Gudrun Barenbrock
Video + Installation

> https://gudrunbarenbrock.de/installation
> https://vimeo.com/showcase/1734738

Gudrun Barenbrock / Richard-Wagner-Strasse 43 / 50674 Köln, Germany / +491776816390 / info@gudrunbarenbrock.de

CARTOGRAPHIES

2024, multi-channel video installation
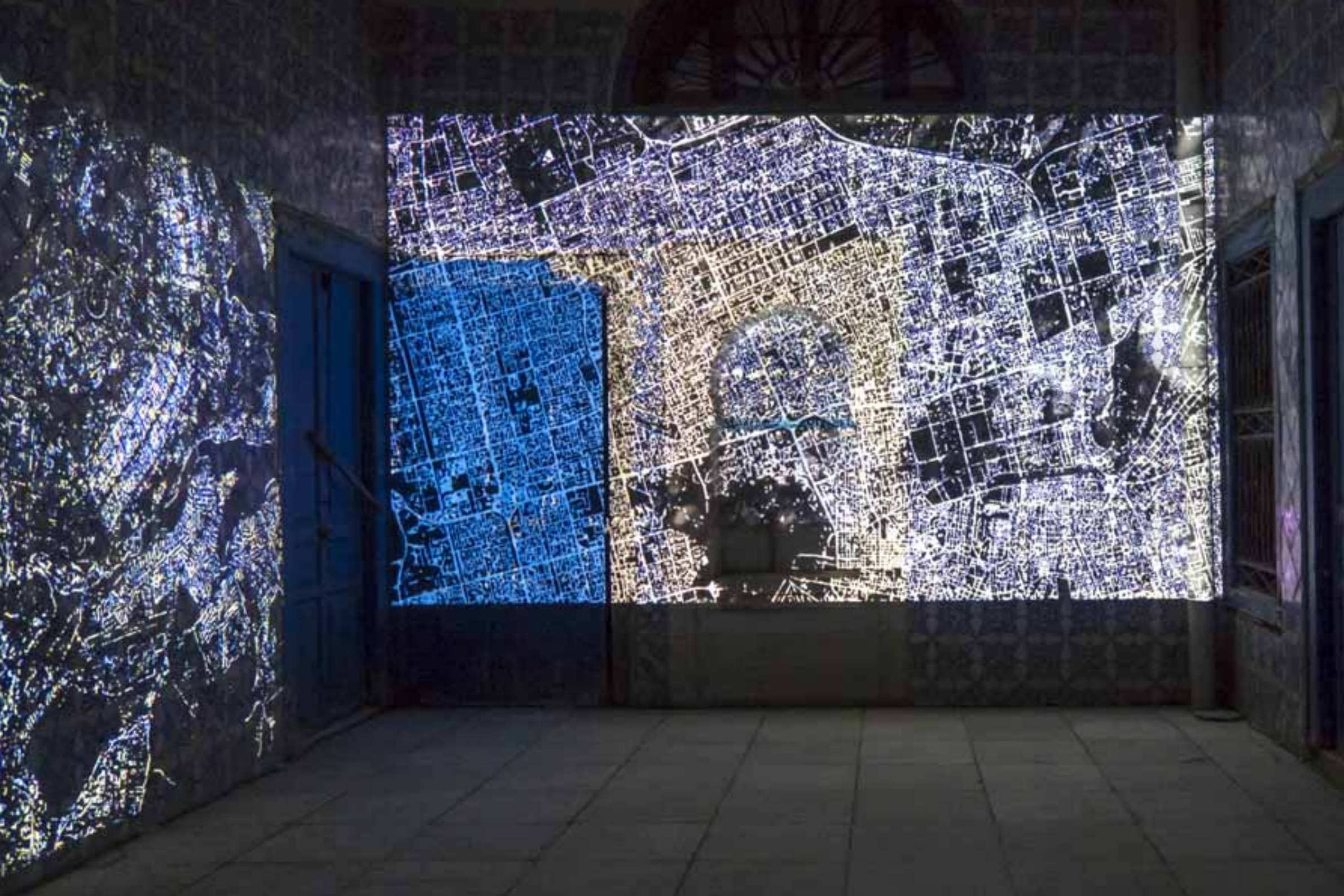**14:00 min HD Video**
Historical Library Tunis / TN

In the inner courtyard of the historic city library in Tunis, the traditional wall tiles become a canvas for three architecture-related projections, showing the earth from the perspective of observation satellites.
The images come from the archives of the European Space Agency and document urbanisation, agricultural use, transport networks and the effects of climate change. Reduced to strictly linear, black and white contrasts, these images themselves look like independent artistic drawings. In the installation, however, the videos interweave with the brightly coloured ornaments of the tiled background. Unexpected correspondences and dynamics emerge, hybrid doublings and clusters appear. Movement meets statics, technological precision combines with traditional craftsmanship, global perspective contrasts with local anchoring. In this way, the place is mapped anew.
The interplay of these seemingly contradictory worlds creates a visual synthesis of traditional knowledge storage and modern technology that makes the beauty, but also the fragility of the world visible: a poetic dialogue between past and present.
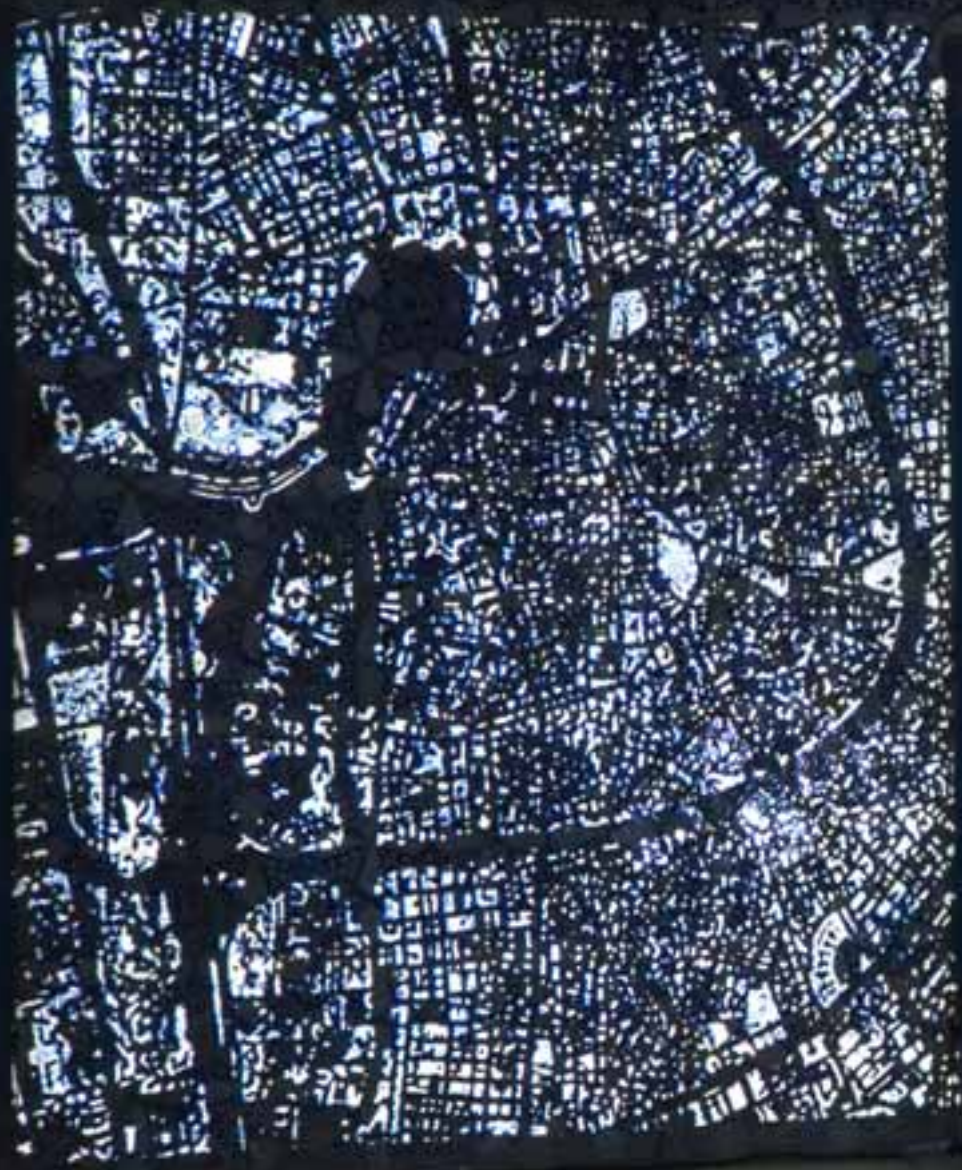
REM

2024, multi channell video and sound installation
27:00 min HD Video
Klanglicht Graz / AT

REM is a site-specific media installation that visualises the process of
dreaming. The work consists of several video projections in the space and
a sound composition that the two Cologne artists Sebastian Gramss and
Klaus Osterwald developed especially for this project.
REM explores human sleep and investigates the fluid boundaries between
reality and dream. The result is a non-narrative, associative montage of
photos, videos and sounds that combine freely on several levels to create
a walk-in image-sound landscape.
We see "classically" shot, mostly unspectacular motifs from the everyday
world, digitally processed with a broad cinematic-experimental vocabulary:
Incorrect and double exposures, pixel interference, reflections, rhythm
changes, false colours. These images mostly pass us by in black and white,
interrupted only occasionally by sequences in strong colours.
The sound forms an independent level that corresponds with the visuals
and at the same time contrasts them sharply.
REM is neither dream interpretation nor wishful thinking, but attempts to
capture the world in its intensity and beauty. Because we believe the images
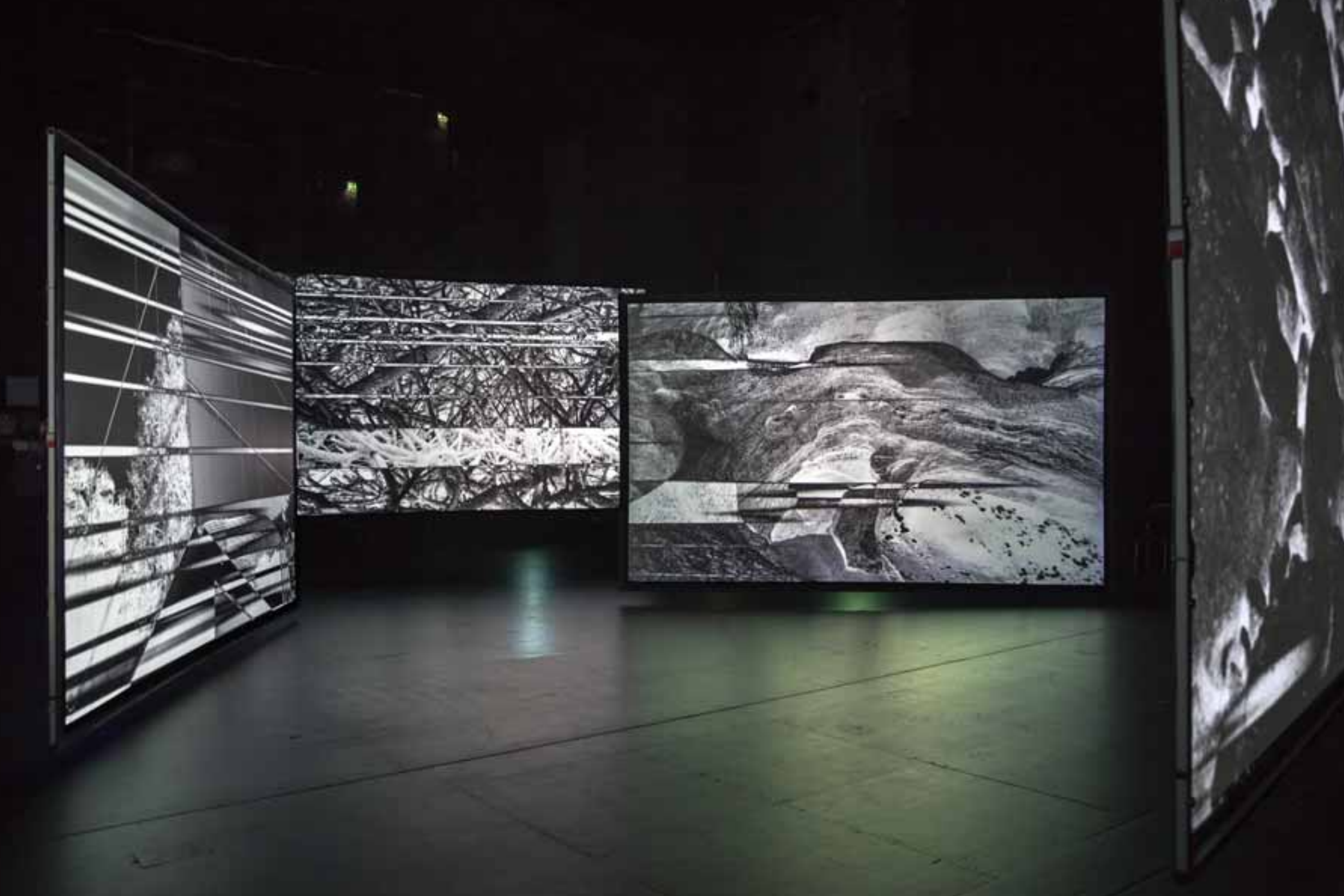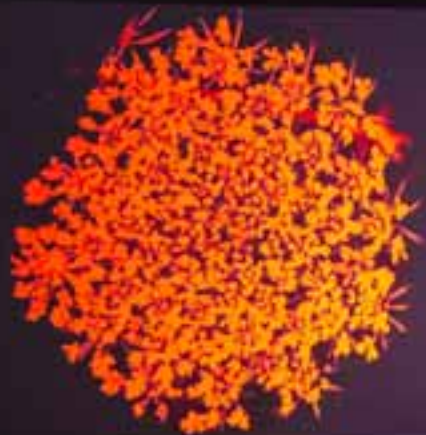as we always believe them – until the opposite blows up in our faces.
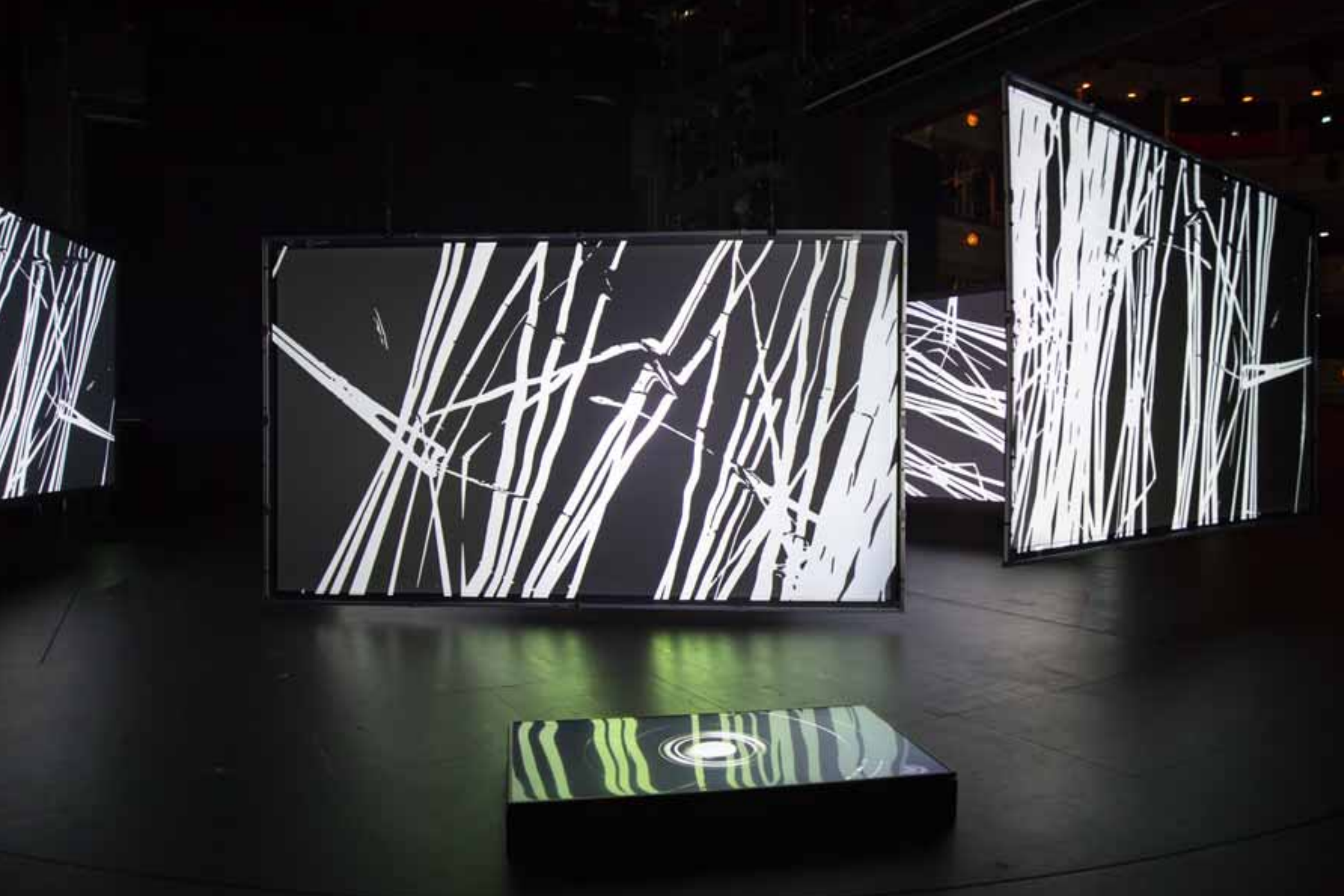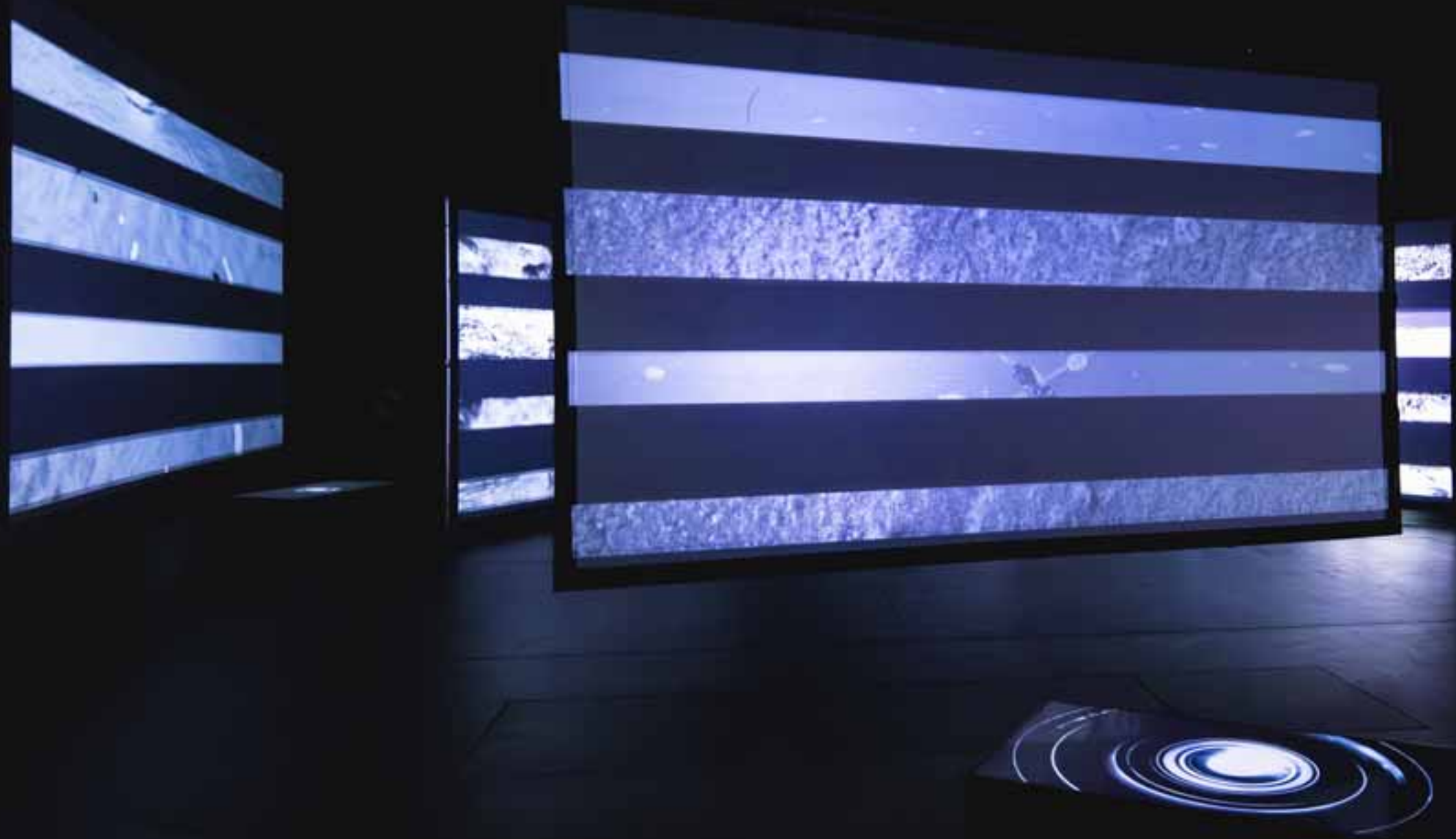
Waterscapes

2023, multichannel video and sound installation
HD video loop, various lengths
Dar Ben Achour, Tunis/TN / Neues Kunstforum, Köln/DE

In more and more regions of the world, the wet meets the dry. Often in a brutal way. Green fertility borders on empty, parched soils, and while many countries around the world are suffering from drought, others are struggling with floods and mudslides. Waterscapes is a work about the unpredictability of an element that can give and destroy everything at the same time – and about its beauty.

"In her work, Gudrun Barenbrock examines the properties of water and combines videos and photos, micro and macro shots of rivers and seas to create a large stream of images. We see banks and drop-offs, reflections and mirroring, microorganisms and aquatic plants, waves and surf. They are preserved snapshots that capture what has happened in the open air without judgement. The shots are in black and white and constantly change tempo, with hard-cut sequences followed by soft transitions. The interplay of these sequences creates a multi-layered composition of ever new, variable image constellations that elude synchronised events – a fleeting, flowing, streaming, rambling, proliferating rhythm of light."

(from: Press release "Waterscapes")

Infinite Shift

2023, 6 + 1 channel video and sound installation
HD video loop 20:32 min
Sound composition / sound scapes: Udo Moll / Klaus Osterwald
LUNA Nights Leeuwarden – Media Art Friesland/NL
> gudrunbarenbrock.de/installation/infinite-shift
> vimeo.com/819211794

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."
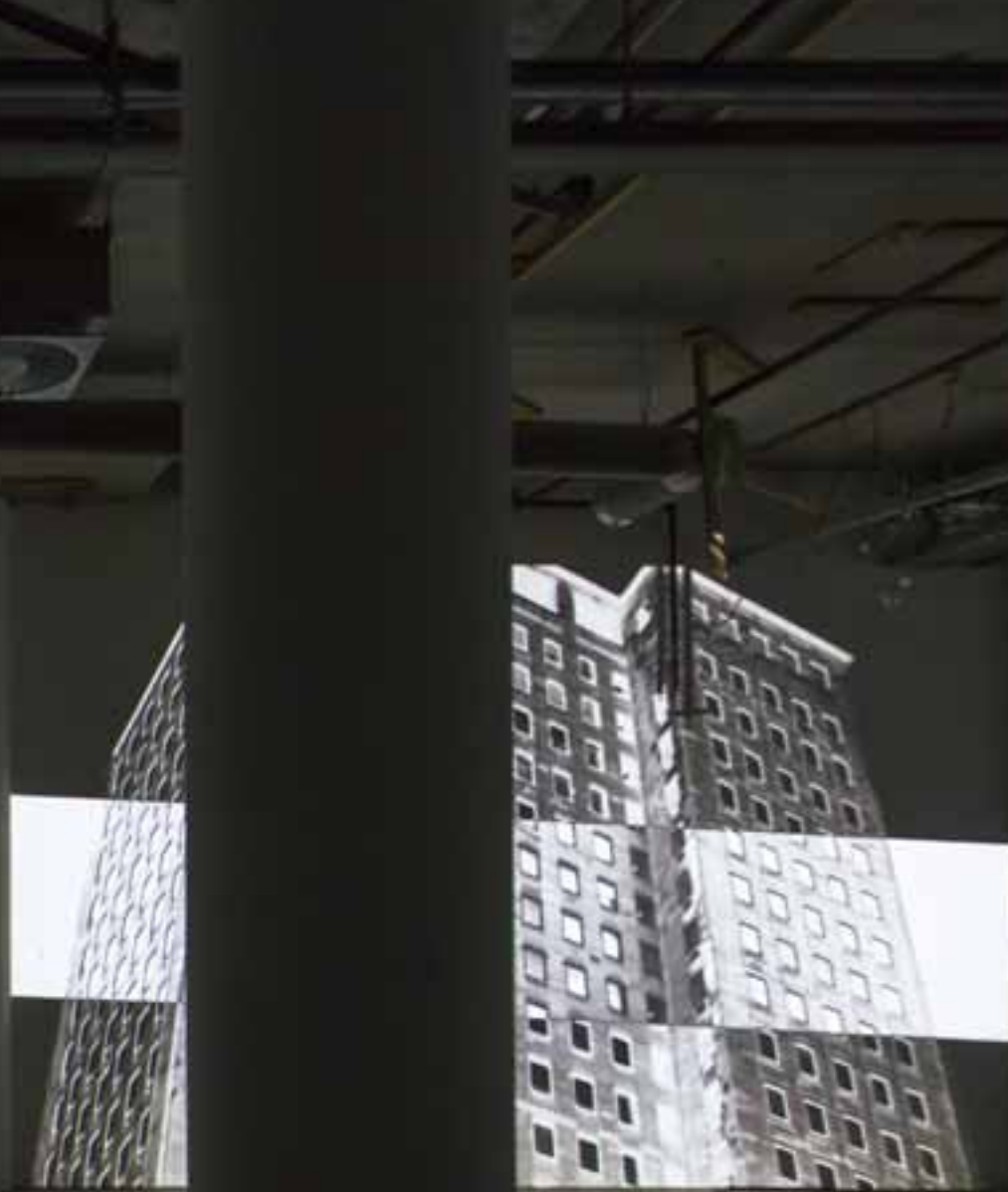
(from: press release "LUNA Nights Leeuwarden")

Eden

2022, 3 channel video and sound installation
HD video loop 18:29 min
Sound composition / sound scapes: Klaus Osterwald
Kulturkirche Köln Buchforst/DE
> gudrunbarenbrock.de/installation/eden

For the Kulturkirche Ost in Cologne-Buchforst, media artist Gudrun Barenbrock has created a large-format video installation that references the architecture of the building. The title of the exhibition, 'Eden', evokes ideas of paradise and thus associations that are linked to the original promise of this place. Barenbrock projects her dynamic image fabrics directly onto the concrete and the beams of the wooden ceiling. The videos are 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 of the images come from the artist's extensive archive, which she has been continuously expanding for years. Getting involved, being surrounded, penetrating - not in virtual reality, but in physical presence. Gudrun Barenbrock has created an immersive visual landscape based on light, space and movement, inviting us to immerse ourselves in a dynamic visual flow.

(from: Cordula Walter: "Eden – How can we imagine paradise?")
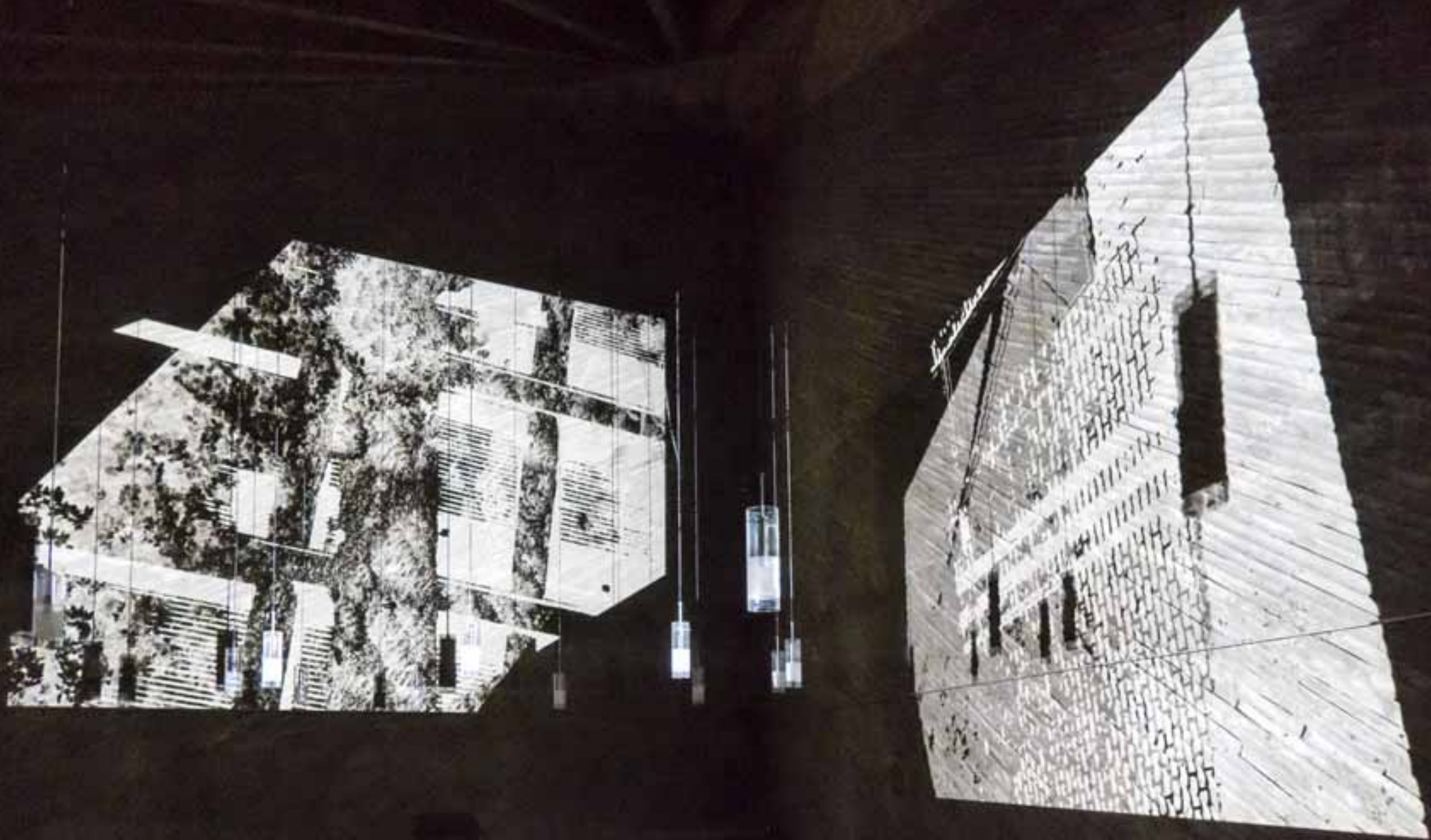
Mise en Lumière Tunis

2022, video projections
HD video, various lengths
Public art project, City of Tunis/TN
> gudrunbarenbrock.de/installation/mise-en-lumiere

Site-specific video projections on the facades
of cultural-historical sites in Tunis:
National Theater
Palais Kheireddine
Kasbah (City Hall)

Endless Cities

2022, 2 channel video projections
HD video loop 18:51 min
Kunstmuseum Gelsenkirchen
Light Art Projects Gelsenkirchen/DE
> gudrunbarenbrock.de/installation/endless-cities
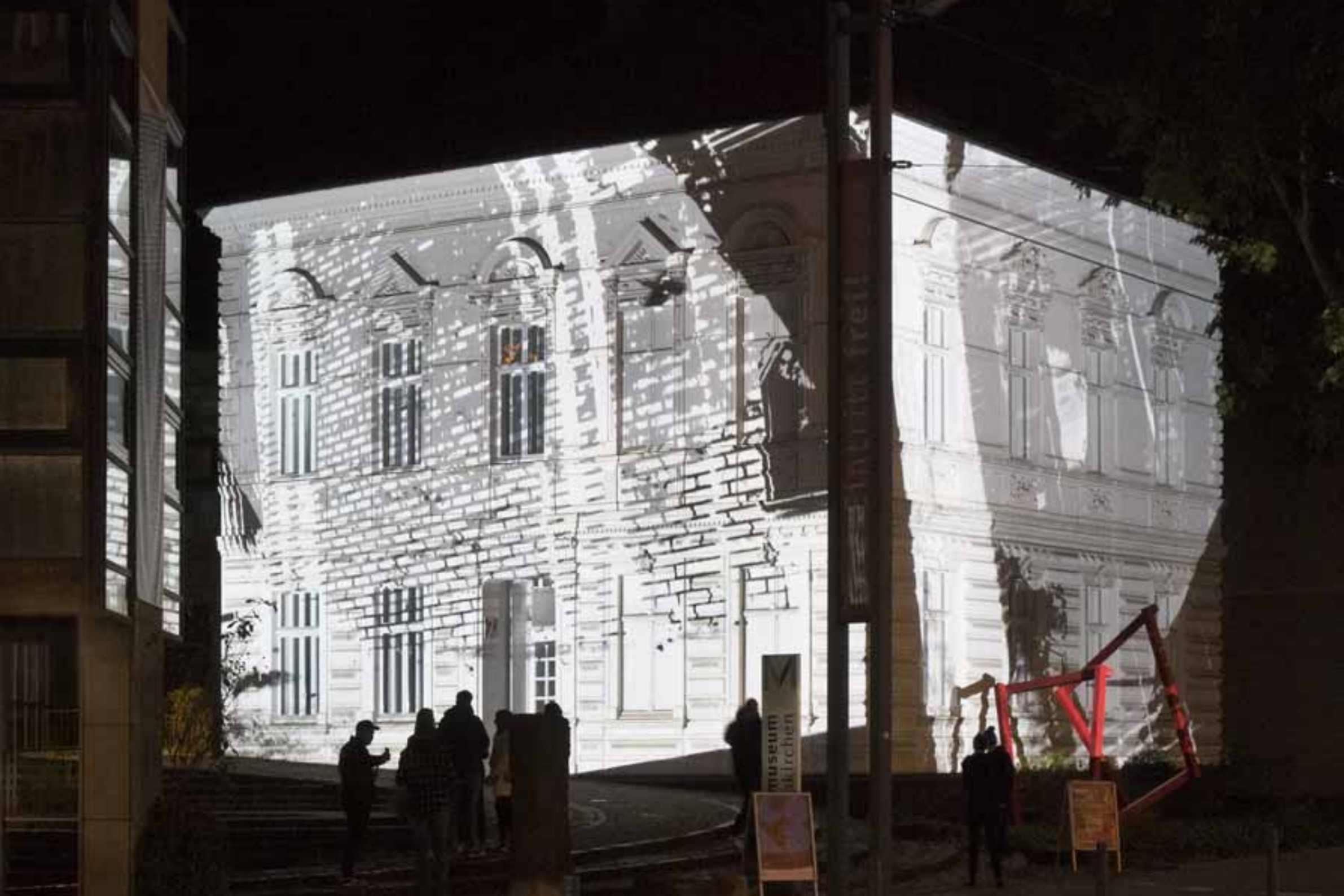> vimeo.com/761406361

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 Light Art Projects Gelsenkirchen)

Tunis textures

2022, 4 channel video and sound installation
HD video loops 12:00 / 28:45 min
Palais Kheireddine, City Museum Tunis
Interference – International Light Art Projects Tunis/TN
> gudrunbarenbrock.de/installation/remixed-tunis

Space-related video projections in the historical Palais Kheireddine in Tunis.

Same-Same (but different)

2022, multi channel video installation
HD video loop 18:29 min
Sound composition: Klaus Osterwald
Schlossmediale Werdenberg – International festival for
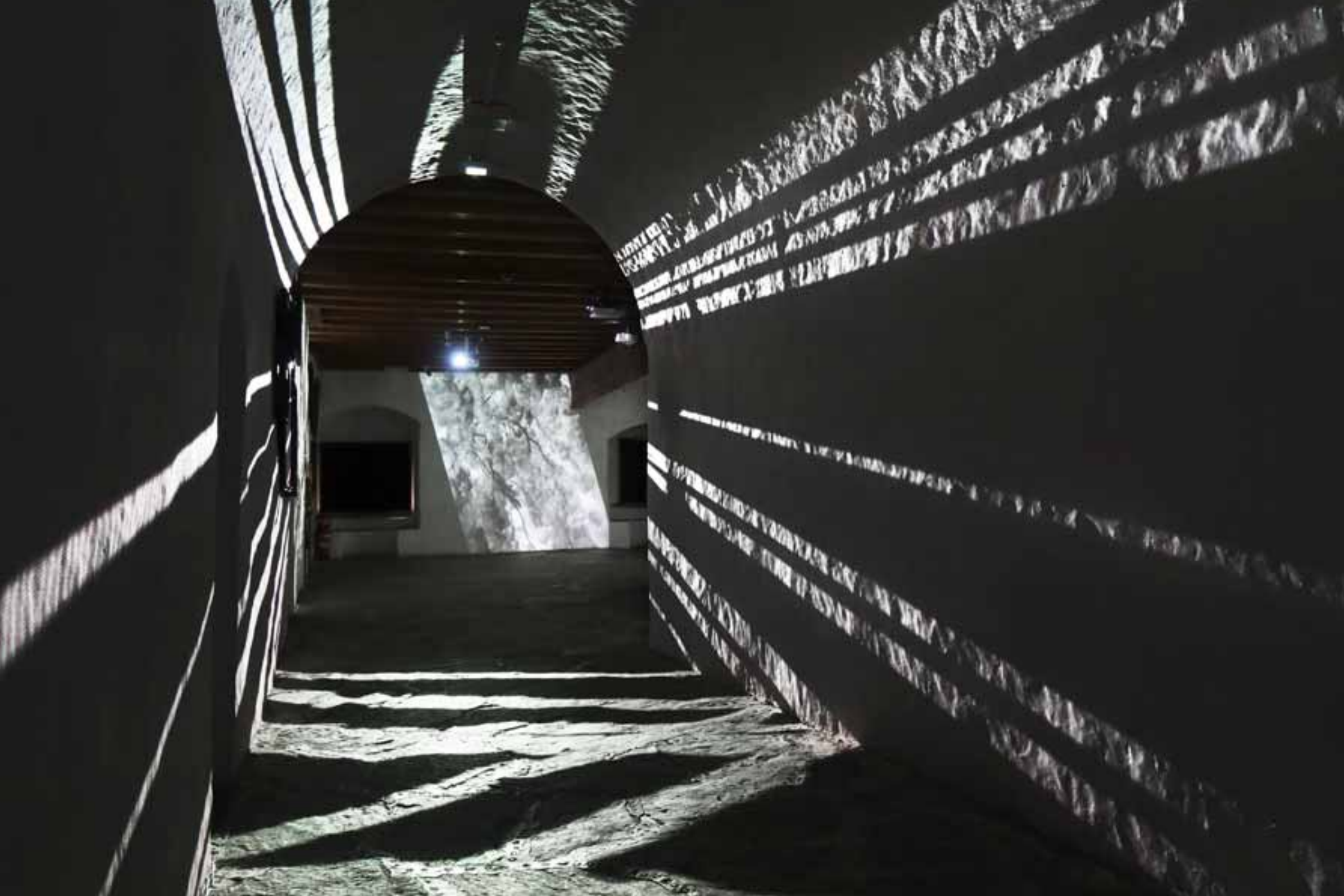Early Music, Contemporary Music and Audiovisual Art/CH
> gudrunbarenbrock.de/installation/same-same

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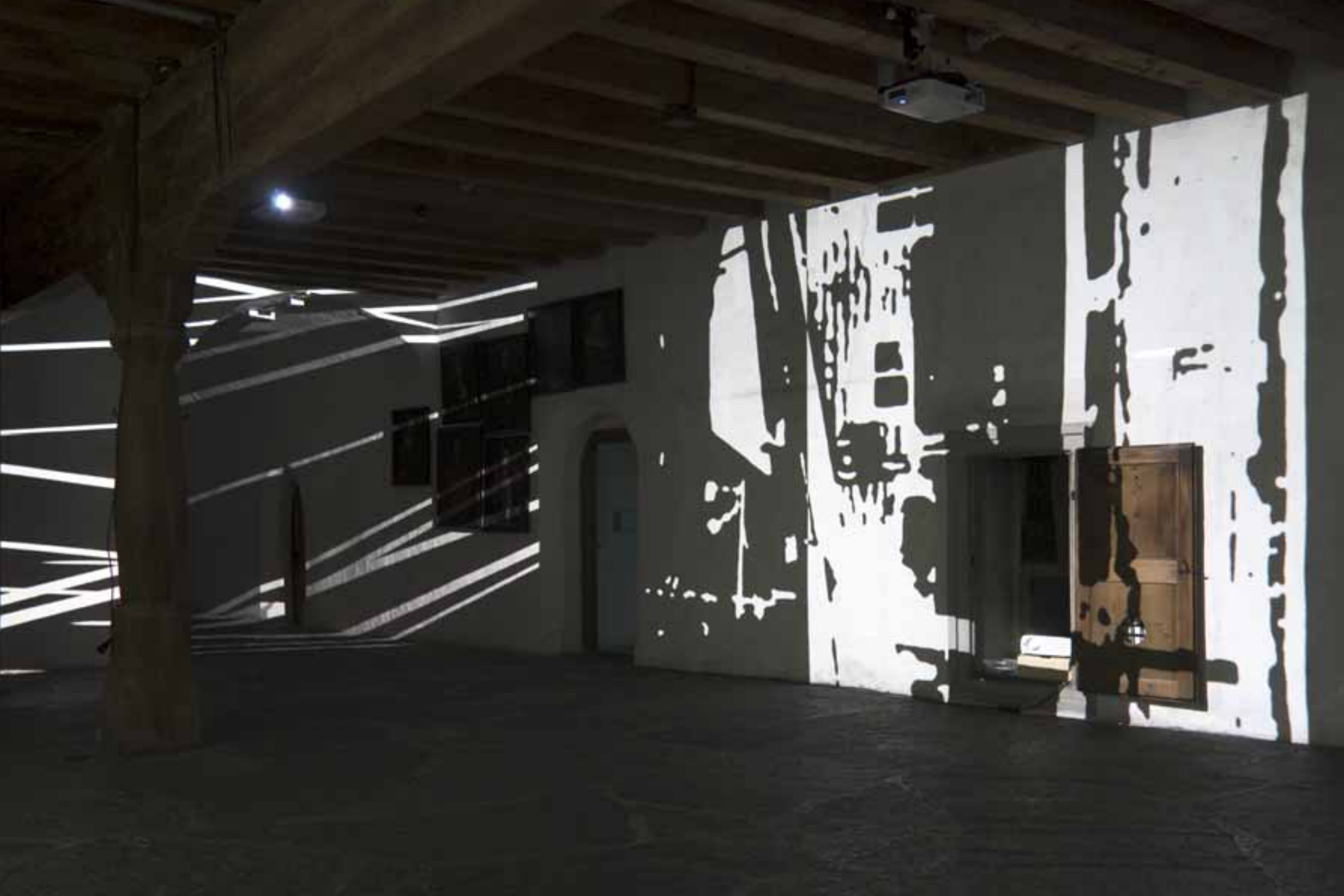reflected in the inside world of the building.
The same, yet quite different: The title plays on the understanding that
this is not the original, of course. "Same same but different" invites to the
pleasurable perception of differences between reality and the mirrored
figure – and thereby keeps the gaze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

(Schlossmediale Werdenberg 2022, press release "Echo")

Re:mixed (Marburg)

"... 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. ...
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 (Cologne)

"When you enter the installation, you are impressed by the world that the artist has created. Nature and city motifs, rotating images and quick cuts characterise the space. Sometimes these sequences fill it completely, sometimes the walls are only covered in sections with 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 water? A cityscape passes by and we see the world spinning as a car drives along a motorway. We see meadows that, instead of moving horizontally, pass over us vertically. Some of the images are so strongly abstracted, so extremely blown up in contrast, that we only perceive black and white pixels.
In her installation, the artist mixes photography and film, analogue and digital images, static and movement. The wall projections structure the space, touching the ceiling, walls and floor in different places. The visual language in this installation ranges from old monochrome film footage to a kind of graphic novel style. All the technical equipment is exposed: projectors, media players, cables and monitors. Thus we move through this strange world, as if through a labyrinth of light and shadow. …"

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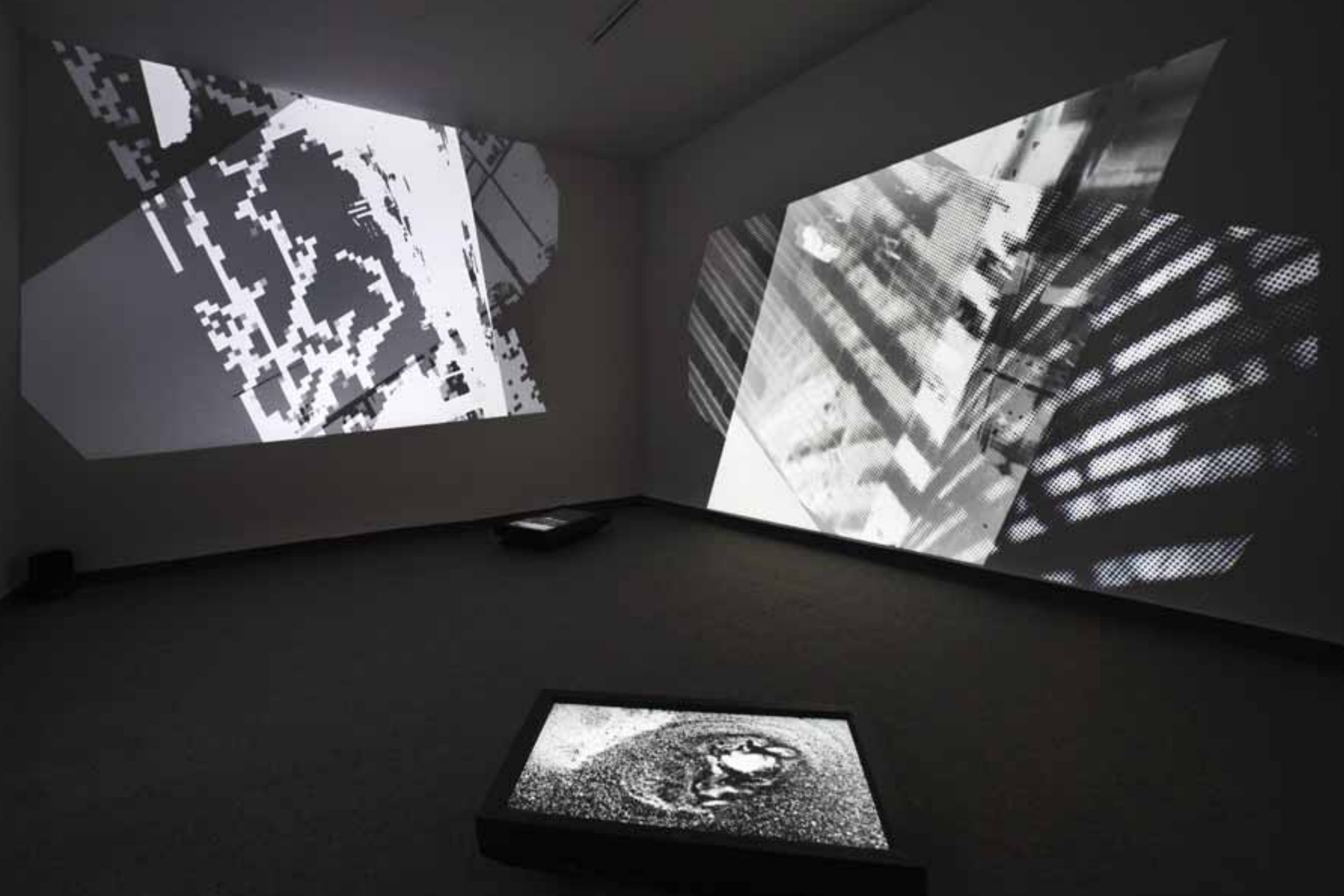
Lost & Found

2021, 5-channel video and sound installation
HD video loop 26:15 min
Sound composition: Udo Moll / Klaus Osterwald
Klenze Park, Lichtstrom-Festival Ingolstadt/DE
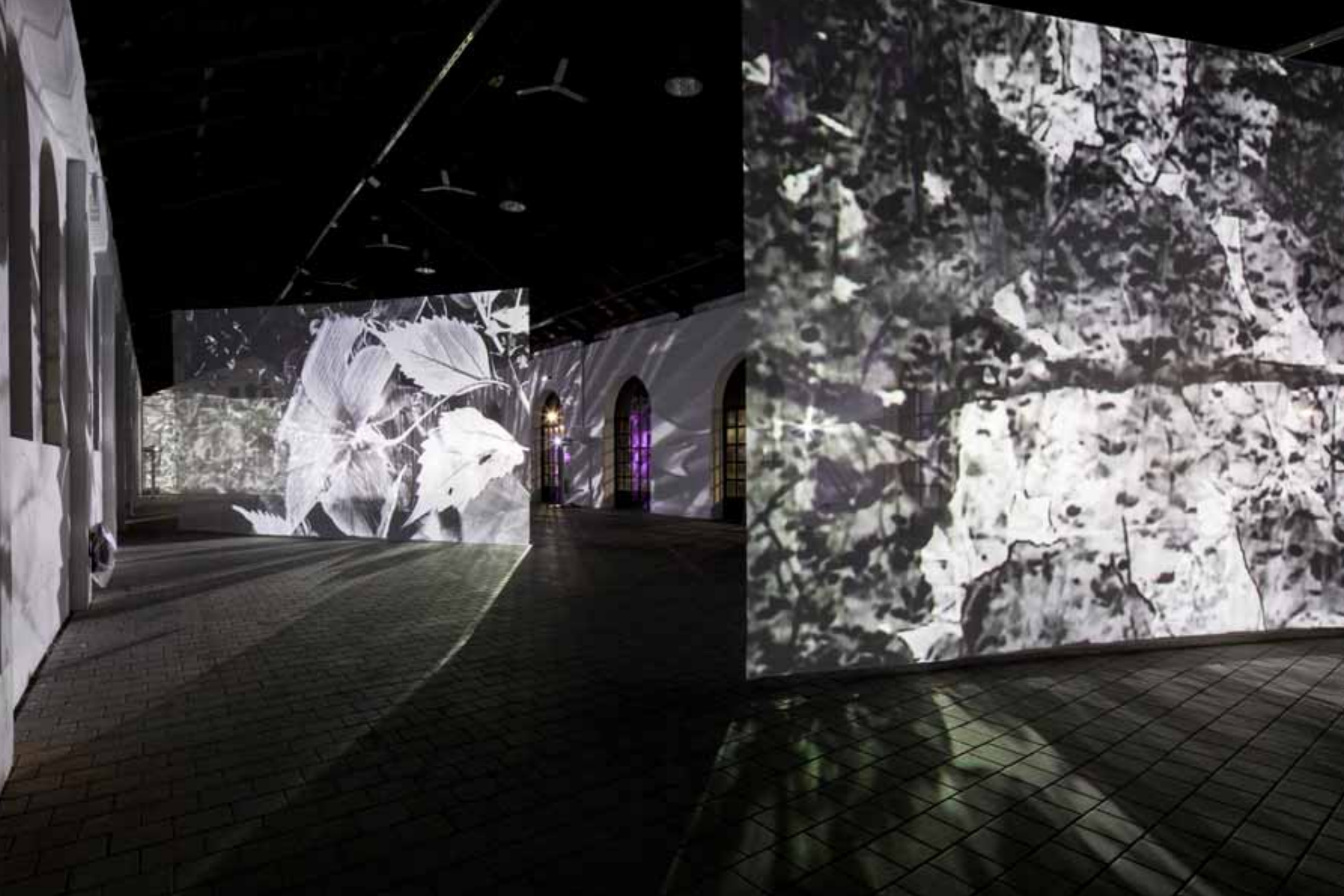**> gudrunbarenbrock.de/installation/lost-and-found**
**> vimeo.com/666270147**

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")
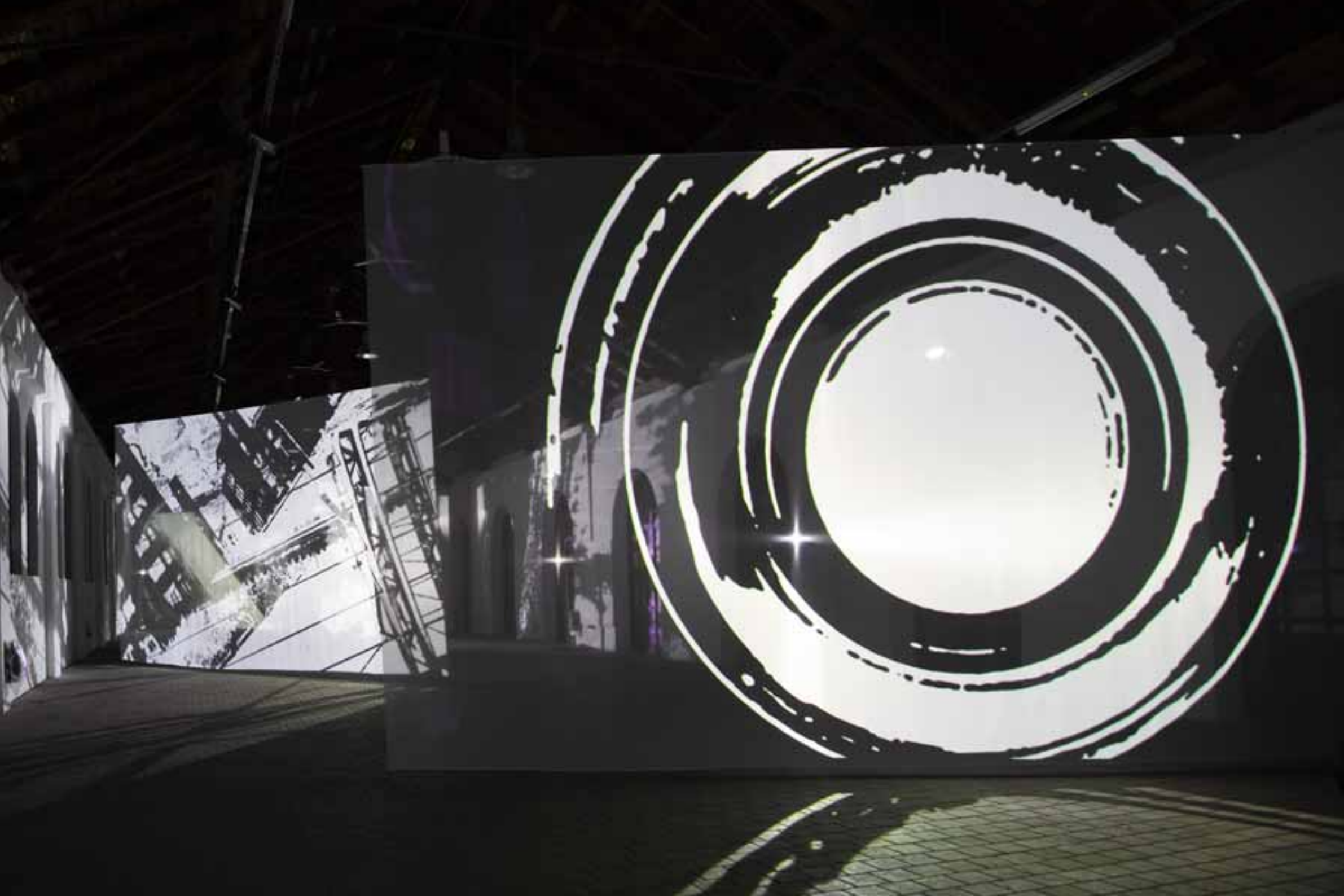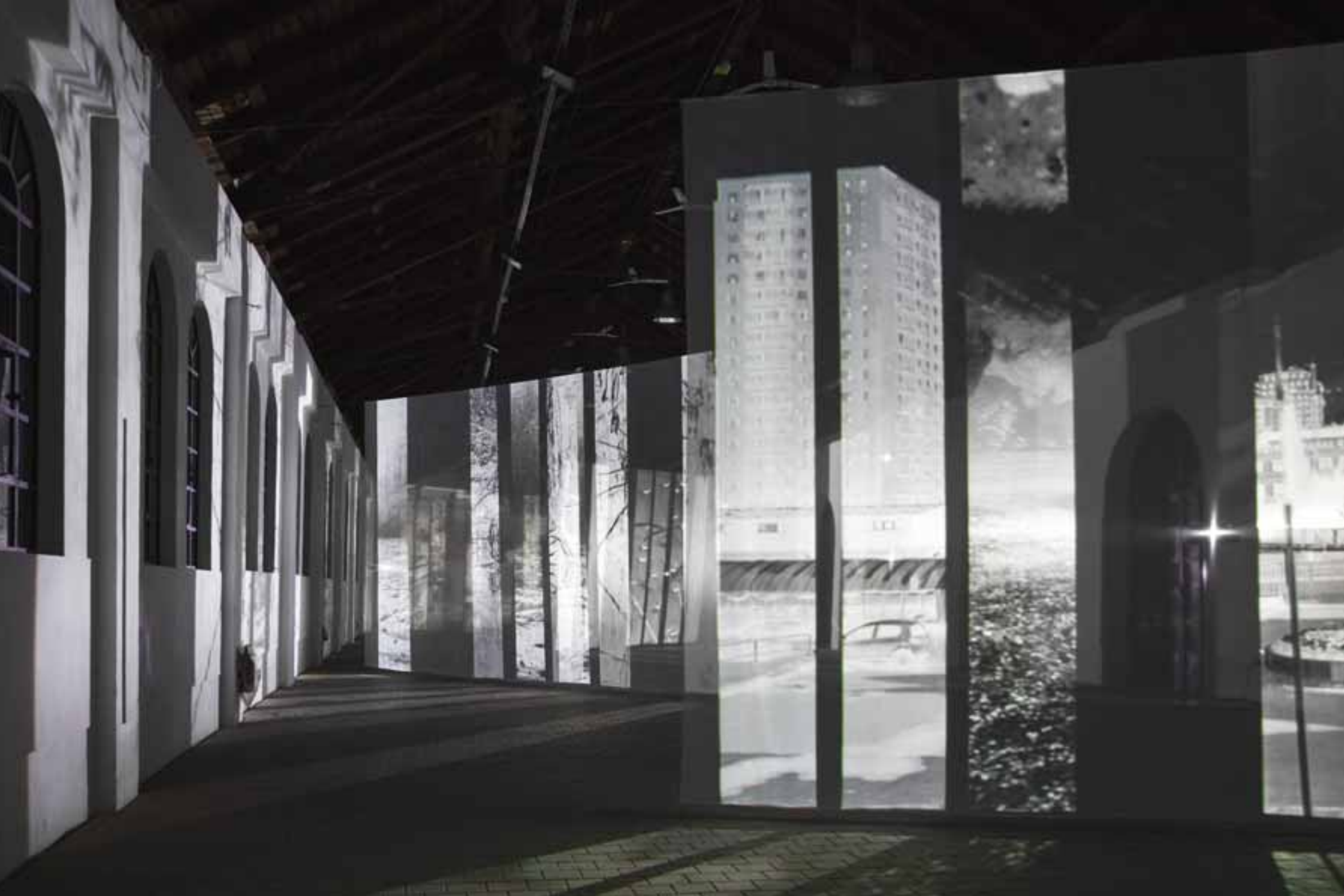
Update Cologne #04 — Wir Welt

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. 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 landscapes challenge perception through image selection and editing, 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, Barenbrock follows her own artistic logic. 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: "Streams of images", exhibition catalogue "Update Cologne", ISBN 978-3-00-068646-7)
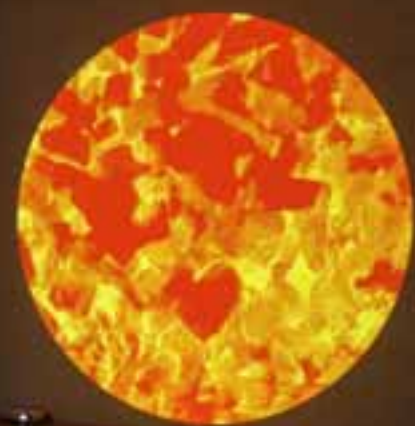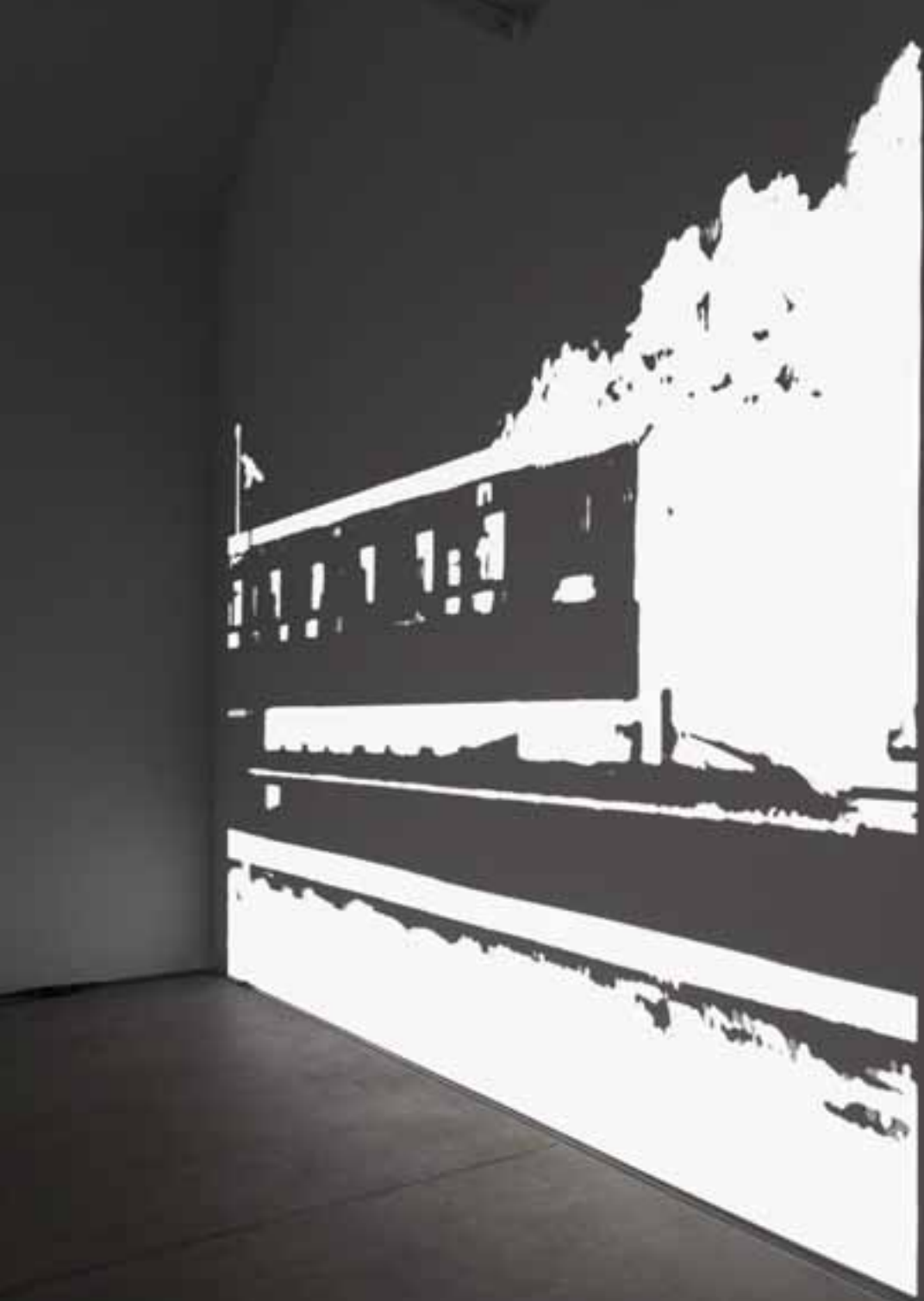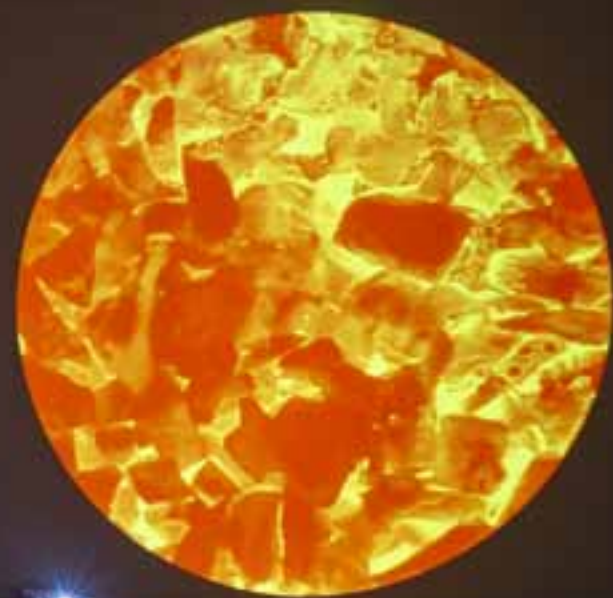
1+1=3

2020, 3 channel video, approx. 30:00 min HD video loop
Live performance by Peter Behrendsen
Moltkerei Werkstatt Köln/DE
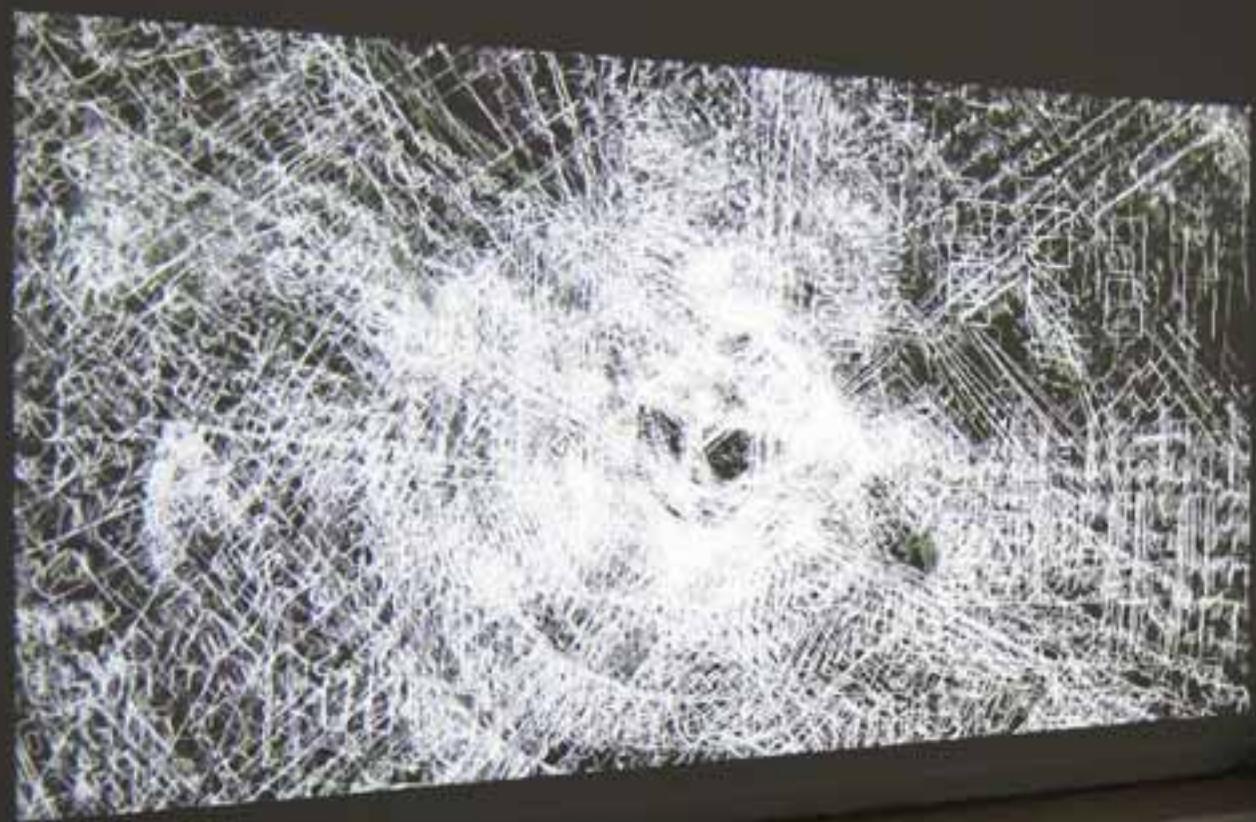> gudrunbarenbrock.de/installation/eins-und-eins-ist-drei

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
HD video loop 55:00 min,
Soundscapes: Klaus Osterwald
Kunstfestspiele Herrenhausen, Hannover/DE
> gudrunbarenbrock.de/installation/greenhouse
> 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. (from: press release Kunstfestspiele Herrenhausen, Hannover 2019)

Orangerie

2016, 6 + 4 + 2 channel video and sound installation
HD video loop 24:00/16:00 min
Soundscapes: Klaus Osterwald
Kunsthaus Kloster Gravenhorst, Steinfurt/DE
> gudrunbarenbrock.de/installation/orangerie
> vimeo.com/156910347

"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 Work, 2016)

transsib / scanner

"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. The wiping columns are the mechanical movements of a scanner carriage dashing over the monitors, filmed by the artist. Depending on image resolution and size, the laser drives sometimes slow, sometimes fast, scanning either large or just partial areas of an invisible photo. 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. 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)
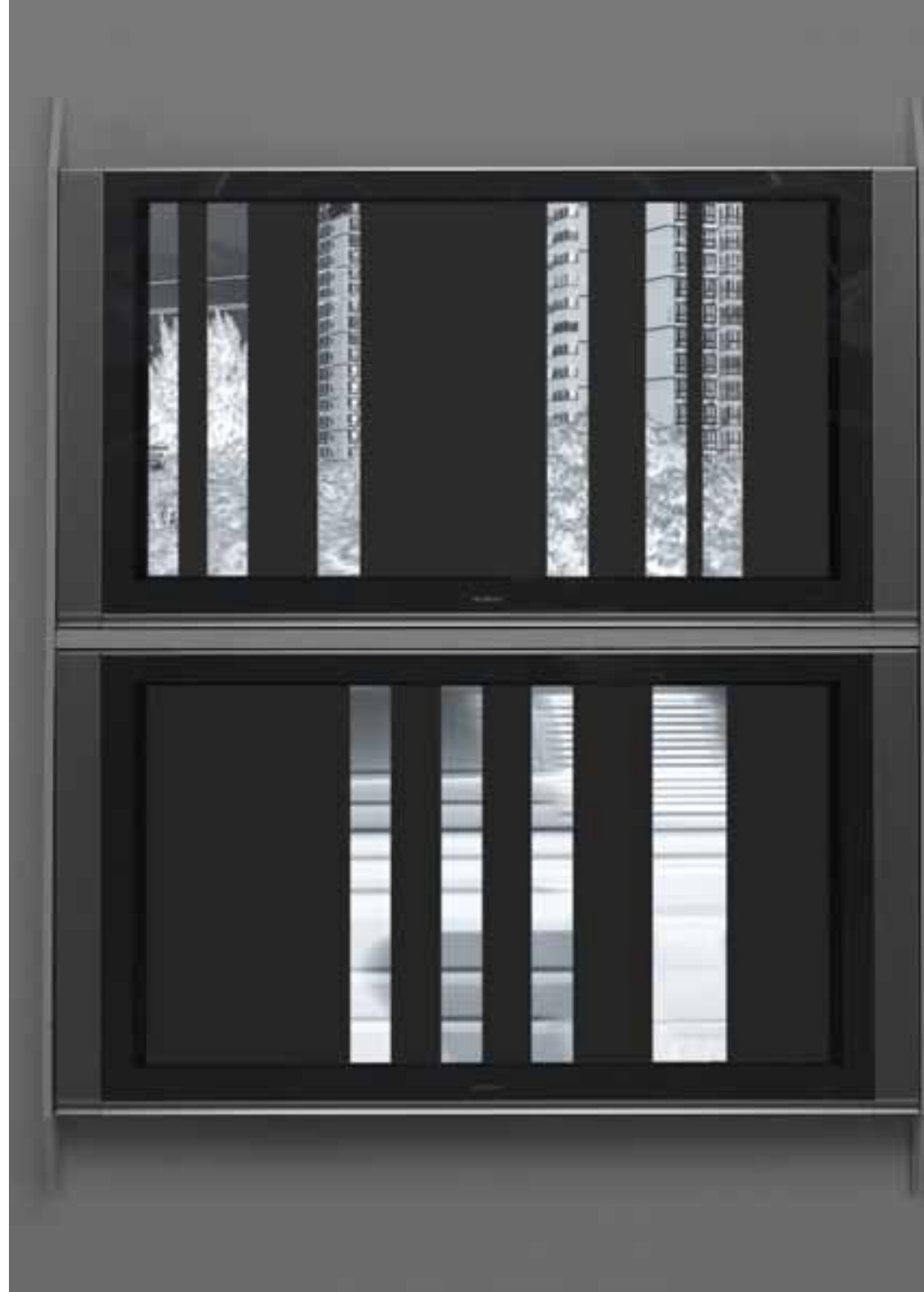
Punchcardmusic

2013, multi channel video installation with a live performance
HD video 60:00 min
Brücken Musik Köln, International Festival of Electronic Music/DE
Frischzelle Screening, Kunsthochschule für Medien Köln/DE
Fiendish Plots Gallery, Lincoln, Nebraska/US
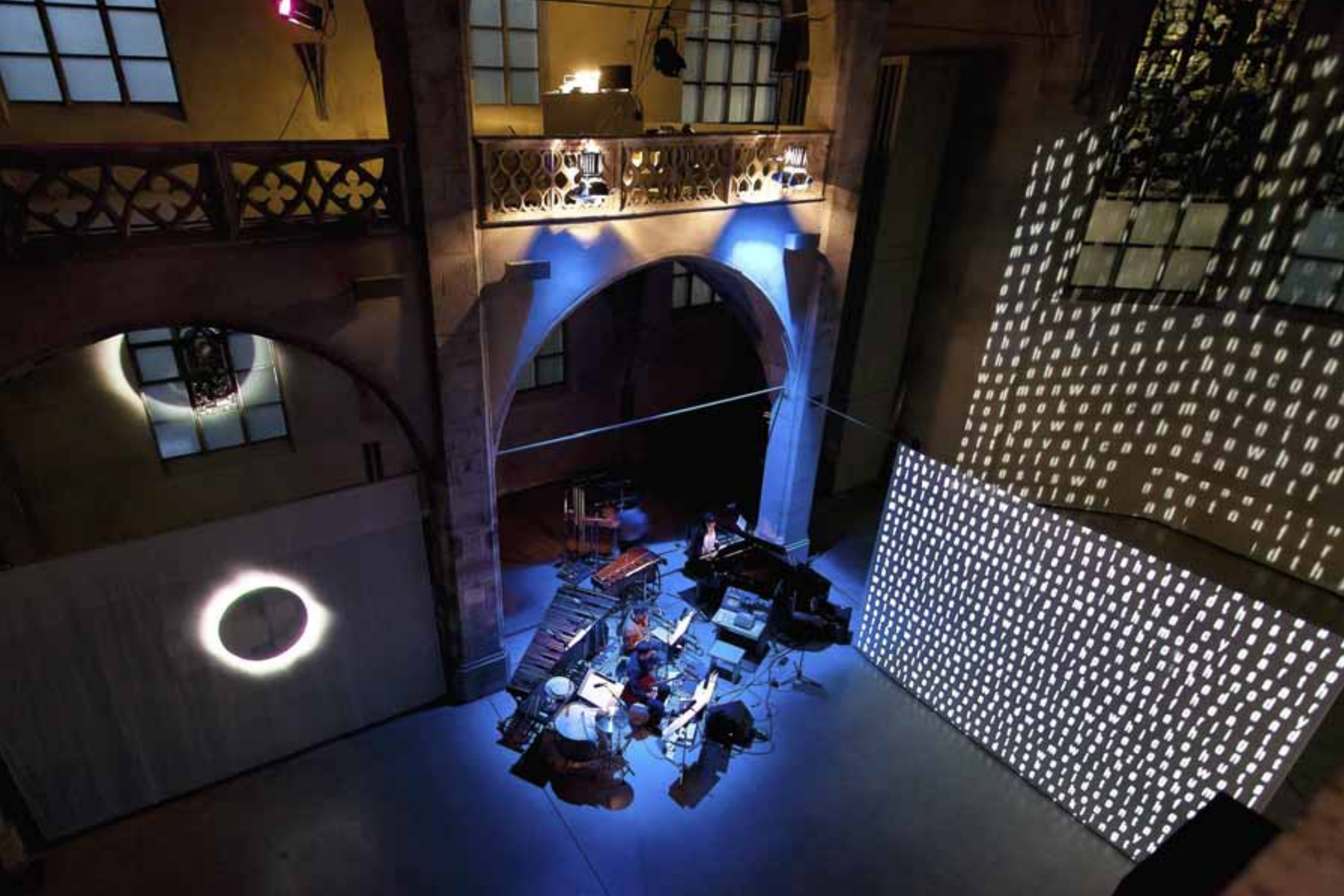**> gudrunbarenbrock.de/installation/punchcardmusic**
**> vimeo.com/65046304**

"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 punchcard 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)
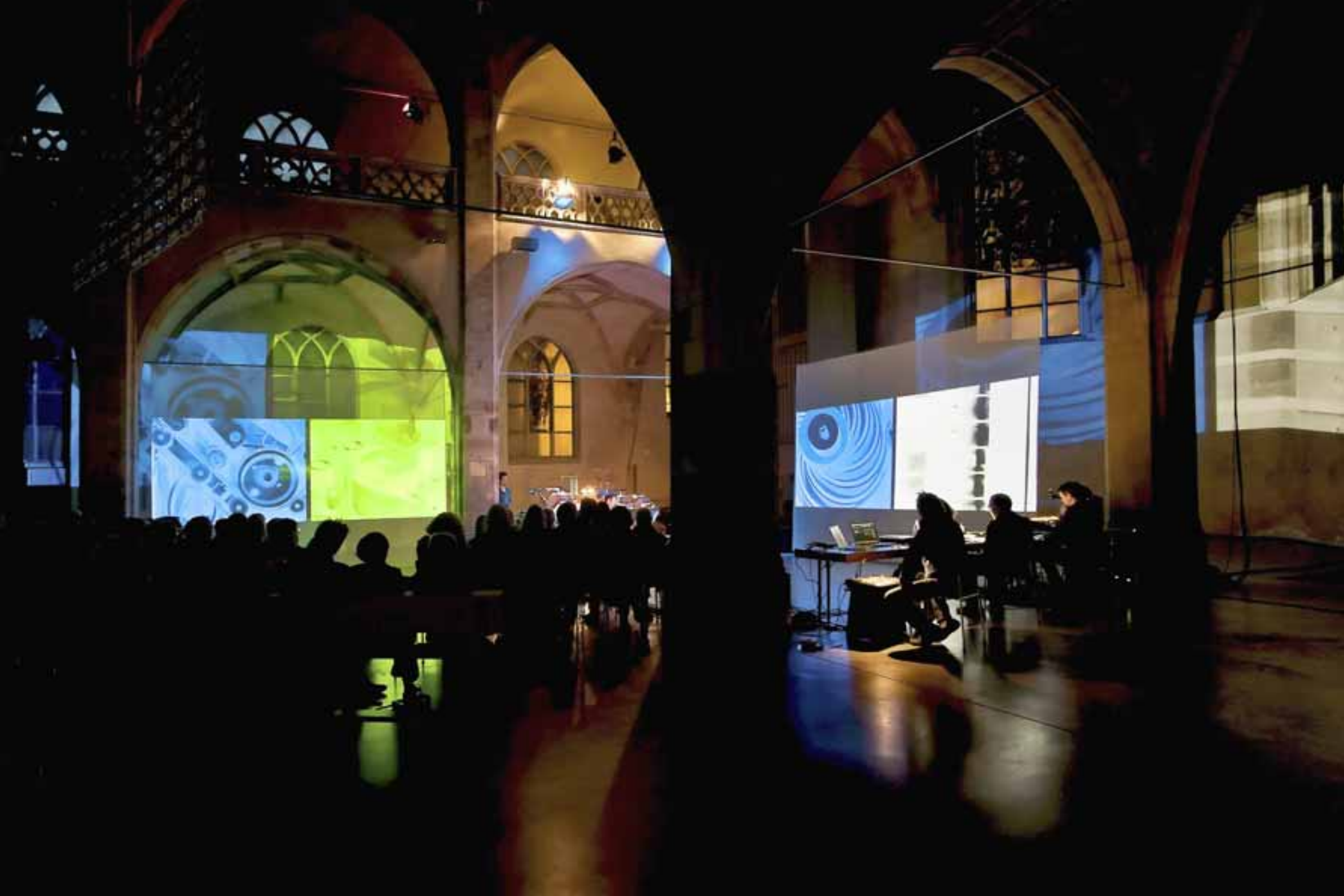
da heim

2010, 4 + 2 channel video and sound installation
SD video loop 30:00 min
Sound composition: Carl Ludwig Hübsch
Lichtrouten Lüdenscheid/DE
> gudrunbarenbrock.de/installation/daheim
> 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 Lüdenscheid 2010)

Lowlights phases

2009, 12 channel video and sound installation
SD video loop 25:36 min
Sound composition: Carl Ludwig Hübsch
Polderlicht Amsterdam/NL
> gudrunbarenbrock.de/installation/lowlights-phases
> 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 soundtrack 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.

(from: press release "Polderlicht Amsterdam")

Lowlights

2008, 6 channel video and sound installation
SD video loop 25:00 min
Sound composition: Carl Ludwig Hübsch
GLOW Festival – Forum of Light in Art and Architecture Eindhoven/NL
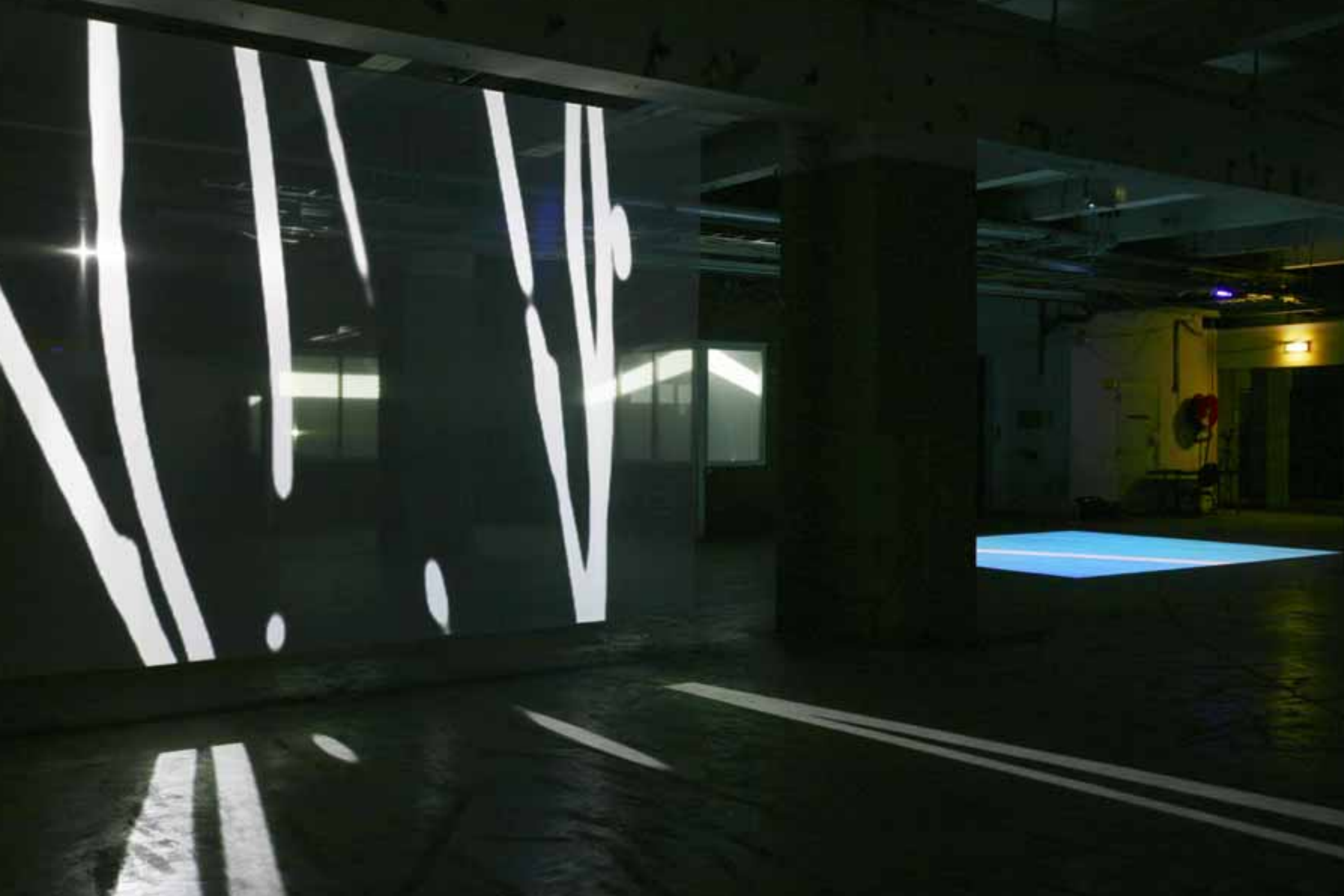> gudrunbarenbrock.de/installation/lowlights
> vimeo.com/29959802

An empty hall on the site of the former light bulb factory in Eindhoven provides the space for this site-specific video installation. Floors, windows and walls become projection surfaces, together with large, free-hanging gauze sails. When light hits the translucent material, its materiality is barely perceptible. The projections seem to float in space, the light hits the walls behind them and incorporates the entire architecture. Video becomes space, architecture becomes 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." (Bettina Pelz, curator)

(from: press release GLOW Eindhoven, 2008)

flow

2007–2008, 4 channel video projections on a graduation tower
SD video loop 32:22 min
Lichtsicht projection biannual, Bad Rothenfelde/DE
> gudrunbarenbrock.de/installation/flow
> vimeo.com/33911313

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 Schneckenburger: "Lichtsicht", exhibition catalogue,
ISBN 978-3-939825-83-8)

run-run

2006, 4 channel video and sound installation
SD video loop 34:00–37:50 min
Sound composition: Carl Ludwig Hübsch
Neues Kunstforum, Köln/DE
> gudrunbarenbrock.de/installation/run-run

"run-run" is a site specific 4-channel video work for the exhibition hall of
neues kunstforum, Cologne. The given space is part of the installation:
3 large-sized 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
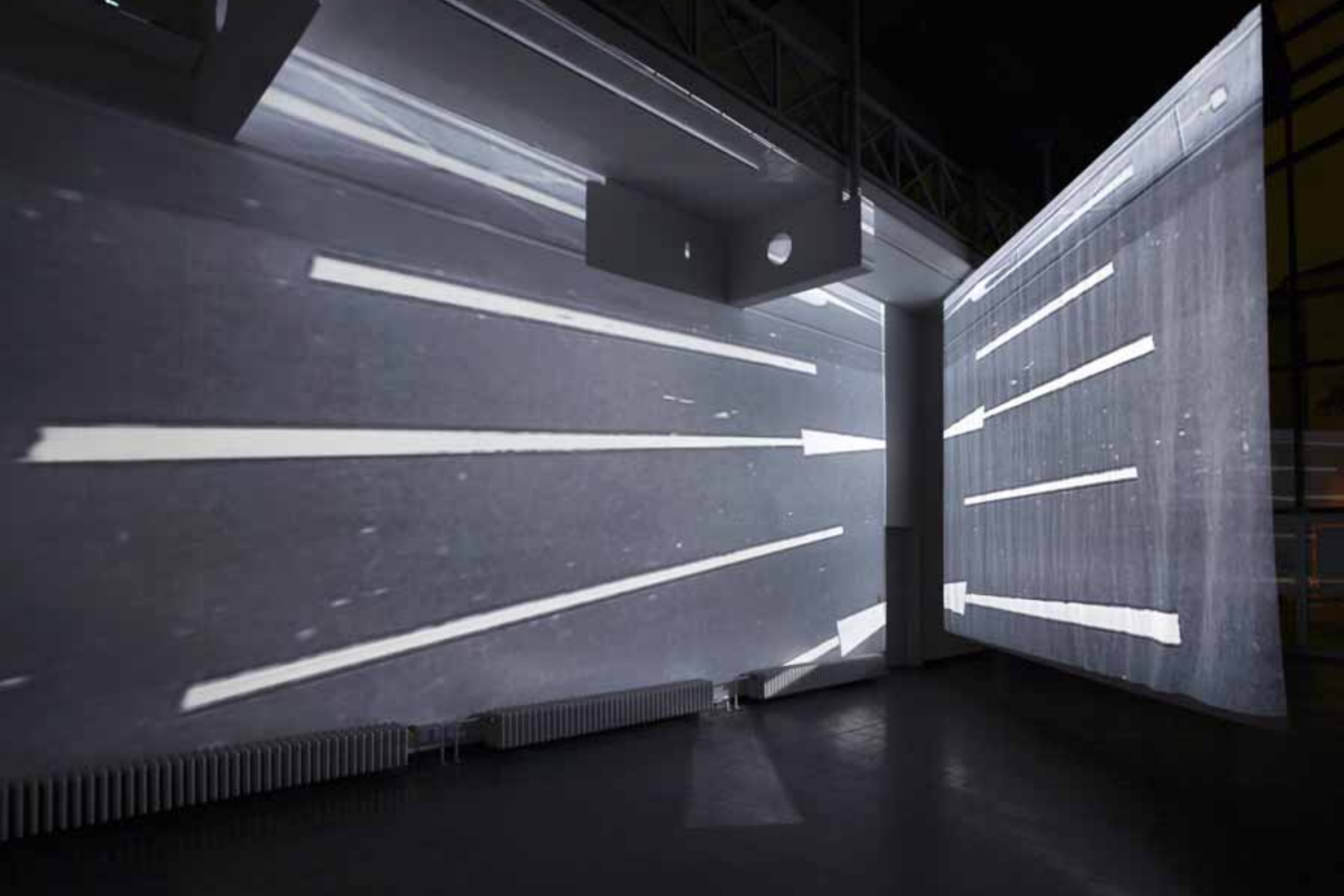Carl Ludwig Hübsch, relativizes the hectic and upholds urbanity."

(Manfred Schneckenburger in "run-run", exhibition catalogue
Neues Kunstforum Cologne, 2006)
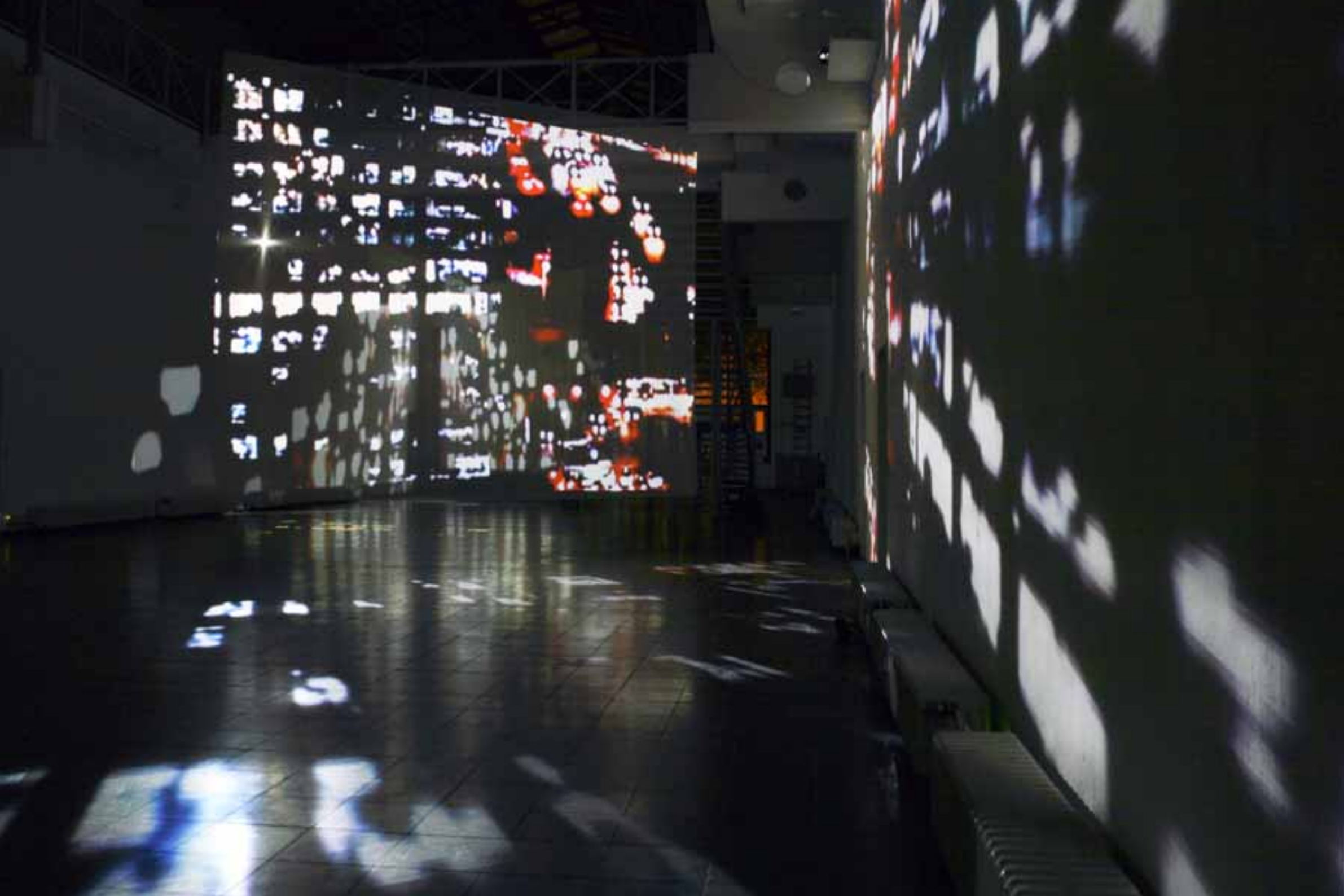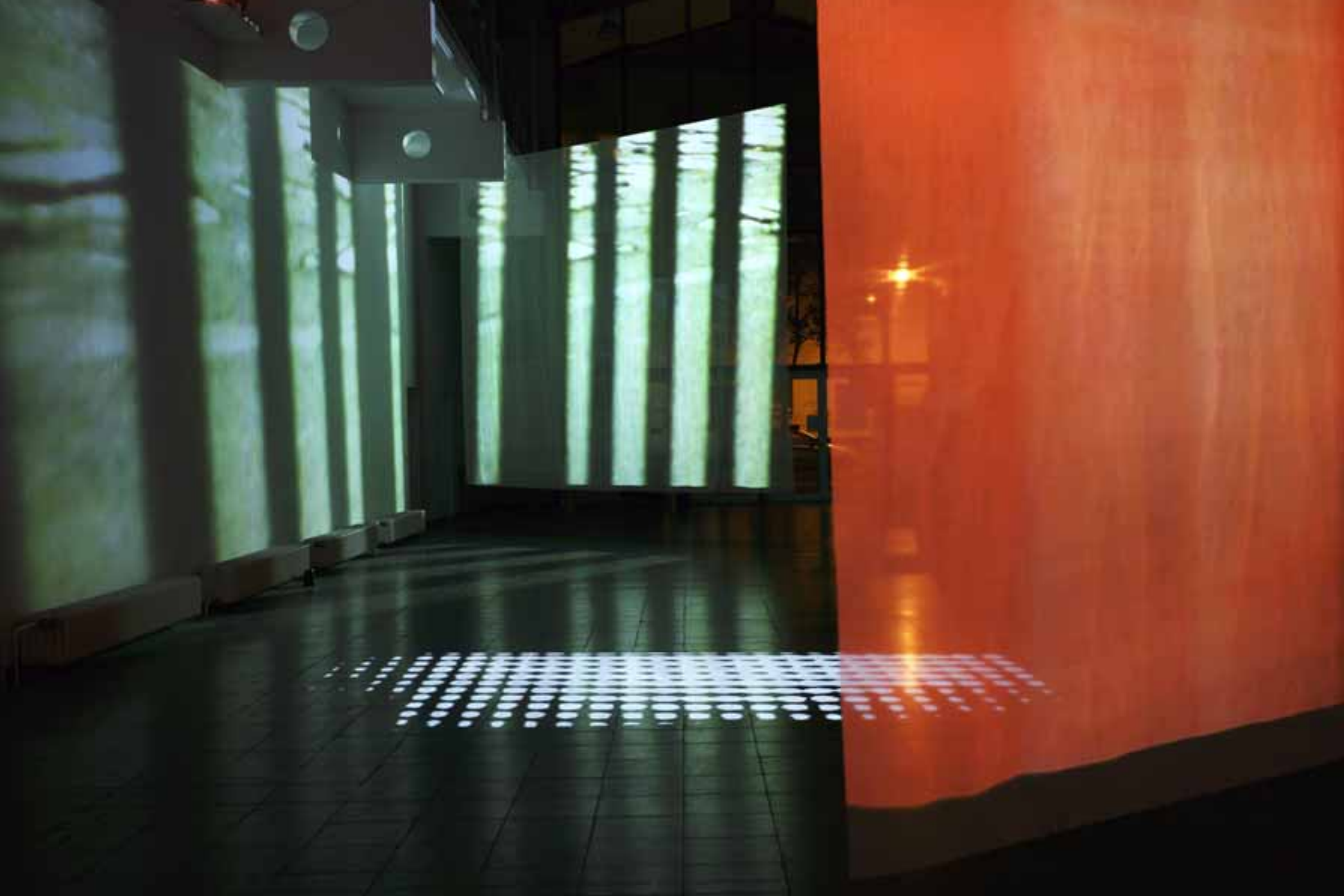
Video links

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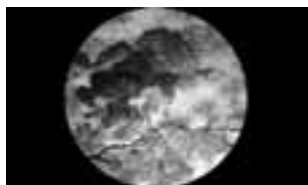
Update Cologne #04
(documentation)
2021 (06:18 min)
> https://vimeo.com/570343730

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

Twister
2019 (02:53 min)
> https://vimeo.com/354544327
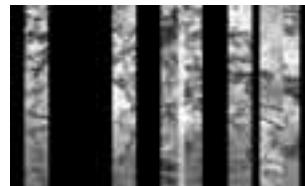
scanning a river
2019 (03:11 min)
> https://vimeo.com/381073037

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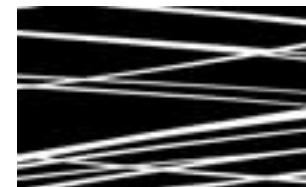
tracks
2009 / 2019 (02:38 min)
> https://vimeo.com/30584986