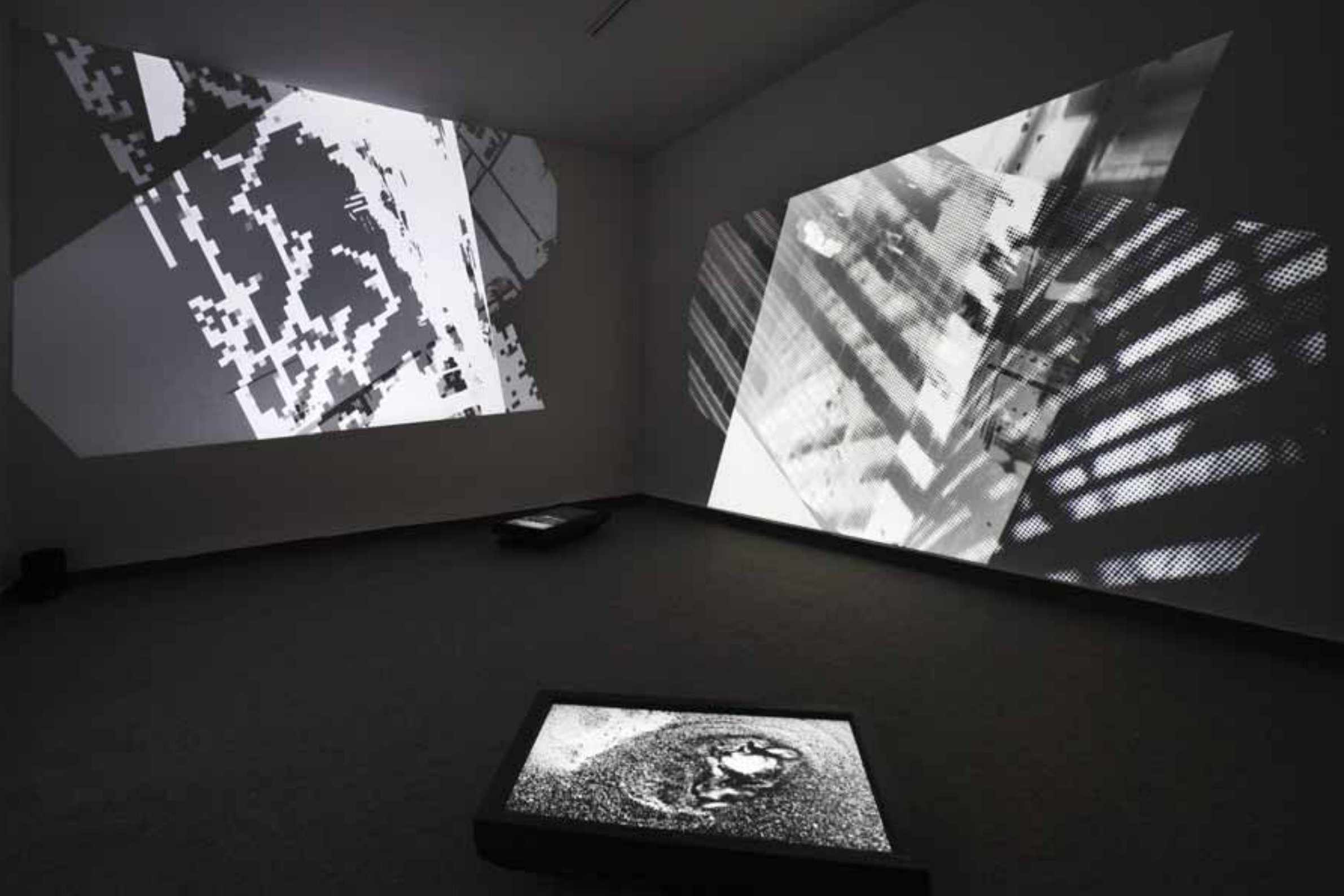
"... When you enter her installation, you are struck by the world Gudrun Barenbrock has created. Nature and city, rotating images, fast cuts fill the space. Sometimes filling it in its entirety and sometimes plastering the walls with multiple smaller images. We see strange trees that look as if they are under water – or perhaps they are underwater plants, reminiscent of tall trees swaying in the wind. A cityscape passes by and the world spins as a vehicle drives along a motorway. Standing in the space, it is as if the walls are moving, shifting around us. Layers of superimposed images create a sense of time passing. Cities and landscapes pass by, but instead of moving horizontally, they move vertically above us. Some of the images are so abstracted, the contrast blown up so much, that all we see are black and white pixels. The imagery moves from old, monochrome film footage to a graphic novel style. ...

In this installation, Gudrun Barenbrock mixes photography and film, analogue and digital, static and movement. Wall projections structure the space by touching the ceiling, walls and floor at different points. All the technical equipment is exposed on the floor: projectors, media players, cabling and two monitors that invite the visitor to move through the space towards them, as if through a labyrinth of light and shadow. The viewers often become part of the image, as their shadows partly overlap the wall projections, thus becoming a co-creating component of the work. The static nature of the technology contrasts with the movement of the visitor in the space. The monitors on the floor act like windows into the depths; depending on the image, they become holes in the floor out of which water gushes, or ponds on which water lilies appear to be floating. By distributing the images over the five different surfaces, the installation appears fragmented and at the same time it becomes an interplay of nature and technology. Certain motifs are reflected on the different walls and in the monitors, creating a landscape of images with motifs and rhythms that relate to each other. ...

Gudrun Barenbrock concentrates on our two living spaces: the city with its rigid architecture and man-made materials, and nature with its moving softness and organic materials. The artist avoids showing people, telling a concrete narrative or plot, in order to leave room for the viewer's imagination – just as we experience when looking at the clouds."

(Lily McLeish: "Re:mixed in the project space", catalogue "Remixed", 2022, ISBN 978-3-00-071693-5)





lost & found

2021, 5-channel video and sound installation, 26:15 min HD loop
sound composition by Udo Moll / Klaus Osterwald, Lichtstrom-Festival Ingolstadt/D

documentation: > <https://vimeo.com/666270147>

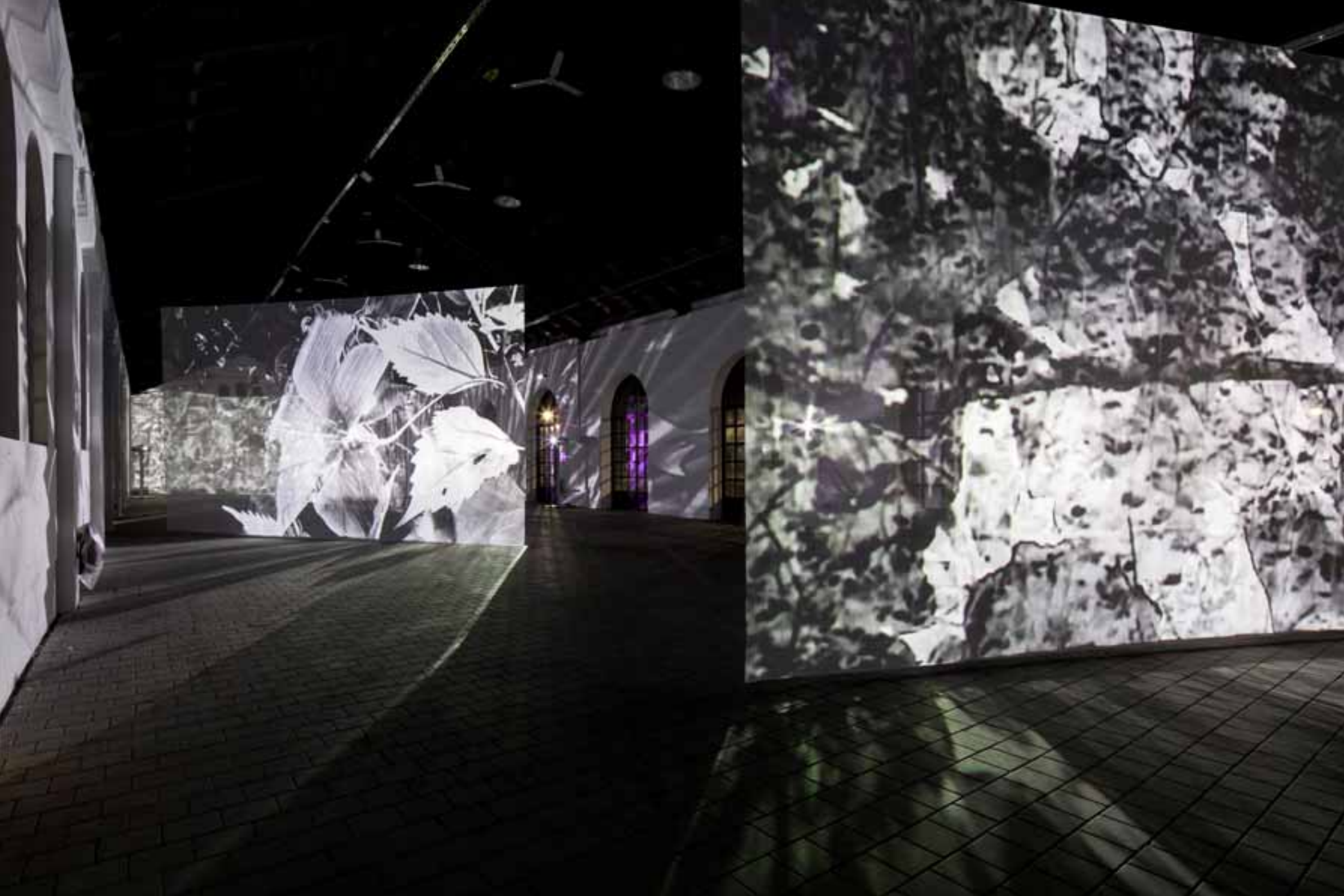
Five transparent gauze sails, measuring approx. 9 x 5 m, divide the interior of the drill hall in Ingolstadt's Klenzepark. When light hits these surfaces, the materiality of the fabric seems to dissolve: The projections float freely in space. Because of the transparency, there is always a "behind": walls, windows, doors – the entire architecture reflects the light wherever it hits. In this way, visitors move through the 600 square metre image space, which completely surrounds them.

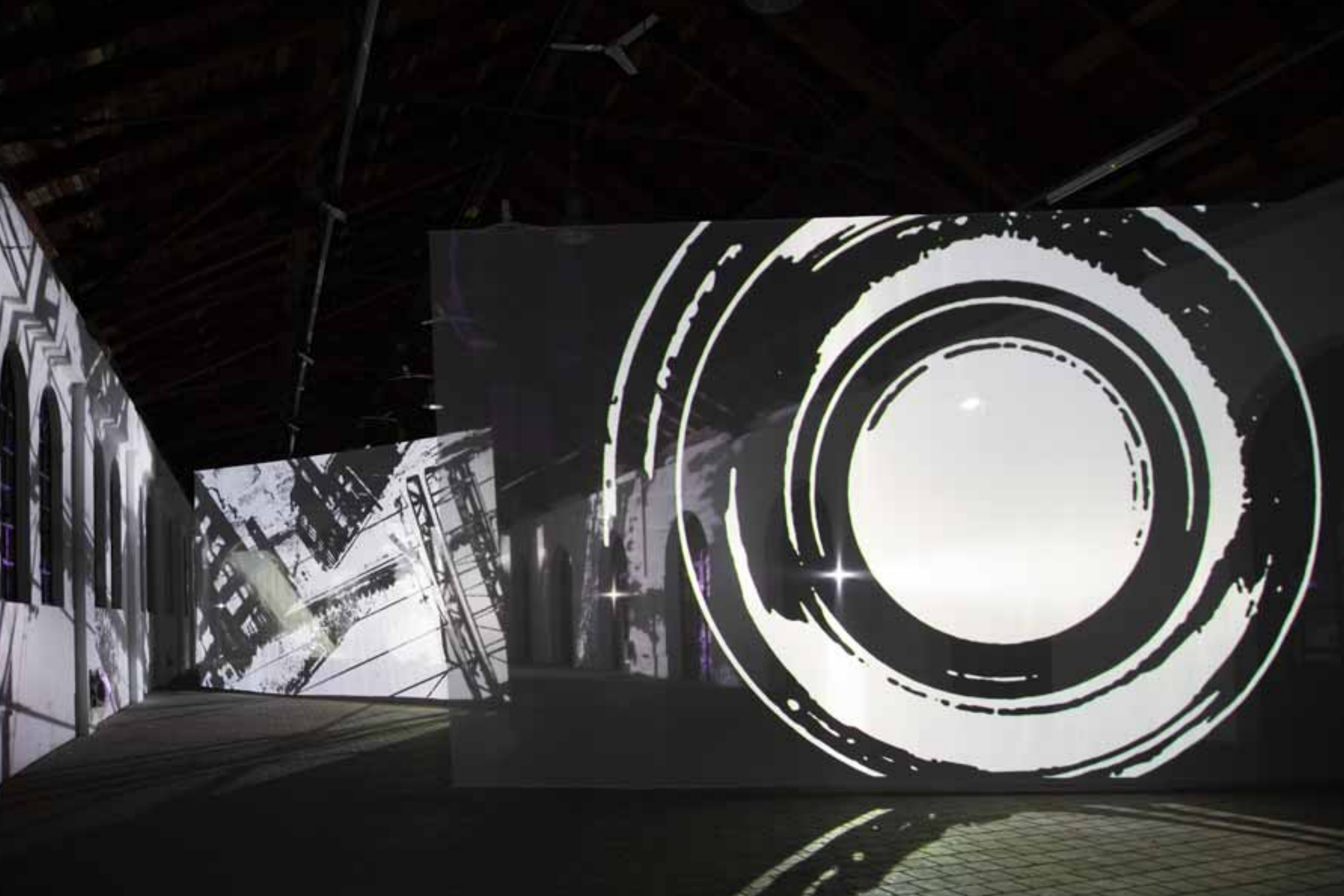
"The videos themselves are strictly black and white. They are all footage from the artist's extensive archive – micro and macro shots of trees, meadows, fields and riverbanks, and again and again houses, streets, bridges ... – a constant succession of natural and urban motifs. It is everyday life that passes before our eyes here, that flashes and rotates on its own axis. These sequences of images do not follow any narrative structure or plot; only form, contrast and movement are important. Digitally reworked, reduced to strong light-dark contrasts, fast and slow image sequences alternate. Gudrun Barenbrock assembles still and moving images into modules and structures, complex systems and interfering dynamics. In her artistic practice, she manipulates and animates photos and videos, collages and composes visual systems. Projected into selected spatial settings, the artist creates situations that invite us to experience images as always open sources." ...

(Bettina Pelz, curator "Lichtstrom-Festival")

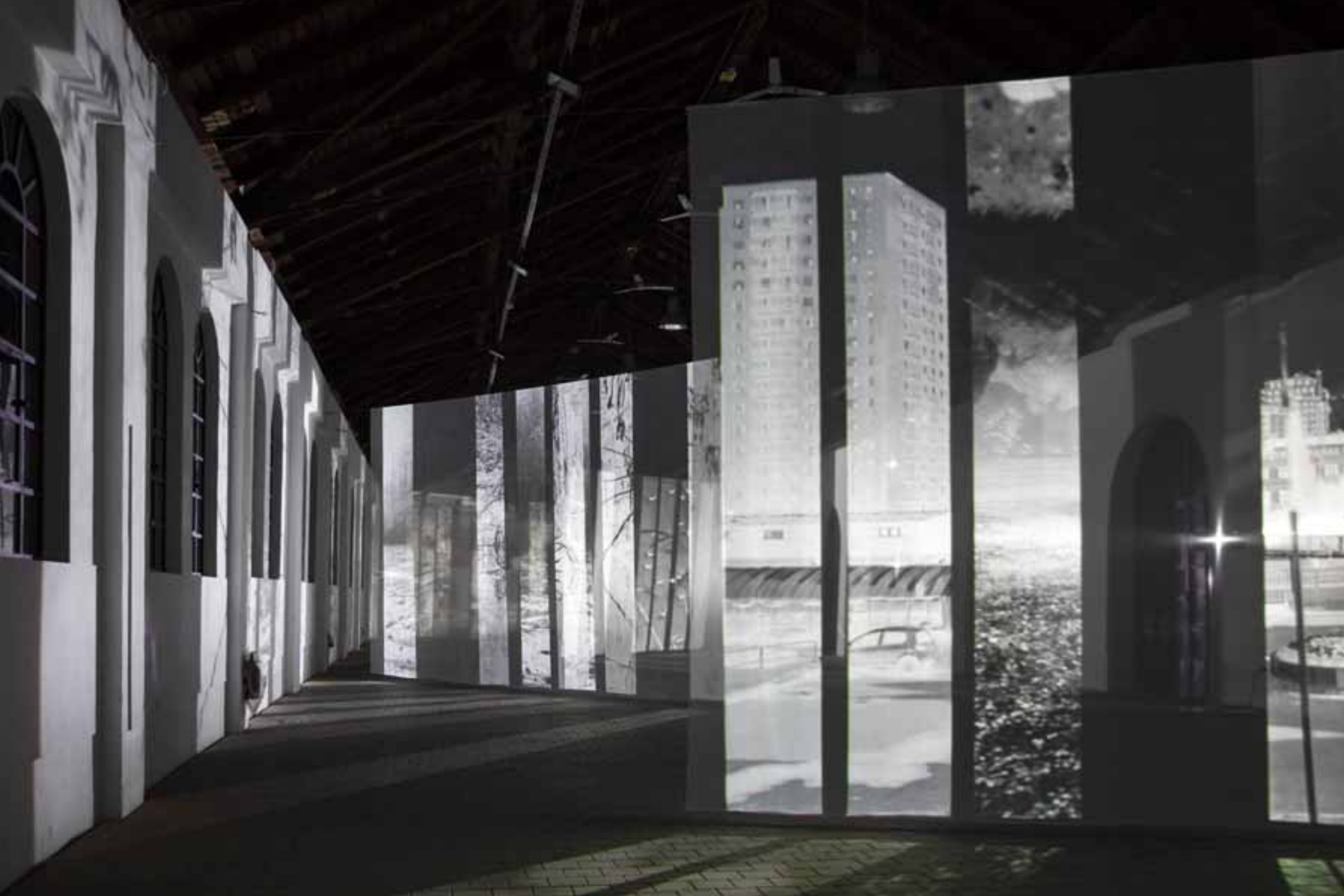














Update Cologne #04 — Wir Welt

2021, 4 + 3 channel video and sound installation, 38:15 min HD loop

sound composition by Udo Moll / Klaus Osterwald, Update Cologne #04, Art Space Michael Horbach Stiftung, Köln/D

documentation: > <https://vimeo.com/570343730>

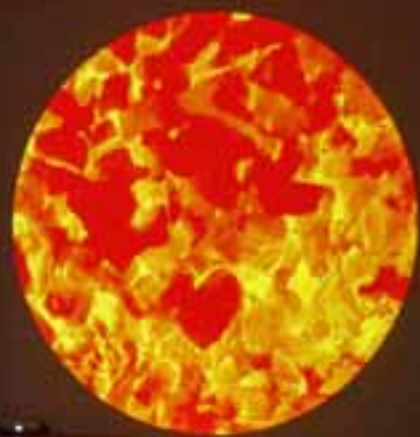
"The dynamic picture materials are kept – with one exception – in black and white. All visuals origin from the extensive archive of the artist. With her camera, she observes natural or urban landscapes, organic as well as industrial structures, macro- and micro contexts. She explores arrangements and patterns, movements, and systems of interaction. In her studio, on the screen, she examines the found footage, reduces the materiality of the image content, increases the light-dark contrast. She decolors and overcolors, she scales light and transparency values as much as contrasts. She looks at the emerging forms and gradients, multiplies what seems to be essential. ... Lines, surfaces, and forms are sometimes threaded together, sometimes layered. Repetitions and loops are assembled, she develops sequences and choreographs dialogues that result in streams of images, which the artist transforms into large-scale projections. Integrated part of the development of her imageries is an esthetic reflection on the image-processing hard- and software. In Update Cologne #04, for example, a view into a projection lens while the projection is running is staged. The image embedded in the projection changes the appearance of the light beam while the image material is not recognizable. Another example is dedicated to the light behavior of a scanner carriage as it copies an image. Imaging technology, digital image design and pictorial content are equally relevant to her. ... For each exhibition site, the artist builds a pictorial reservoir; in her imagination, she divides the found spatial situation into different pictorial spaces and assembles responding image streams. Only in the exhibition space, the individual sequences combine into an overall visual composition. The walk-in pictorial spaces challenge perception through image selection and editing, through composition and tempo. She provokes the thrill that arises when fast but stereotypical perceptual processes meet comparatively slow but open thought processing. In her artistic practice, Gudrun Barenbrock follows her own artistic logic. Collecting and sorting, specifying, and insisting are close to one another in her way of working. She is interested in experimentation – with cinematic materiality and technical apparatus, with time and exhibition spaces, with systems of perception and thought, and with aesthetic phenomena through which knowledge, and meaning can be unveiled. She is an extraordinary, solitary voice in contemporary light and media art."

(Bettina Pelz in "Streams of images", exhibition catalogue for "Update Cologne #04", ISBN 978-3-00-068646-7)









d that among so many men of genius who had directed their inquiries towards the same object had been hitherto unsuccessful



1+1=3

**2020, 3 channel video work, approx. 30:00 min HD video
with a live performance by Peter Behrendsen, Moltkerei Werkstatt Köln/D**

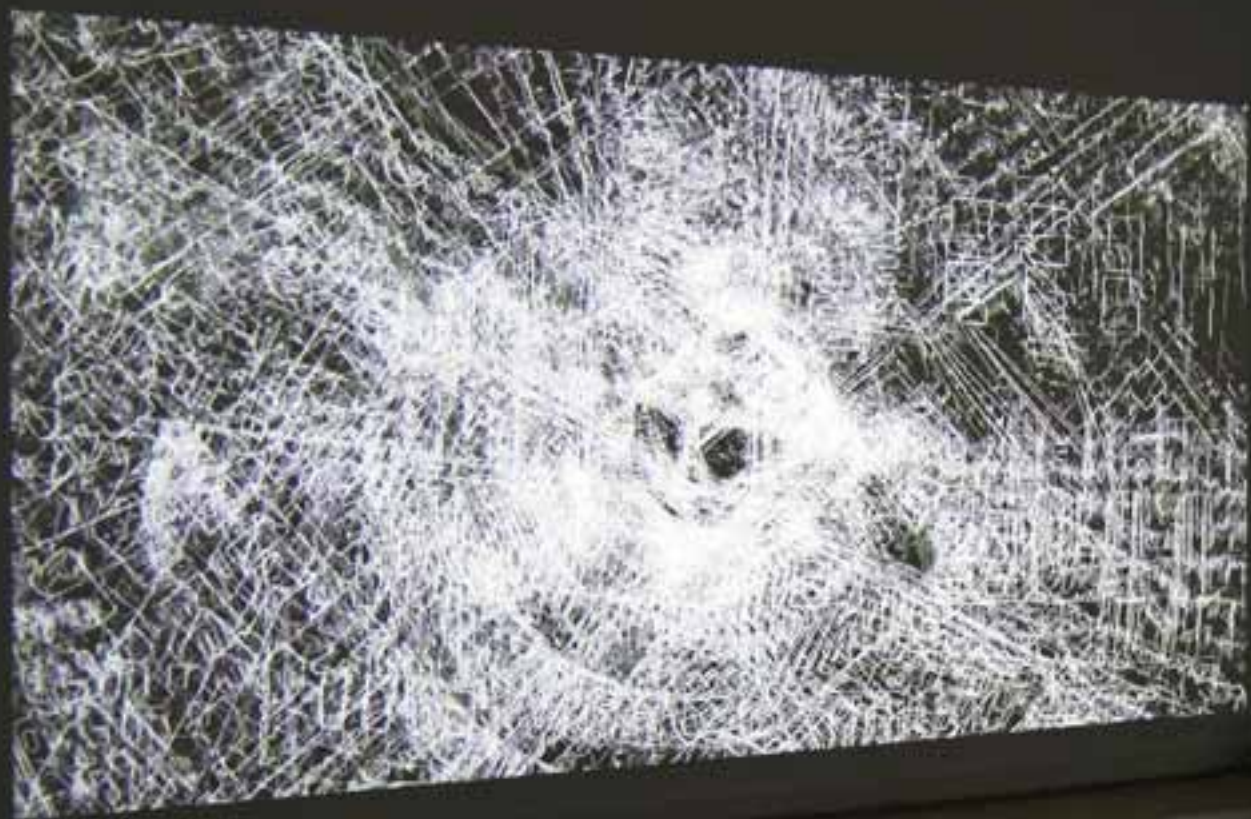
twister: > <https://vimeo.com/354544327>

"The project directs its attention on how image and sound interrelate, although there is no intended connection between them in this cooperation. Neither does the music want to provide a soundtrack or illustration of the image, nor does the video provide a commentary on the sounds. Both media react independently of each other. A commonality is rather given by the agreement in the basic aesthetic idea. Only in the mind of the recipient does meaning emerge – whether intended by the artists or not – because for the duration of the performance, the two originally autonomous forms of expression, image and sound, inevitably enter into a union. Thus, the linking of these two raw materials creates ever new, surprising combinations without any direct influence being exerted on them.

In the process, a random generator selects individual sequences that are then called up in the generated order. The result is a polymorphous, overall composition of asynchronous forms and structures that follows its own rules and eludes a narrative event. Rather, it is a (picture/sound) "machine" whose behaviour can be seen as a kind of natural phenomenon. A machine that leads its own life, but without behaving mechanically like one. The patches used in this process were constructed in such a complex way that the module configuration is in an unstable, chaotic state that can only be partially controlled and calculated."

(from: press release Moltkerei Werkstatt)





Greenhouse

**2019, 7 channel video and sound installation, 55:00 min HD loop
soundscapes by Klaus Osterwald, Kunstfestspiele Herrenhausen, Hannover/D**

documentation > <https://vimeo.com/473515366>

For the KunstFestSpiele 2019, exotic plants and all kinds of wildlife move into the Arne Jacobsen Foyer at the Herrenhäuser Gärten in Hannover. However, they only become visible with the onset of darkness. Their movements are part of the video and sound installation 'Greenhouse' by the media artist and painter Gudrun Barenbrock, who transforms Arne Jacobsen's glass cube into a walk-in 'glasshouse for images'. The work is a many-faceted composition that addresses various senses: a transient, flowing, excursive, rambling rhythm of light and sound. Consistently new image and sound constellations combine to create a polyphonic arrangement of moving forms and structures.

Barenbrock's 'Greenhouse' is based on observations of nature – footage taken on her extensive travels through remote areas of Central Africa, North and South America and Asia – images that document the variety and order within the apparent chaos of nature. Digital processing reduces this visual material to its essentials, and abstracts the natural beauty of the footage. Texts from important female researchers out of four centuries are regularly superimposed on this world of image. The soundscapes (Klaus Osterwald) also subtly combine found and collected material from Barenbrock's travels. 'Greenhouse' is field research through artistic means and a great love for experimentation, a subjective-minimalist montage of various forms and structures; a glasshouse for images and sounds.

"Thus there is nothing waste, nothing sterile, nothing dead in the universe; no chaos, no confusions, save in appearance. We might compare this to the appearance of a pond in the distance, where we can see the confused movement and swarming of the fish, without distinguishing the fish themselves." – Gottfried Wilhelm Leibniz

(from: press release KunstFestspiele Herrenhausen, Hannover 2019)





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Orangerie

**2016, 6 + 4 + 2 channel video and sound installation, 24:00/16:00 min HD loop
soundscapes by Klaus Osterwald, DA Kunsthaus Kloster Gravenhorst, Steinfurt/D**

orangerie part 1 > <https://vimeo.com/156910347>

orangerie part 2 > <https://vimeo.com/155325584>

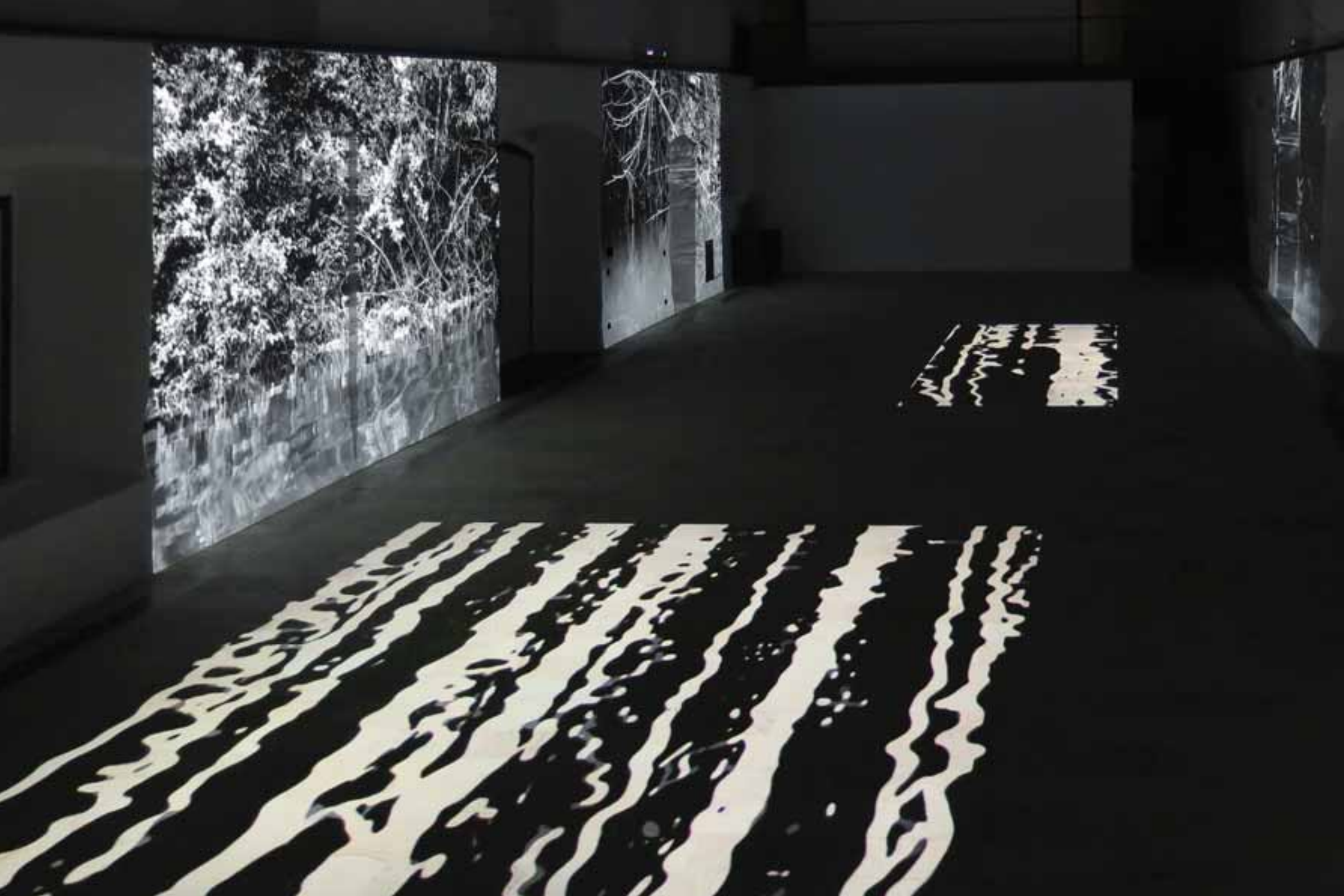
“A greenhouse for images” – this is how Gudrun Barenbrock describes the light installation she has created especially for the Kunsthaus Kloster Gravenhorst. She has positioned six large-format video projections in the main exhibition room, two of which are beamed onto the side walls, the other two onto the floor. Forgoing the use of screens, the cinematic images are projected directly onto the surfaces of the historical architecture. Each of the sequences is comprised of several short films which complement each other and form a loop. This does not however lead to a series of synchronous events in space, for each of the projections is composed individually and linked thematically, so that new, ever-shifting visual constellations are repeatedly produced. ...

Differing in tempo and alignment, the fleeting images flow together into a streaming rhythm, they quickly form into ordered structures, only to almost immediately dissolve and take on a new shape. This effect is reinforced by a subtle sound, a soft gurgling and bubbling recorded underwater with a hydrophone – contributed to the installation by the sound artist Klaus Osterwald. Upon entering this sweeping cosmos, a “greenhouse for images” does in fact come to life, one consisting of light, space and movement – and it unfolds a strong sensory presence in this immediate experience.

(From exhibition catalogue: Stefan Rasche “Sweeping Cosmos” – About Gudrun Barenbrock’s Video Works, 2016)











transsib

**2014, 2 channel video work, 08:50 min HD video, sound composition by Carl Ludwig Hübsch / Udo Moll
Light Art in Germany in the 21st Century, Kunstmuseum Celle/D — ART Fair, Cologne/D (2015)**

“scanner (transsib)” is a documentation of the transient. Light bars wipe over black ground, releasing peeks at underlying video sequences. One cannot follow a recognizable pattern, but the moving structures seem to underlie a secret choreography. The columns pass by, slowly and fast, they track and overtake, collide now and then, only to once again head off each other. A dance of the vertical, following the rhythm of an originally analog and then digitally processed sound composition, written for this work by sound artists Carl Ludwig Huebsch and Udo Moll.

The wiping columns are the mechanical movements of a scanner carriage dashing over the monitors, filmed by the artist. Depending on resolution and image size, the laser drives sometimes slow, sometimes fast, scanning either large or just partial areas of an invisible photo. By combining different kinds of speed, rhythmic series arise. Nothing remains as a clue to the images that had been scanned. What’s visually left is the sliding of the optical device, which later has been backed with images from different origin. These underlying video recordings do not follow a narrative structure or plot, only form, contrast and movement are important. The videos add an opposite rhythm to the constant comings and goings of the scanner: the rocking of a train on the track bed, the bow waves of passing by ships, being recorded by a static camera. And like on a journey, we can only catch hasty views of the passing by plains, rivers, forests, skies, houses, industrial sites and, again, other trains and ships – whenever the video gets randomly hit by the scanner’s moving laser. What the light does not touch remains black and hidden. Thus we are left to our imagination while trying to visualize this journey – a series of imagined landscapes, processed by the artist into a subjective-minimalist film.

(from: exhibition catalogue “Spotlights – Light Art in Germany in the 21st Century, Celle 2014, ISBN978-3-7356-0056-1)



punchcardmusic

2013, multi channel video installation with a live performance, 60:00 min HD video

Premiere: 8 Brücken Musik für Köln — International Festival of Electronic Music, 10-05-2013

Screening: frischzelle, Kunsthochschule für Medien Köln, 29-09-2013

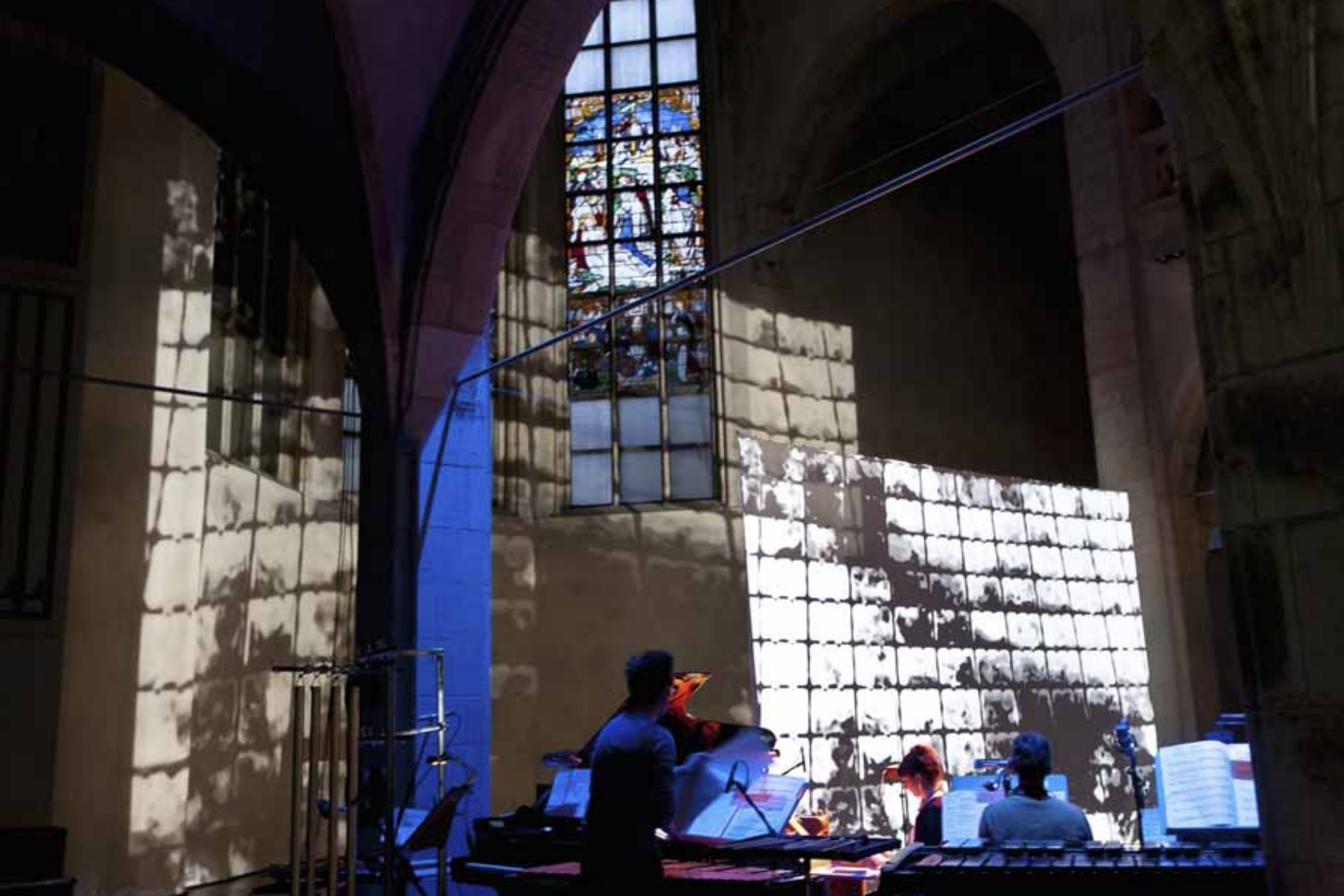
Exhibition: Fiendish Plots Gallery, Lincoln, Nebraska/USA, 01-11–01-12-2013

punchcardmusic > <https://vimeo.com/65046304>

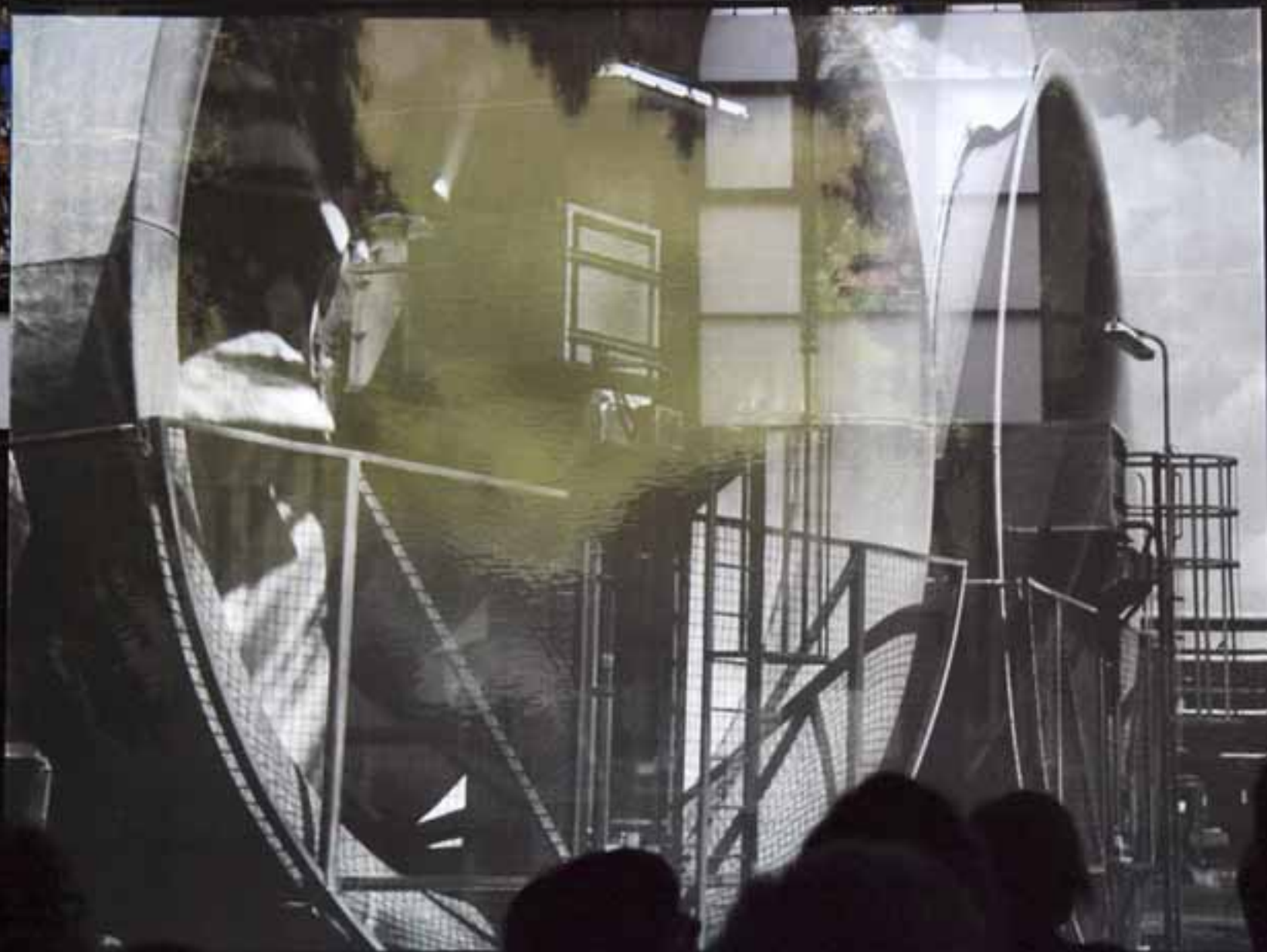
For Gottfried Wilhelm Leibniz, the last of the universal scholars, the matter was clear: the number one stands for God, the creator, the number nought stands for the Devil, the destroyer. Thus the foundation was laid for the binary system, which gave us the computer some three hundred years later. In a remarkable multimedia performance, video artist Gudrun Barenbrock and composers Udo Moll and Wolfgang Mitterer trace the development of the punch-card as data carrier and symbol – from Jacquard's loom via Babbage's Analytical Engine to the IBM 360's 80-character code. Also appearing in key roles are the eccentric Ada Byron, Countess of Lovelace, who was the world's first computer programmer, the long-unrecognised computer pioneer Konrad Zuse, as well as horses, volcanic eruptions, Frankenstein and plan calculus.

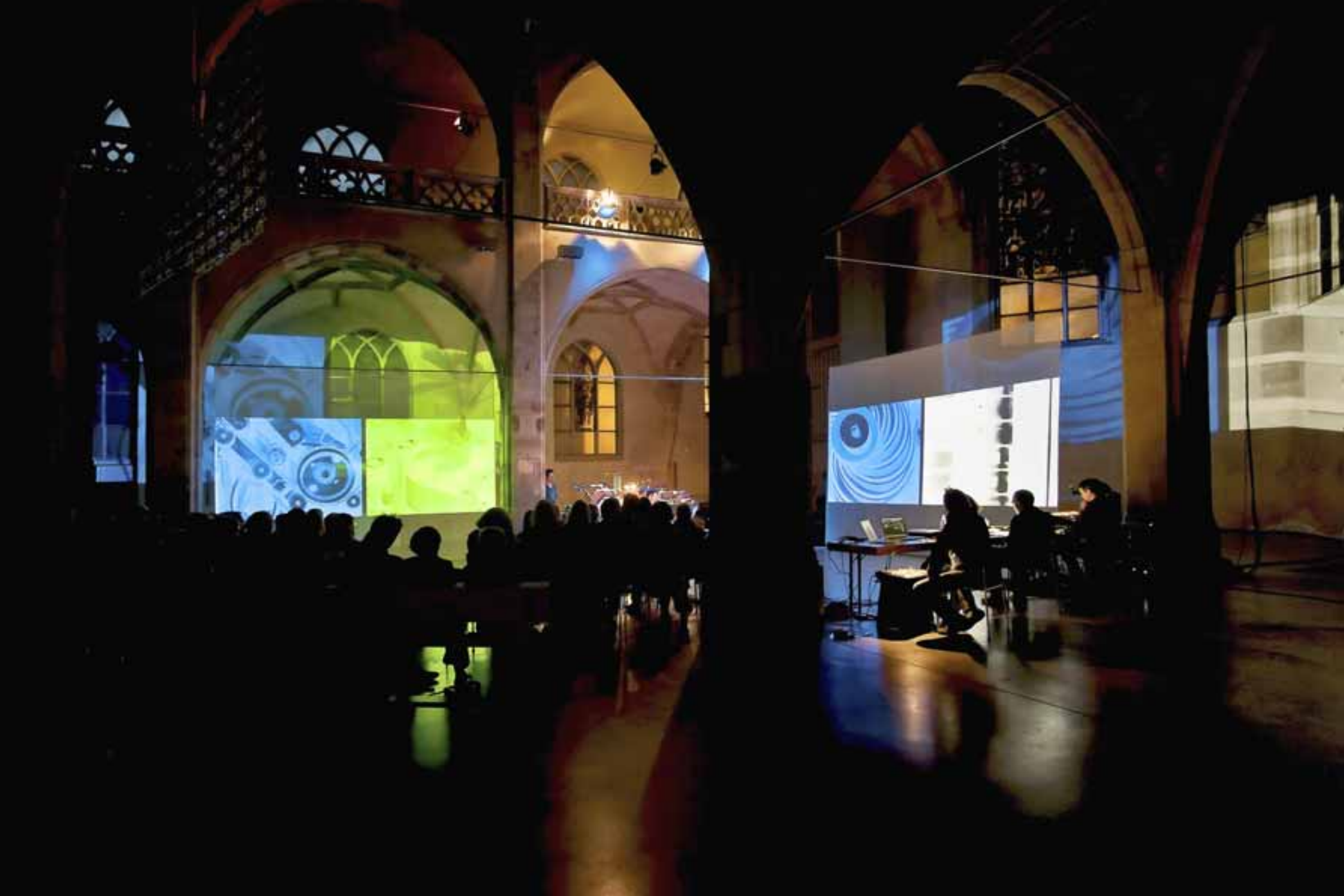
By combining acoustic instruments with live-electronic sound processing, the music opens up the associative spaces for Gudrun Barenbrock's evocative image worlds. Not least, one of the last operational card punch machines (IBM 029) will also be heard live in the concert: poetical science wholly in the spirit of Ada Lovelace.

(press release festival „electronics“, April 30 to May 12, 2013)









da heim

2010, 4 + 2 channel video and sound installation, 30:00 min SD loop
sound composition by Carl Ludwig Hübsch, Lichtrouen Lüdenscheid/D

tracks > <https://vimeo.com/30584986>

"Visual perception is a dynamic process that can be characterised by the unceasing succession of sensory impressions. Gudrun Barenbrock pursues this perception process with the camera, photographing and filming light and backlighting, shade and reflection. The result is pictures in which the surfaces and objects serving as imaging and reflection surfaces disappear. Nothing remains as a clue to the specific place where the photos were taken. She documents not what endures, but instead the transient – traces of light, movement and dissolution. And although the correlations with empirical reality are greatly reduced, her pictures nevertheless reveal 'meaning' (Roland Barthes). Her installations subject the visible reality manifested in the pictures to artistic reflection. Gudrun Barenbrock has photographed and filmed light and backlighting in urban settings for her LichtRouten 2010 pieces. This projected pictorial material becomes an aura of colour and form moving through the space, decomposing on 4 spacial projections on the floor, creating a pulsating continuum."

(Bettina Pelz, curator LichtRouten 2010)





lowlights phases

2009, 12 channel video and sound installation, 25:36 SD loop
sound composition by Carl Ludwig Hübsch
Polderlicht Amsterdam/NL

strip > <https://vimeo.com/31327413>

12 televisions are arranged in a 3/4 circle. Each video sequence is based on the same original material but varies in detail and speed. An identical sound-track is played slightly delayed. The closer you get, the more visible and audible the shifts in time and detail become. Sequences emerge: Choirs, echoes and Shepard scales ...

“Lowlights” are shots of car, ship and train journeys reduced to the residual light, pulled together in video processing to form harsh contrasts. All that remains is the residual light of the original film – light-dark rhythms that tighten and expand, condense and diverge again at different speeds. Image and sound levels work with the same structures. The source material for the sound composition is formed by three tuba tones recorded especially for this project, which were electronically processed afterwards. As in the video sequences, lines interpenetrate, merge, fall apart and accompany the events on the visual level as a contrapuntal bass.





lowlights

2008, 6 channel video and sound installation, 25:00 min SD loop

sound composition by Carl Ludwig Hübsch

GLOW Festival — Forum of Light in Art and Architecture, Eindhoven/NL (2008)

Polderlicht Amsterdam/NL (2009)

rheinline > <https://vimeo.com/29959802>

“lowlights” is a varying video project with a strong relation to a given architecture. Floors, windows and walls become part of the installation, combined with large-size free-hanging gauzes. These transparent canvases are nearly invisible. Thus projections seem to free-float in space, letting the motifs shine through the veils and onto the walls behind, incorporating the surrounding architecture. Video turns into space, architecture turns into image.

“More than the material world Gudrun Barenbrock emphasizes the visual anchor points of light as one of the possible focuses of human perception. What seems to be abstract and without recognizable order in her videos is the documentation of a non-conventional visual approach to a reality that is usually defined and limited by visual traditions. She targets on urbanity in her works, she shows urban landscapes and traffics as light phenomena. In the composition of her video installations she projects these streams of lights through semi-transparent free-hanging screens into darkened architectural spaces to continue the exploration of the interplay of volume and space, form and motion, direction and dynamics, color and light in relation to the human perception.”

(from: press release GLOW Eindhoven, 2008)









flow

2007-2008, 4 channel video projections on a graduation tower, 32:22 min SD loop
Lichtsicht projection biannual, Bad Rothenfelde/D

Gudrun Barenbrock compresses colours and shades or allows them to sweep ornamentally. She brightens colours and boosts their intensity. She makes outlines and surface figures agile and gives them an amoeboid-like flow. Like practically no other artist however, she remains a genuine painter in the process, with picturesque effects, scenic horizons and proliferating vegetation. Today Barenbrock is a master in transforming shape data into digital images. The expansive format of the graduation tower is responsive to the dynamic of her compositions. Everything revolves around the fluid element: water gnaws away at the underground salt stocks, water flushes the brine upward, and water trickles down as fine strands over the thorn bushes into the collecting tank and refers back to the subterranean sources. In Rothenfelde the artist plots a number of movements, flowing, streaming, wavy, spraying, dripping. Her projection runs across the 10 x 70 metre surface and takes in the whole height of the wall. The intervention can be both powerful and subtle. The water can break out in surges or ripple in effortless waves, flare up like walls of flames or condense into coloured drops. The full repertoire of digital transformation is used: currents broaden, narrow linearly or merge into spotted patterns. The undulating fluctuation shows that the computer and atmospheres inspired by a natural lyricism are not mutually exclusive. Barenbrock remains, even with a digital camera and computer, a true painter in front of the wall of the graduation tower.

(Manfred Schneckeburger in "Lichtsicht", exhibition catalogue, First Projection Biennale Bad Rothenfelde, 2007, ISBN 978-3-939825-83-8)







run-run

**2006, 4 channel video and sound installation, 34:00–37:50 min SD loop
sound composition by Carl Ludwig Hübsch, Neues Kunstforum, Cologne/D**

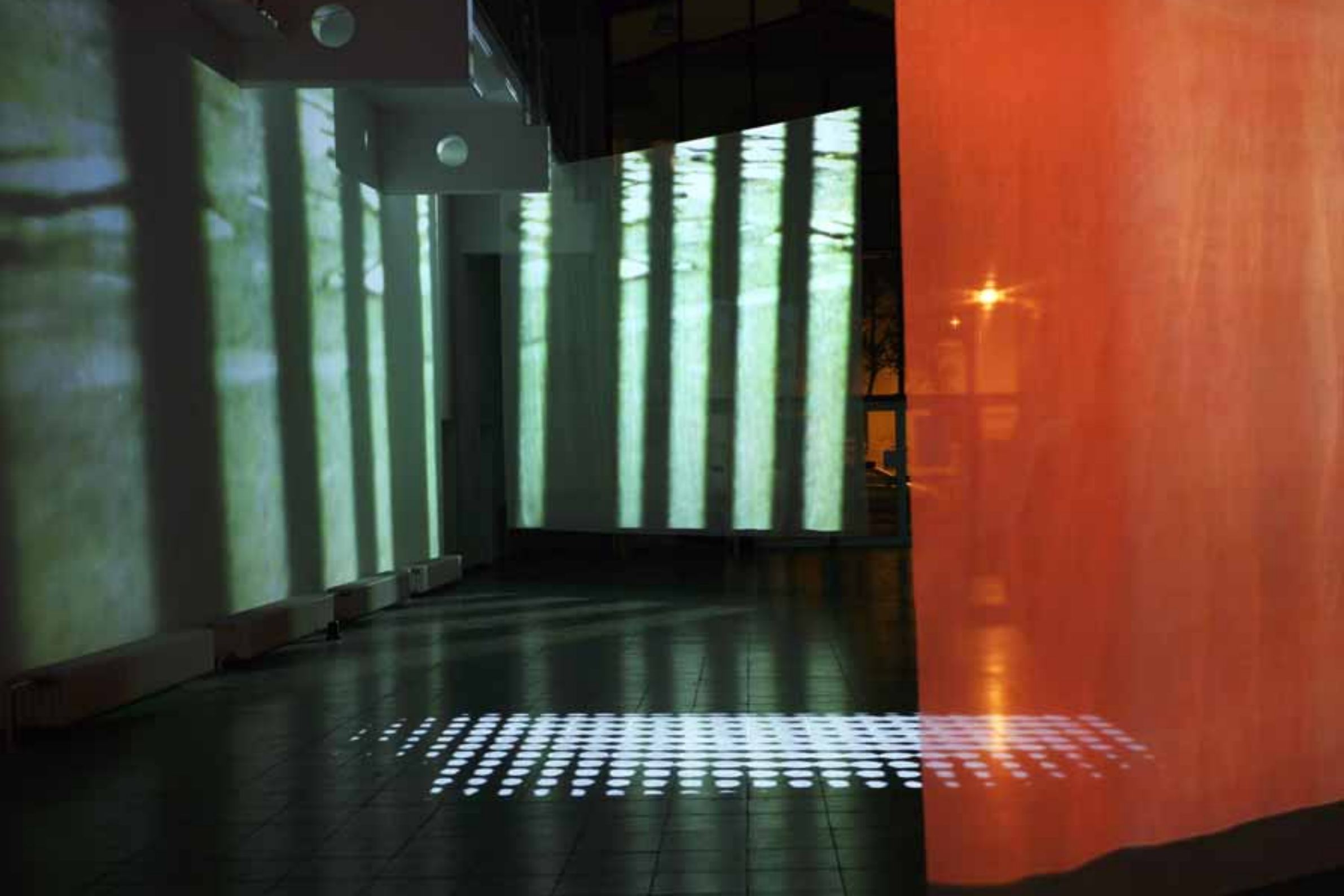
“run run” is a site specific 4-channel video work for the exhibition hall of neues kunstforum, Cologne/D. The given space is part of the installation: 3 large-sized (4 x 6 m) free hanging gauzes reflect the videos. Projections shine through the transparent material onto the walls, generating double images. A fourth projection includes the floor.

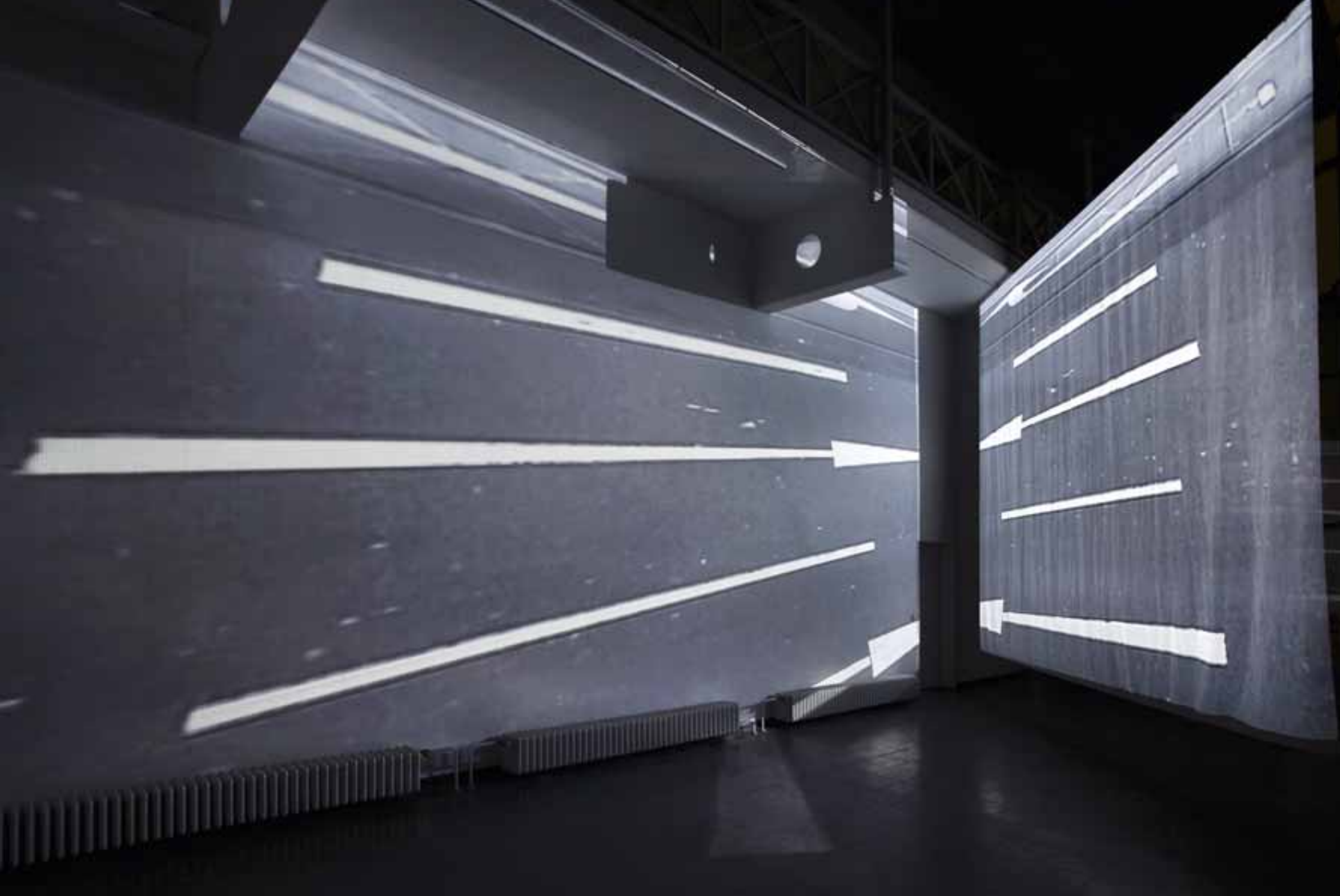
“... All the possibilities from the pool of the four basis films appear in changing parallelisms and overlaps on all four projection surfaces. The overall effect is richly orchestrated through arrangements and transparencies. Three square gauze sails span the hall, a fourth projection is imaged on the floor. The ray cast by the beamer hits every sail at right angles. The rear side shows the film in its mirror inversion.

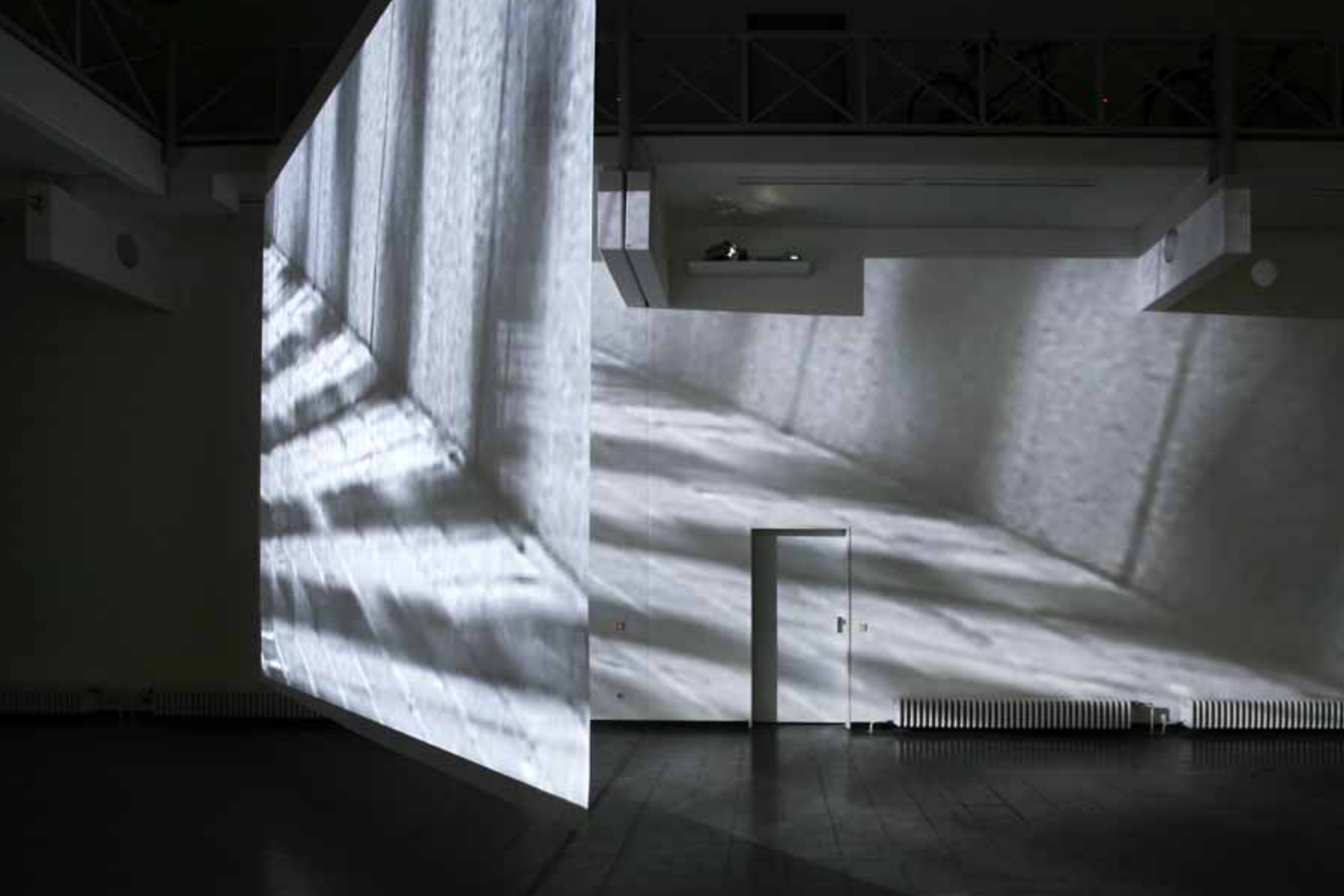
Simultaneously, the ray penetrates the transparent gauze and falls on the built walls in acute angles. The other angle of incidence distorts the images lengthways and extends the hall, through a glass wall, outside. The result is a moved space unfolded in eight images. Because the films each run from 34 to 38 minutes, when started at the same point in time they end staggered from one another. When making a fresh start, the result is an almost unlimited multiplicity of overlaps. This is no ostensible urban dash but a rhythm in which acceleration and deceleration are sovereignly balanced out. A rhythm that, like the sound collages of Carl Ludwig Hübsch, relativizes the hectic and upholds urbanity.”

(Manfred Schneckeburger in “run-run”, exhibition catalogue Neues Kunstforum Cologne, 2006)









video links



2'45" floating matter
2023 (02:45 min)
> <https://vimeo.com/854094118>



infinite shift (documentation)
2023 (05:12 min)
> <https://vimeo.com/819211794>



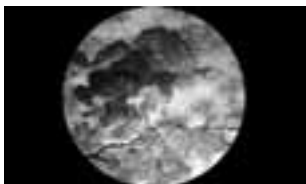
endless cities (documentation)
2022 (08:15 min)
> <https://vimeo.com/761406361>



re:mixed (Outtake)
2022 (01:30 min)
> <https://vimeo.com/697854269>



lost & found (documentation)
2022 (05:01 min)
> <https://vimeo.com/666270147>



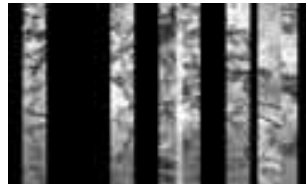
Update Cologne #04
(documentation)
2021 (06:18 min)
> <https://vimeo.com/570343730>



Greenhouse (documentation)
Kunstfestspiele Herrenhausen
2020 (13:10 min)
> <https://vimeo.com/473515366>



Twister
2019 (02:53 min)
> <https://vimeo.com/354544327>



scanning a river
2019 (03:11 min)
> <https://vimeo.com/381073037>



Bildersturm
remix 2019 (02:53 min)
> <https://vimeo.com/71638597>



Orangerie — part 1
2016 (05:34 min)
> <https://vimeo.com/156910347>



Orangerie — part 2
2016 (02:56 min)
> <https://vimeo.com/155325584>



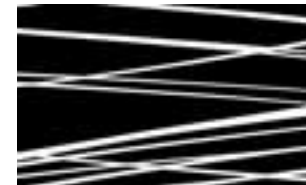
Punchcardmusic / live recording
2013 (06:45 min)
> <https://vimeo.com/65046304>



beyond
2013 (01:43 min)
> <https://vimeo.com/71646527>



flash
2013 (03:13 min)
> <https://vimeo.com/33911313>



tracks
2009 / 2019 (02:38 min)
> <https://vimeo.com/30584986>