

Yngve Holen

Satellite

02, 03, 05 & 07

We Don't Bleach With Cream

02, 07, 08 & 13

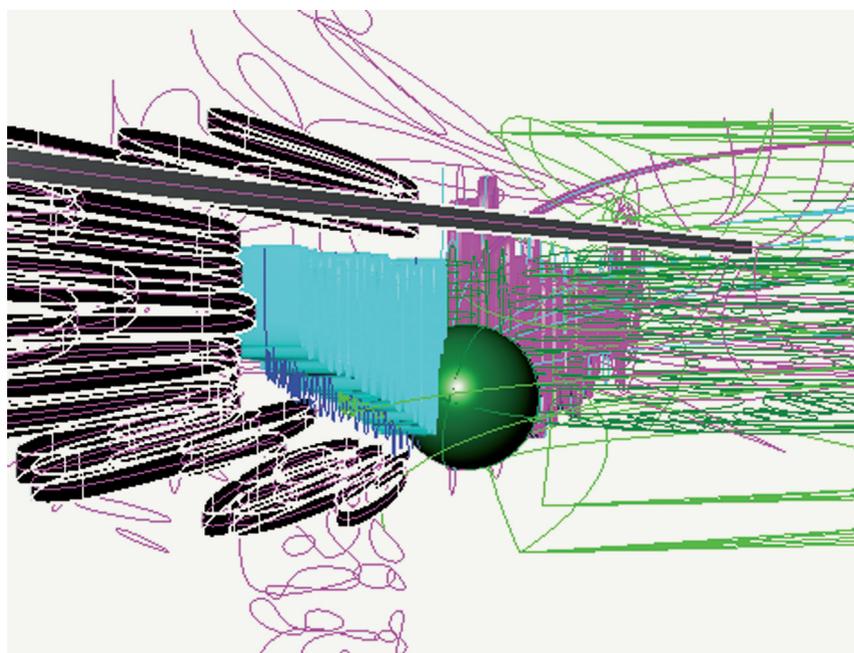
Epilog/Epilogue

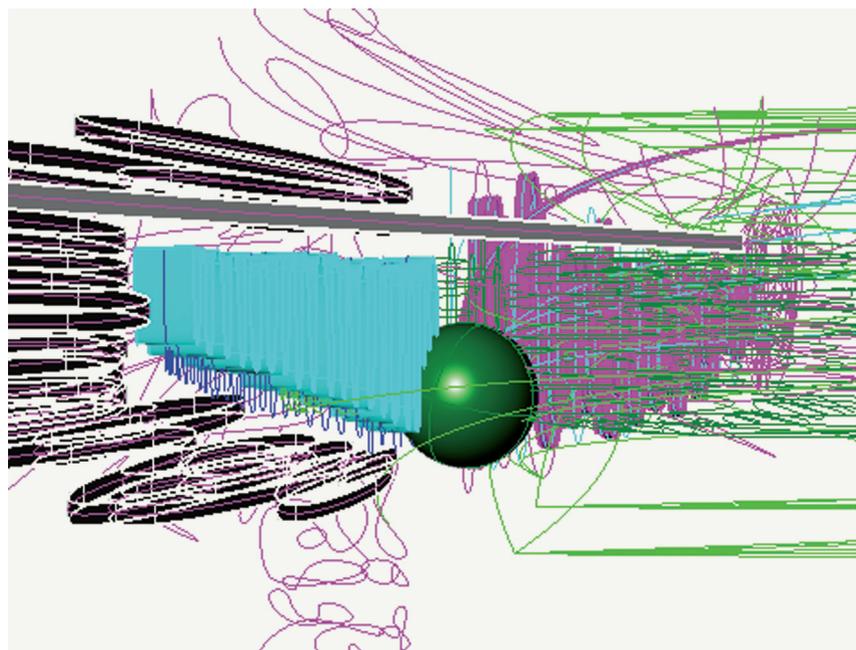
Caroline Eggel



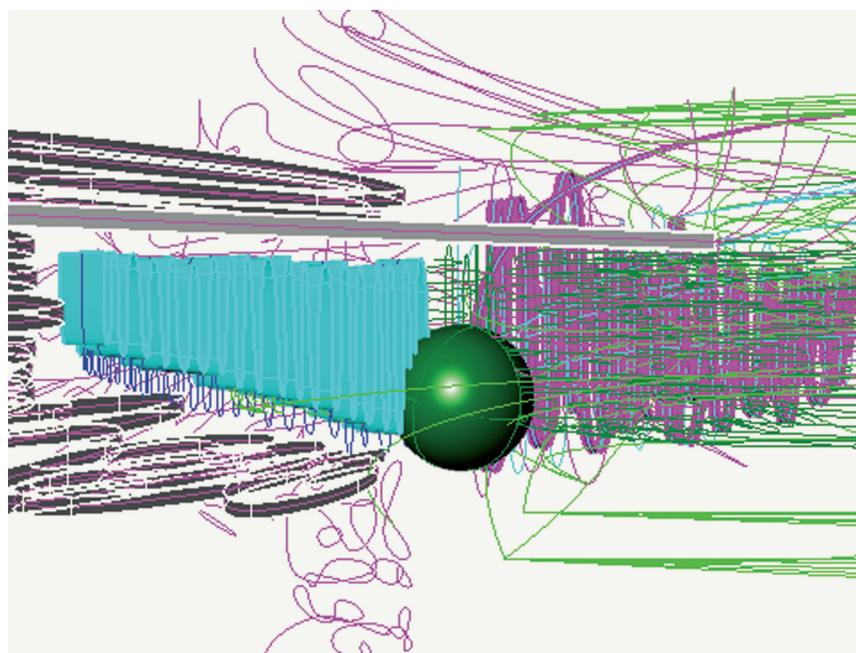
Satellite 02  
120 sec, 25 fps

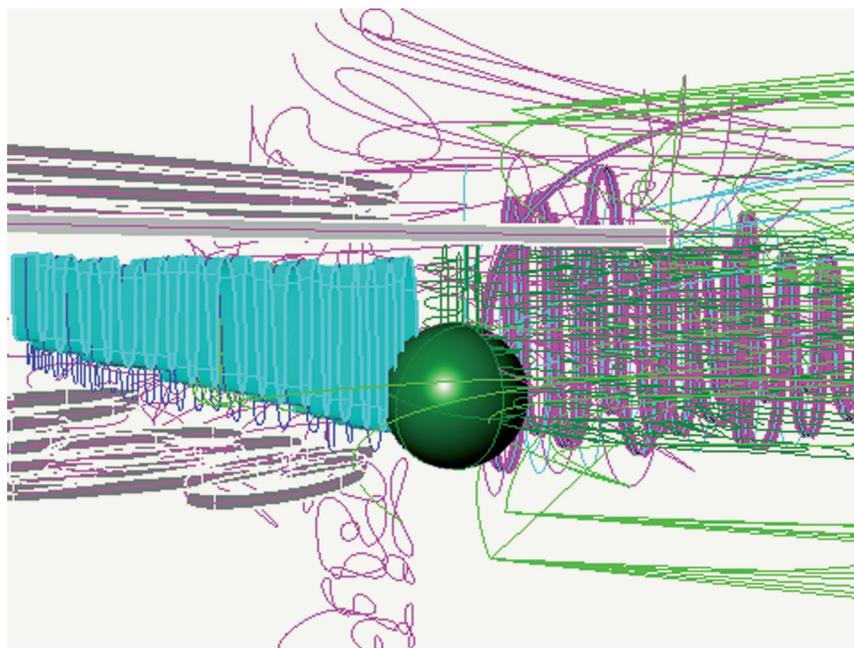
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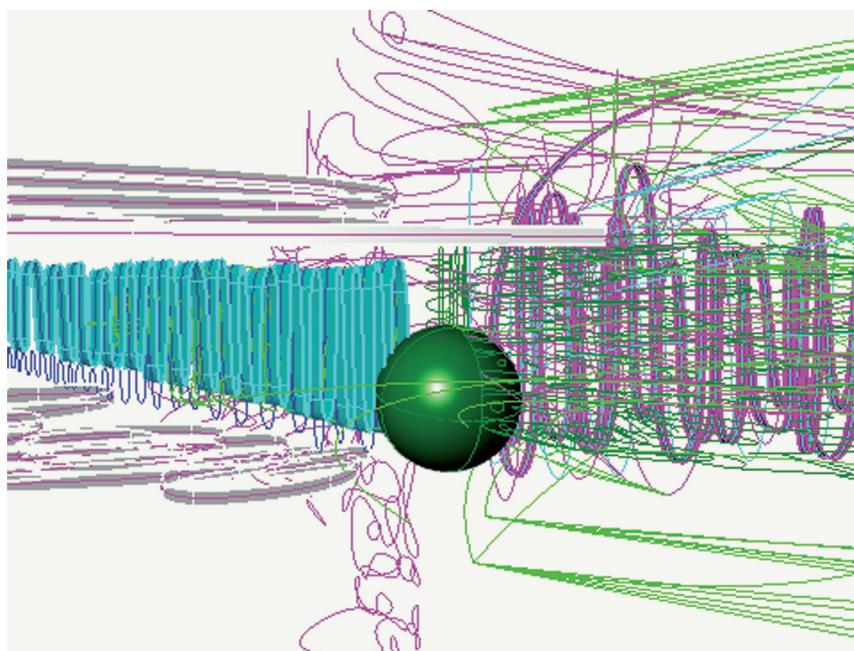


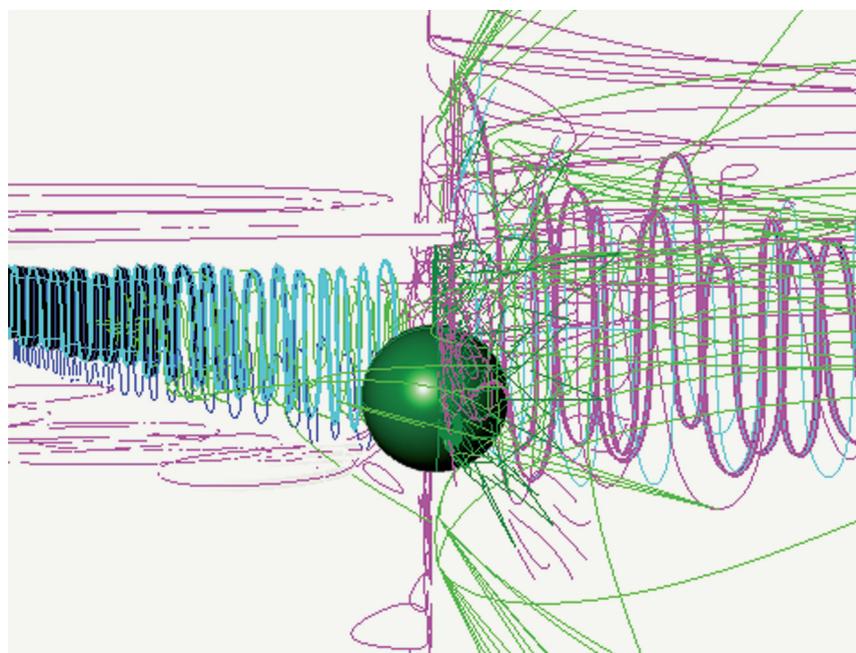
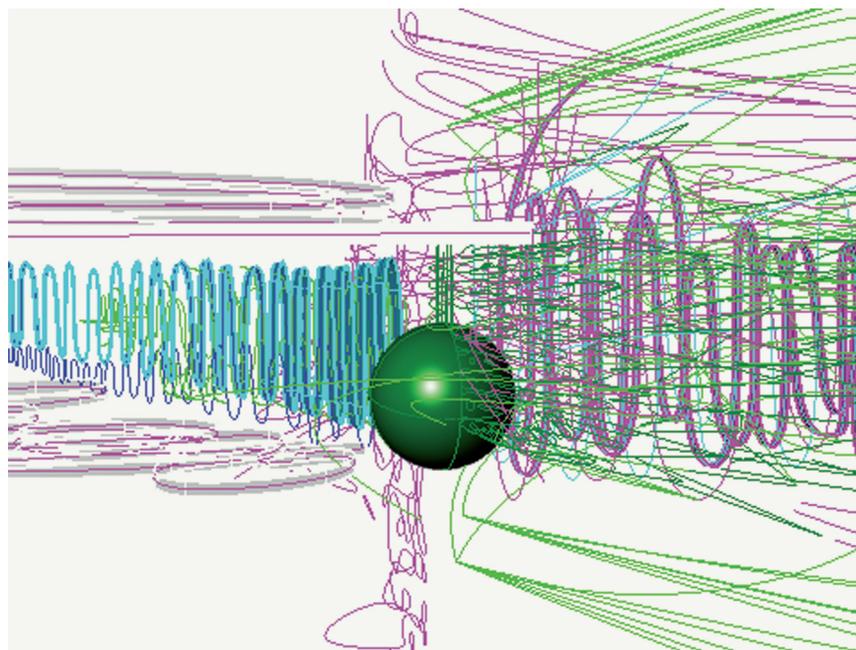
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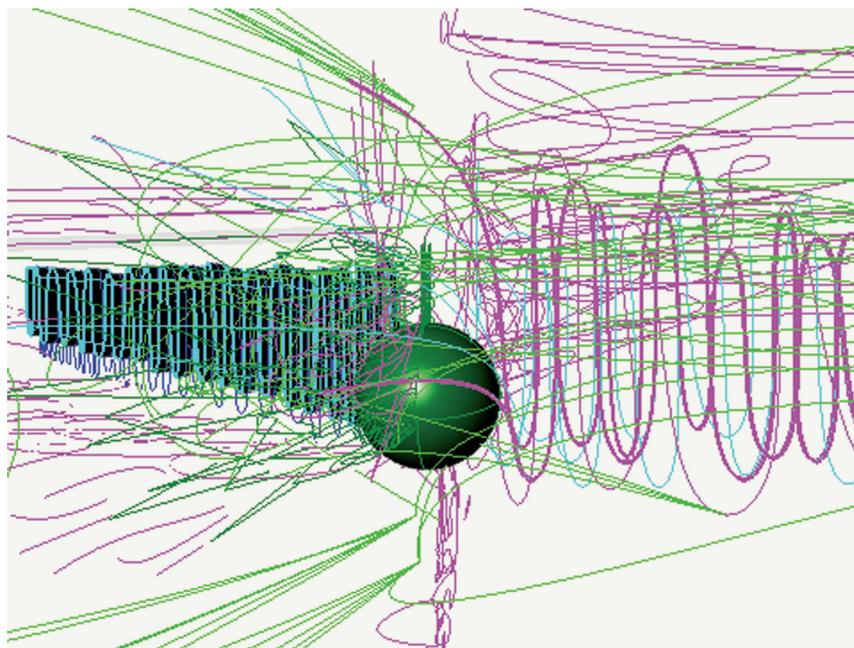




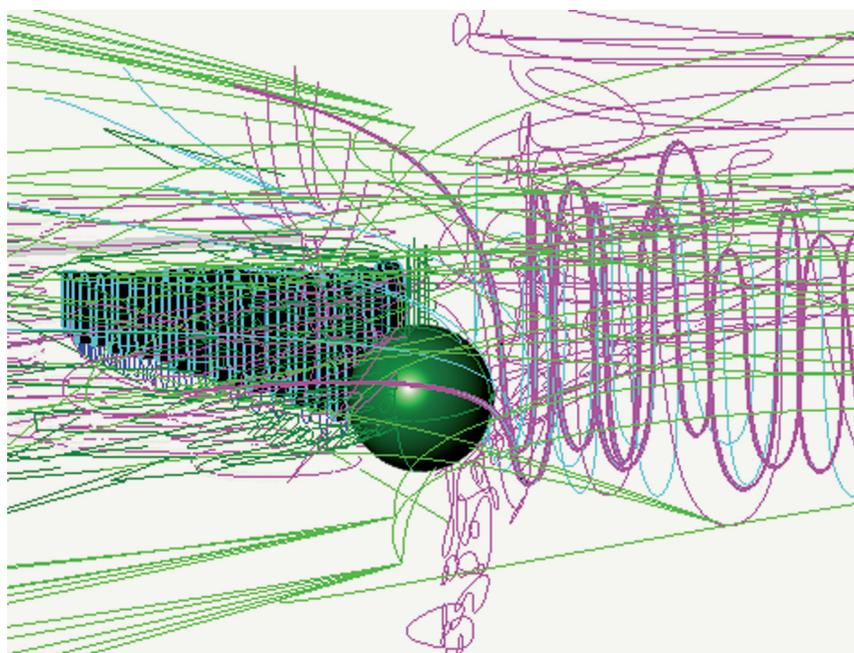
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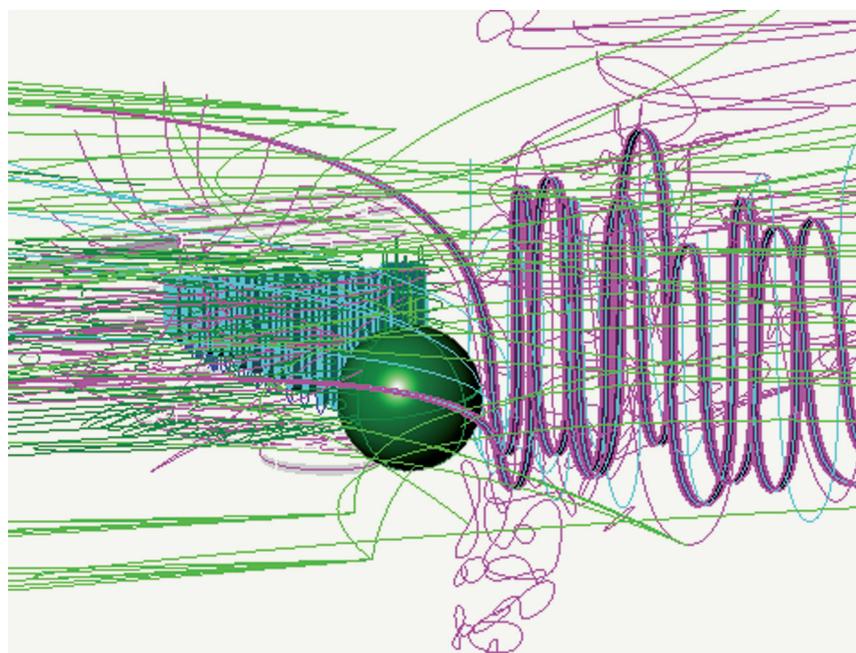
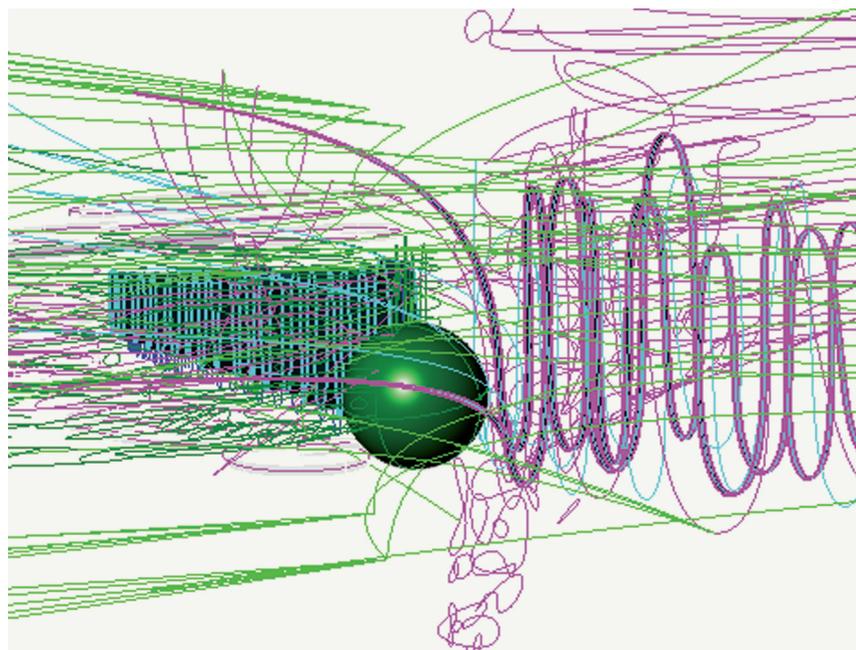


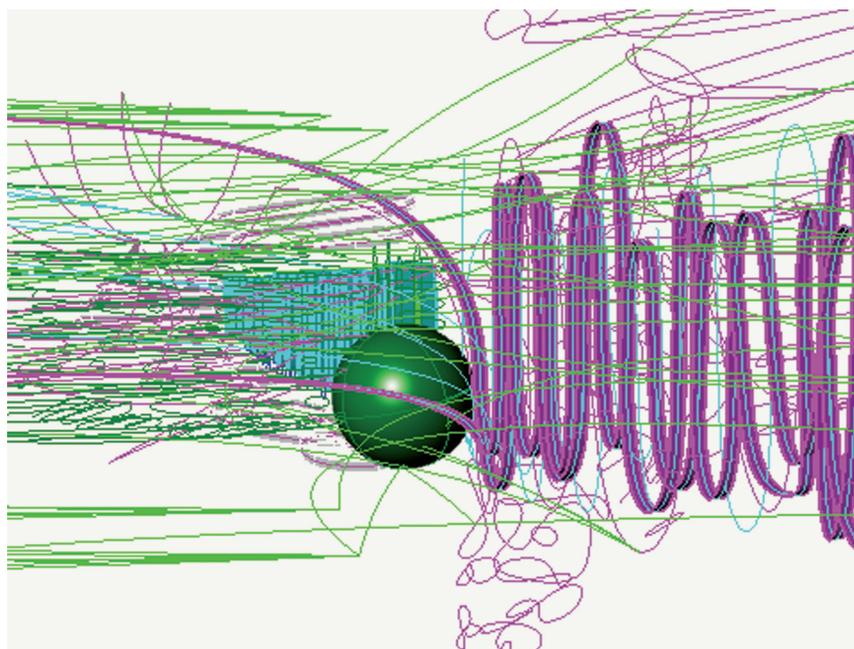




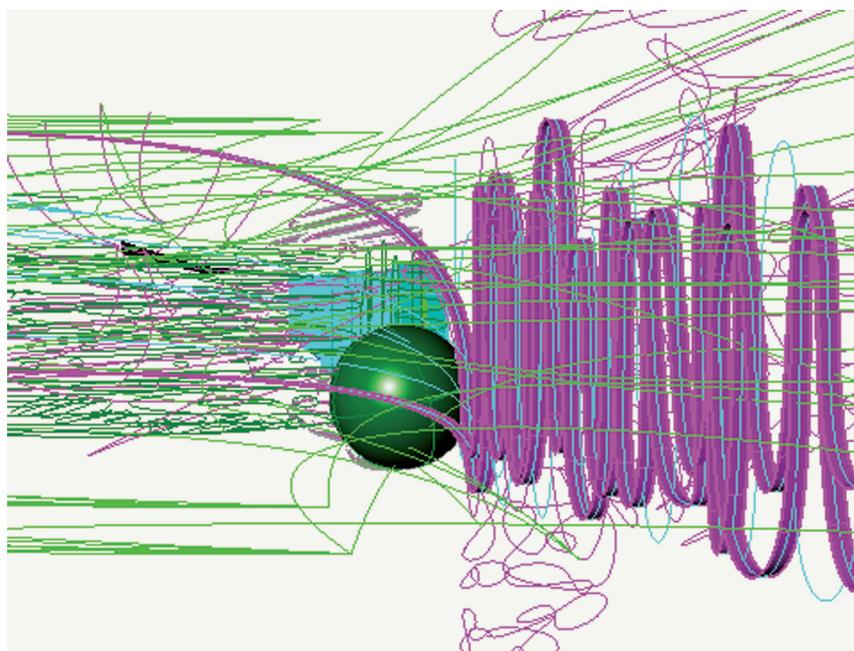
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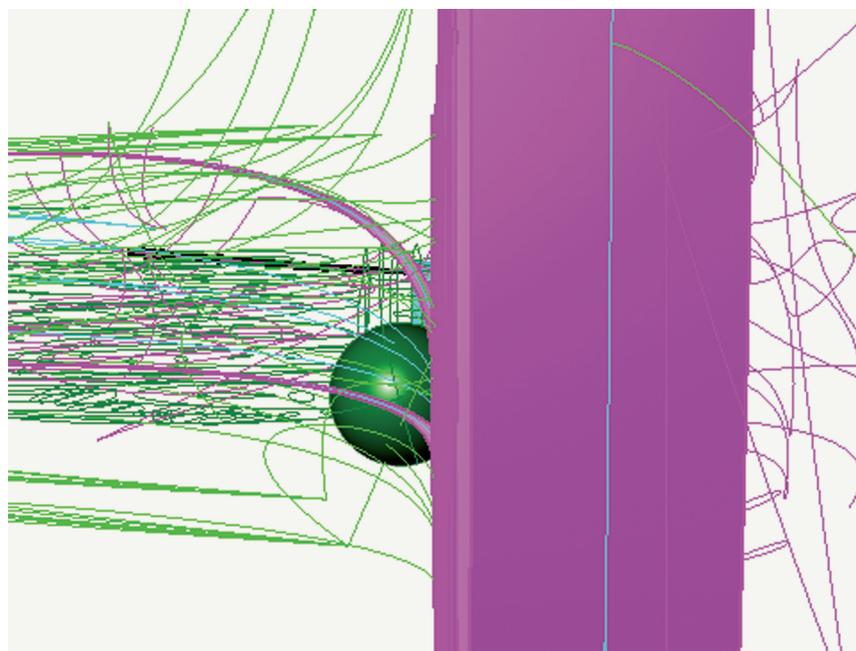
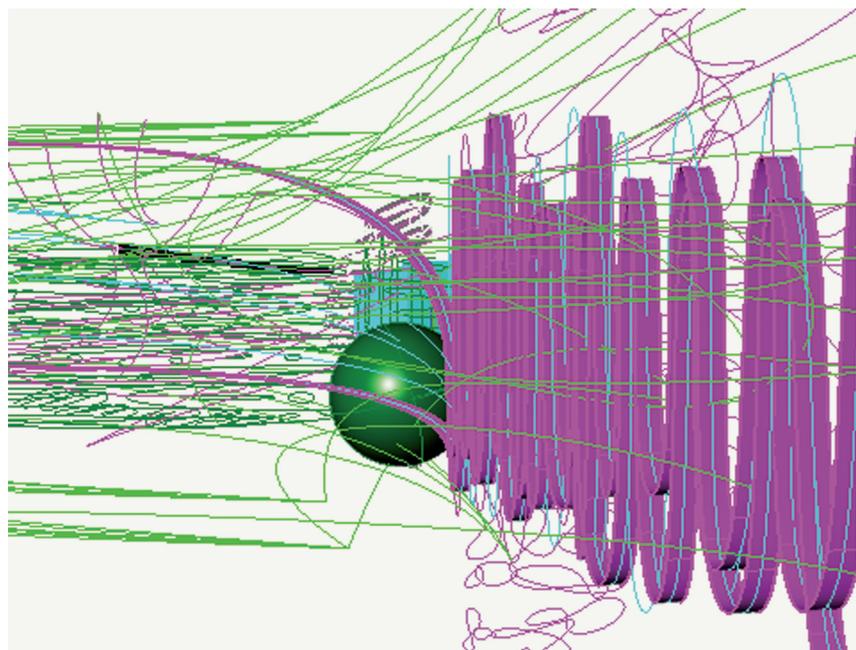


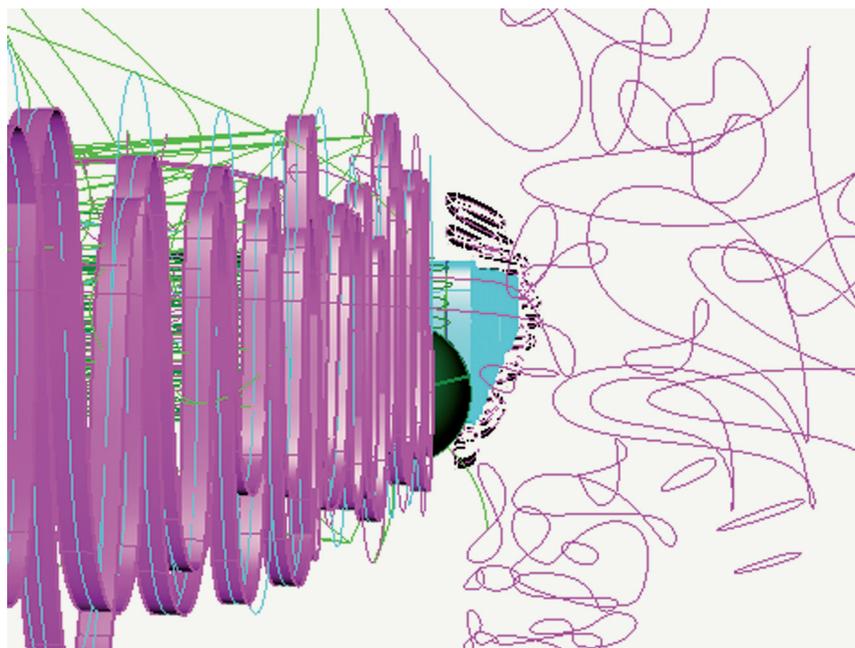




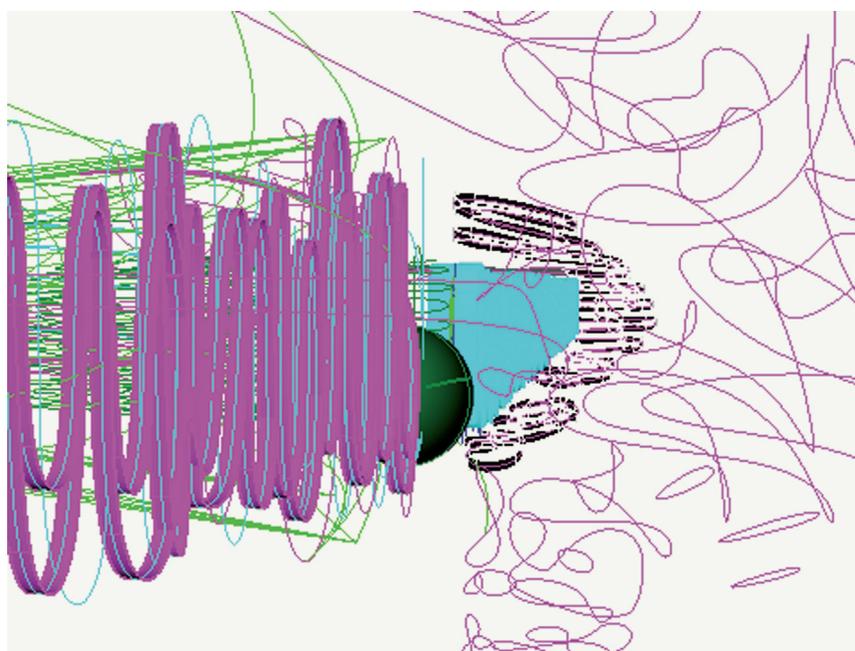
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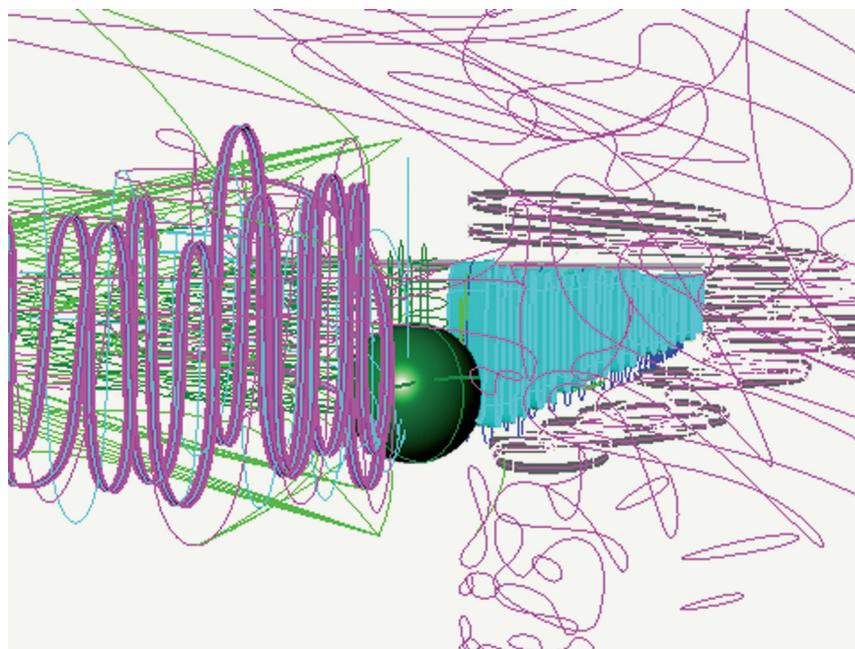
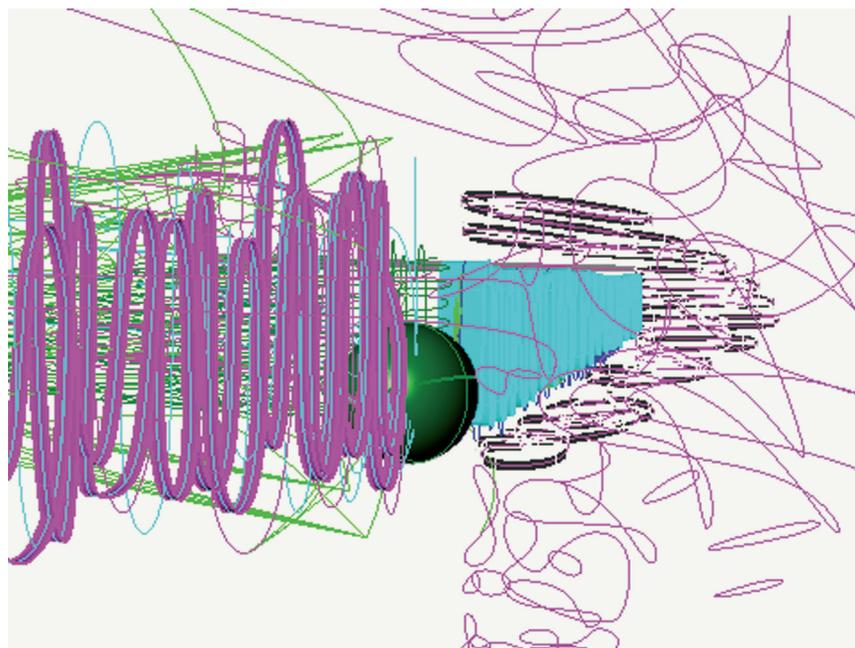


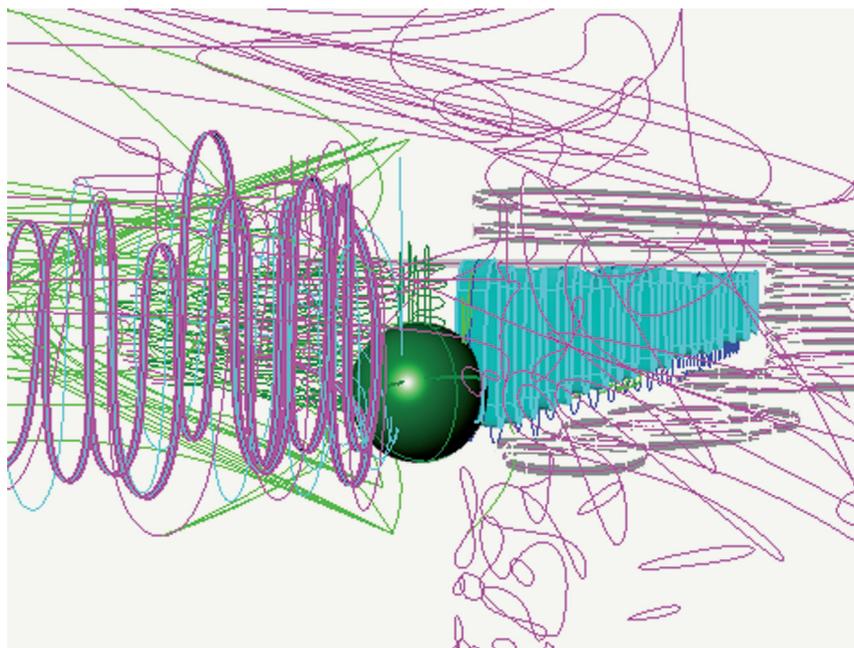




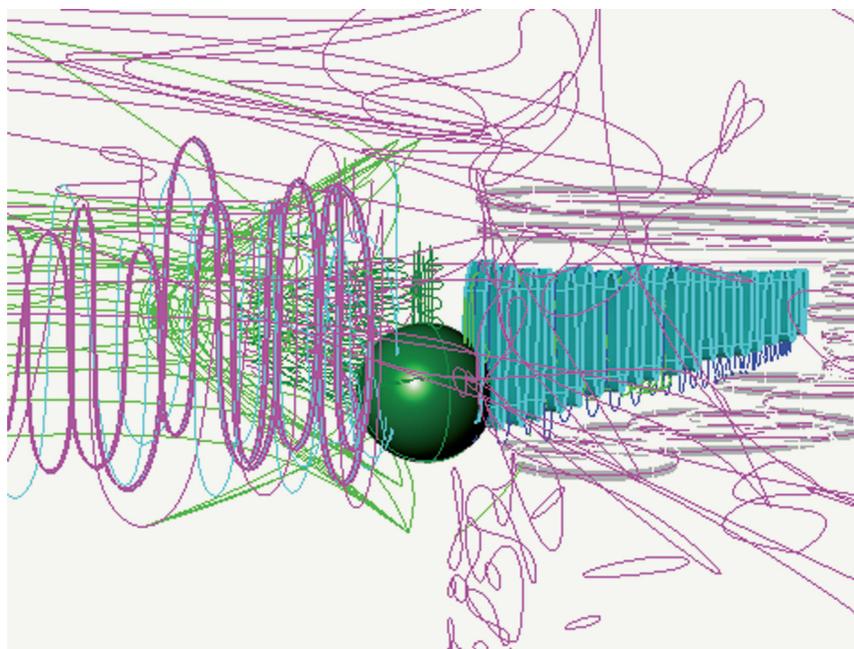
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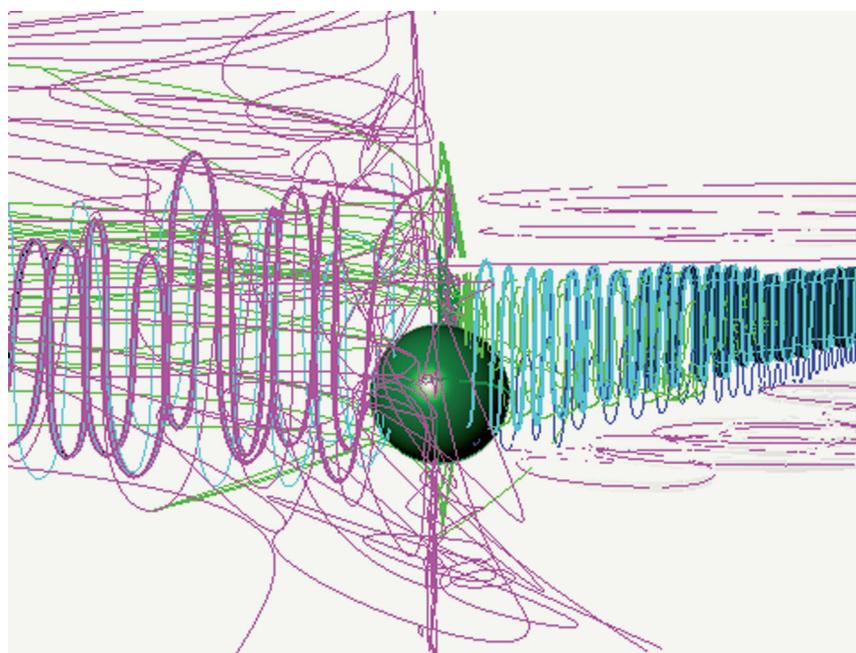
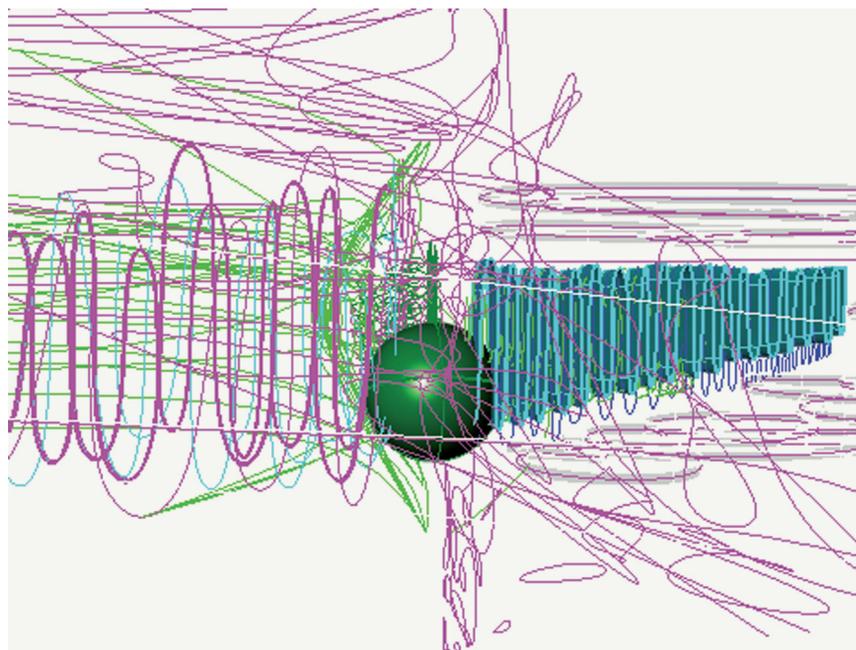


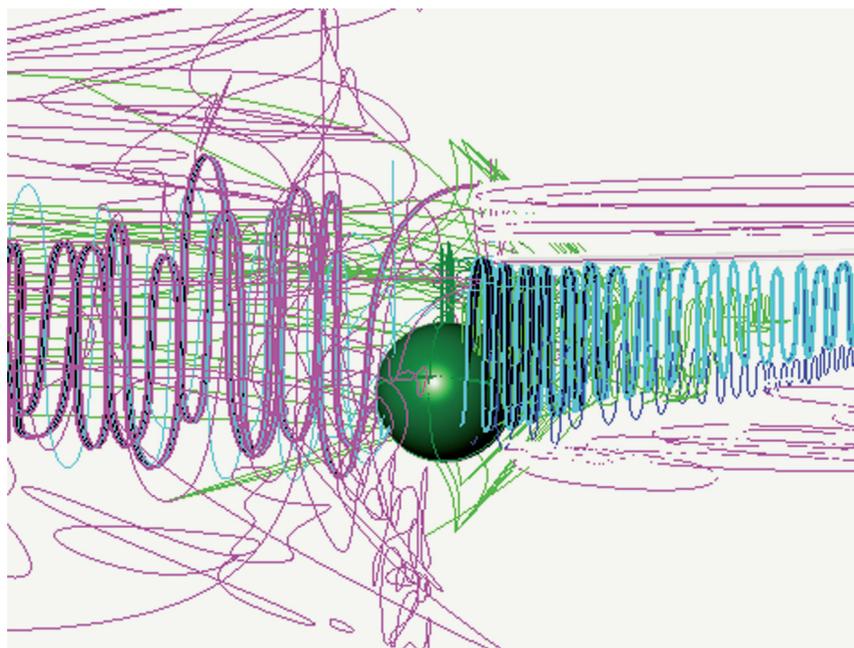




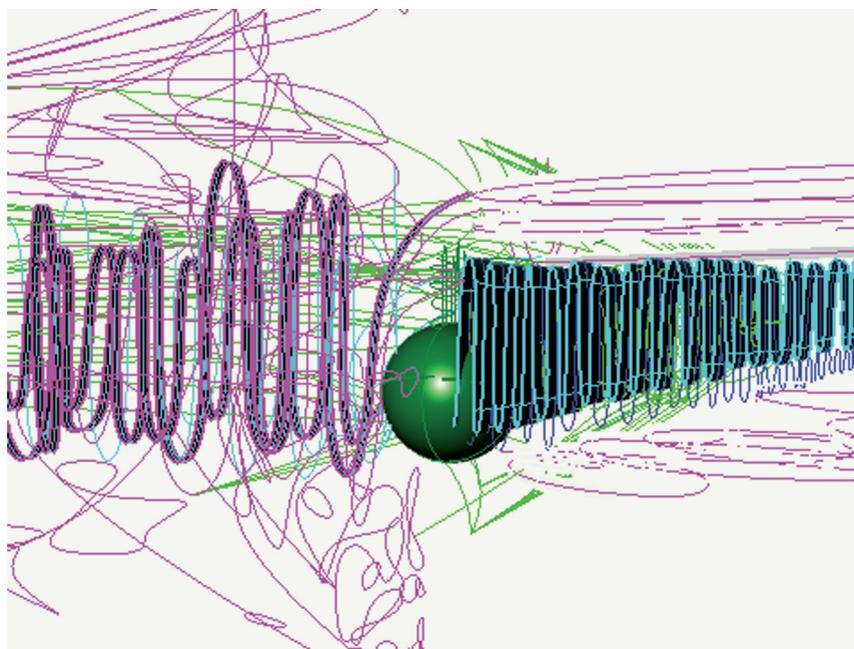
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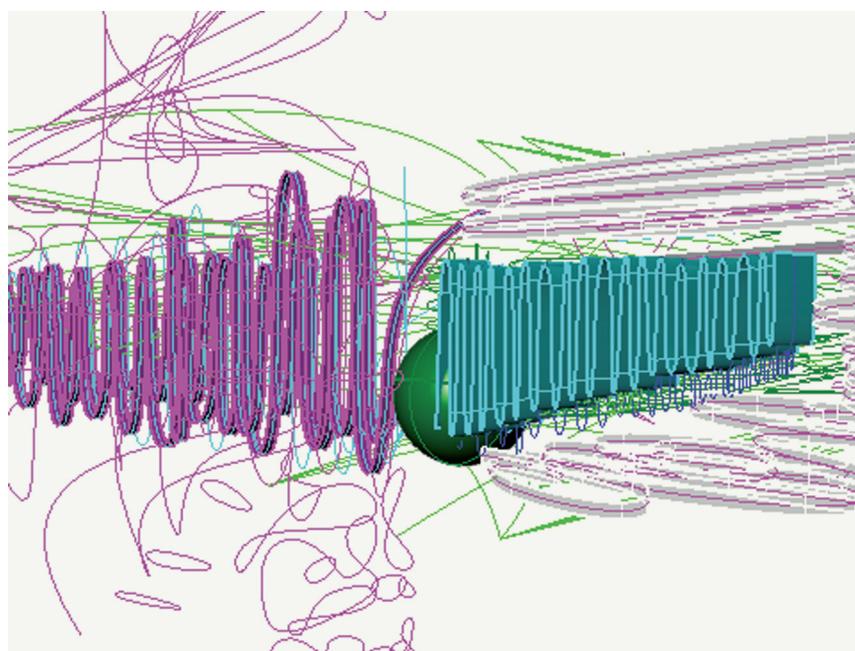
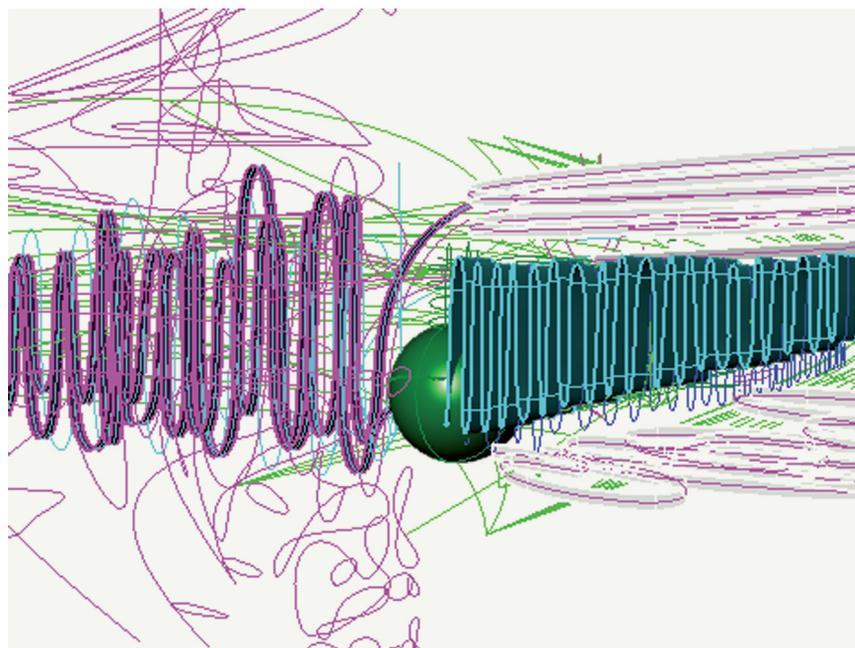


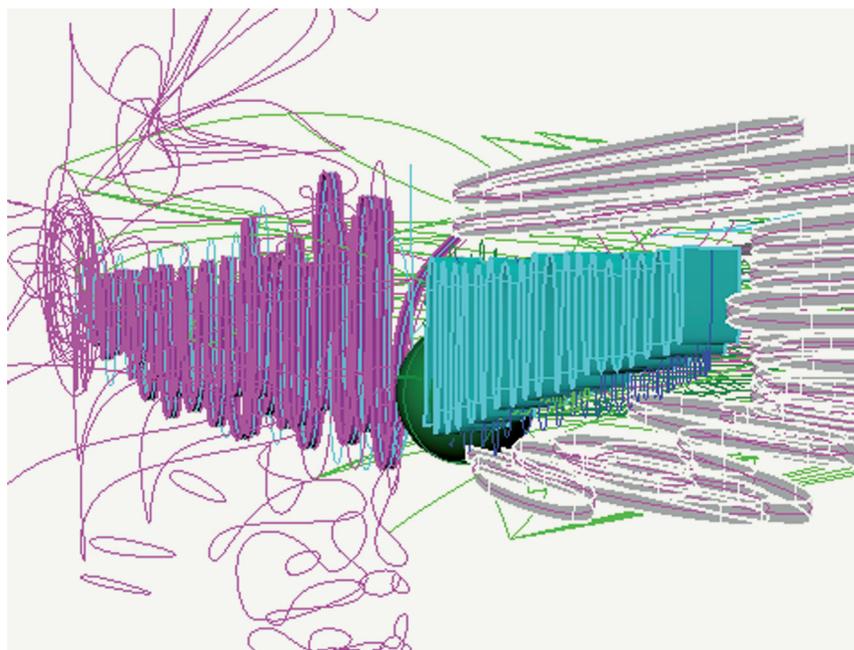




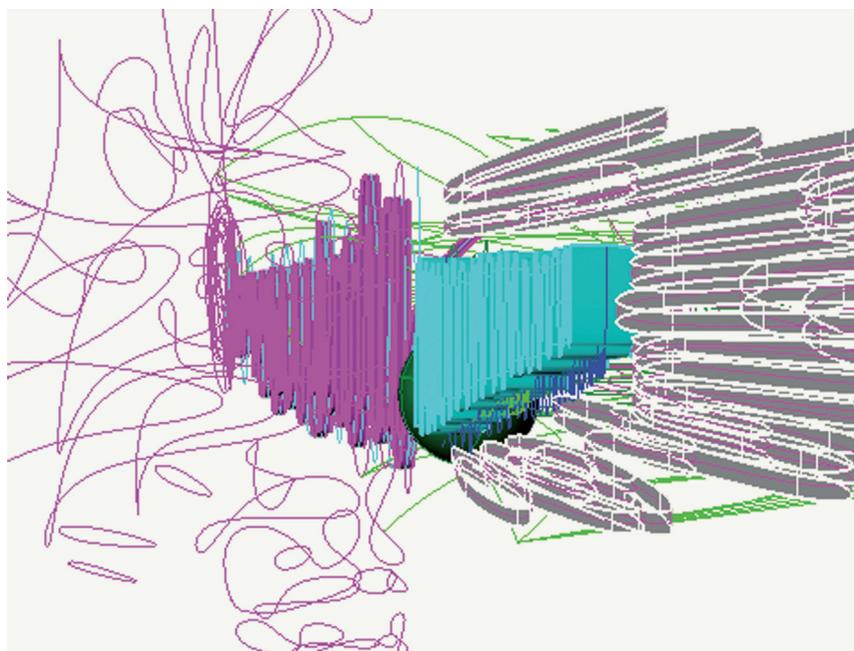
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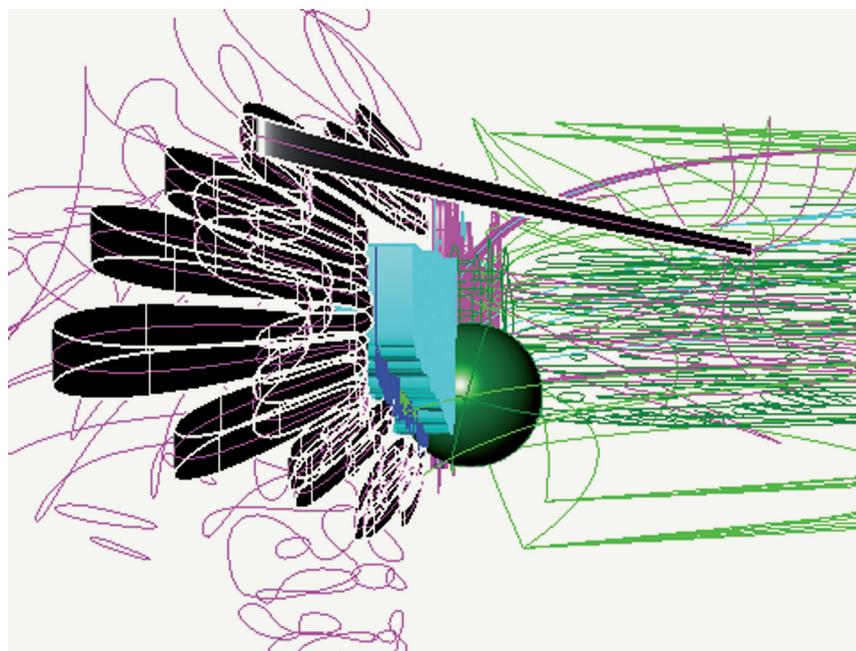
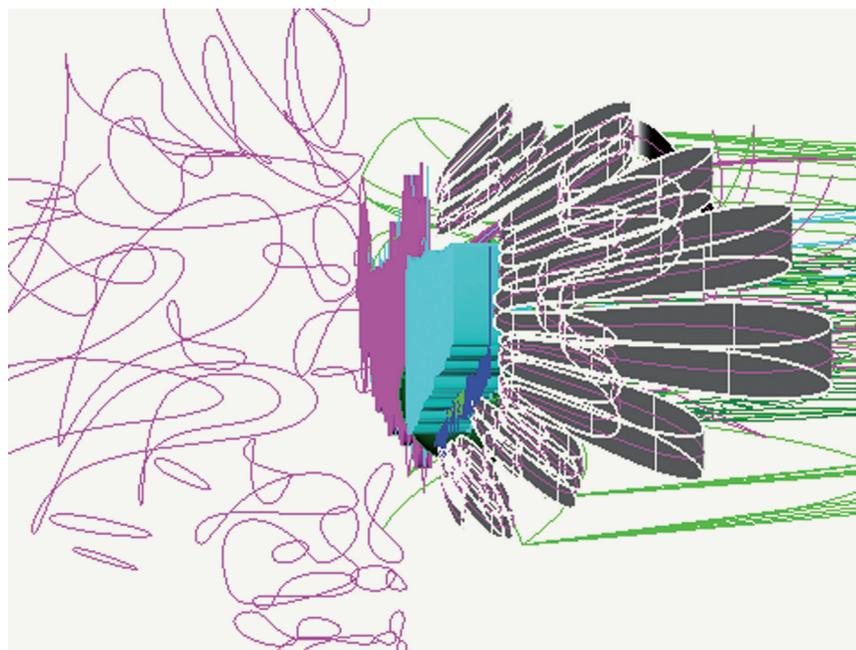






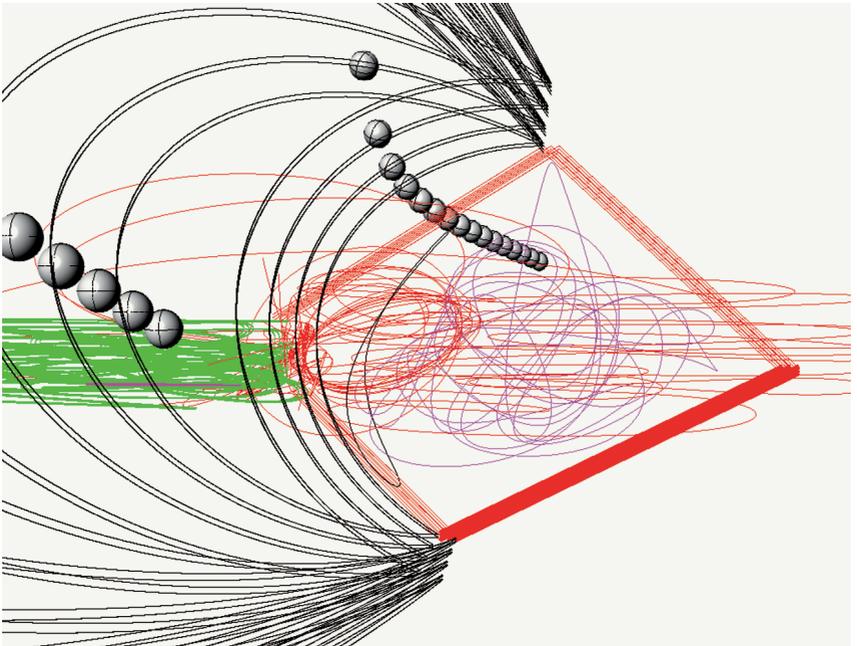
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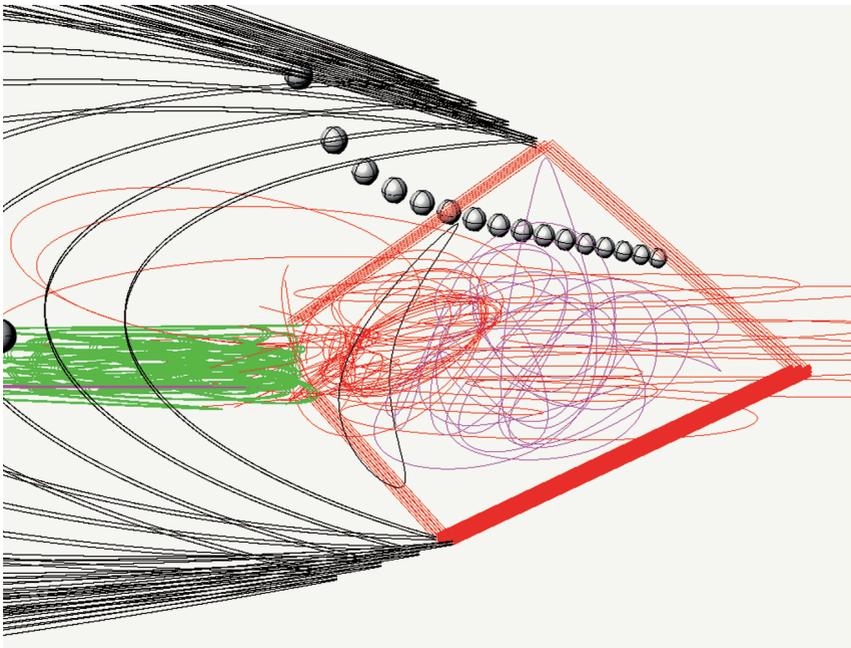
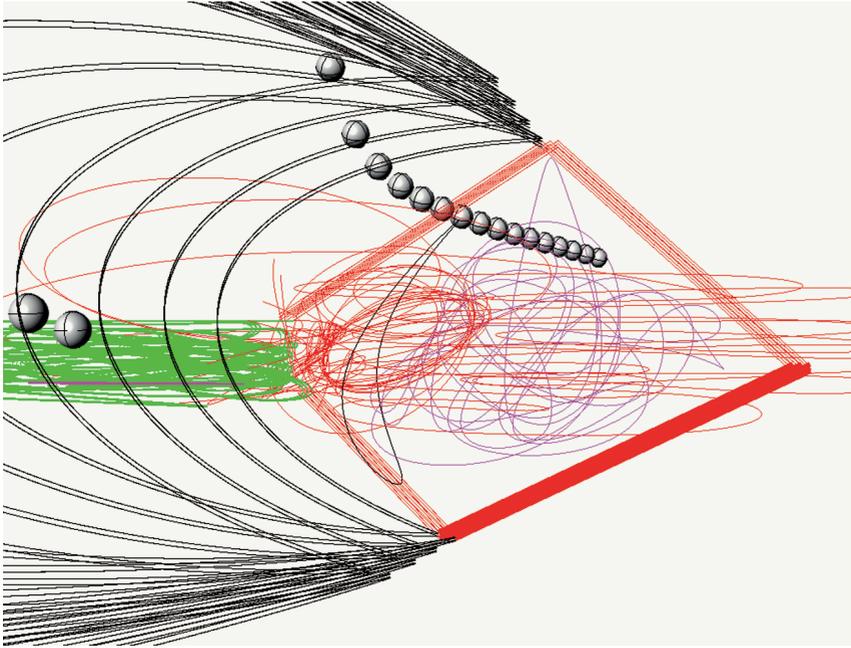


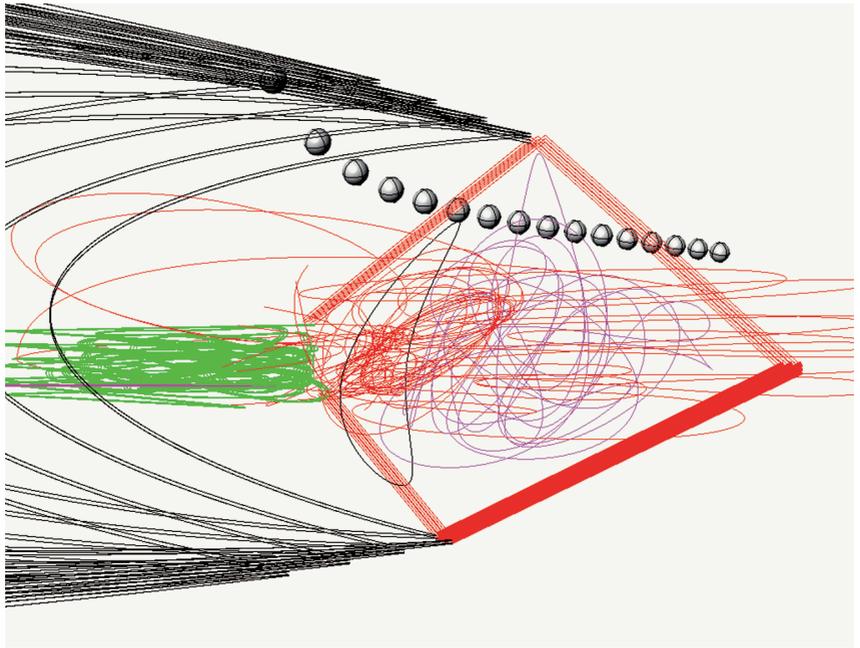


Satellite 03  
150 sec, 25 fps

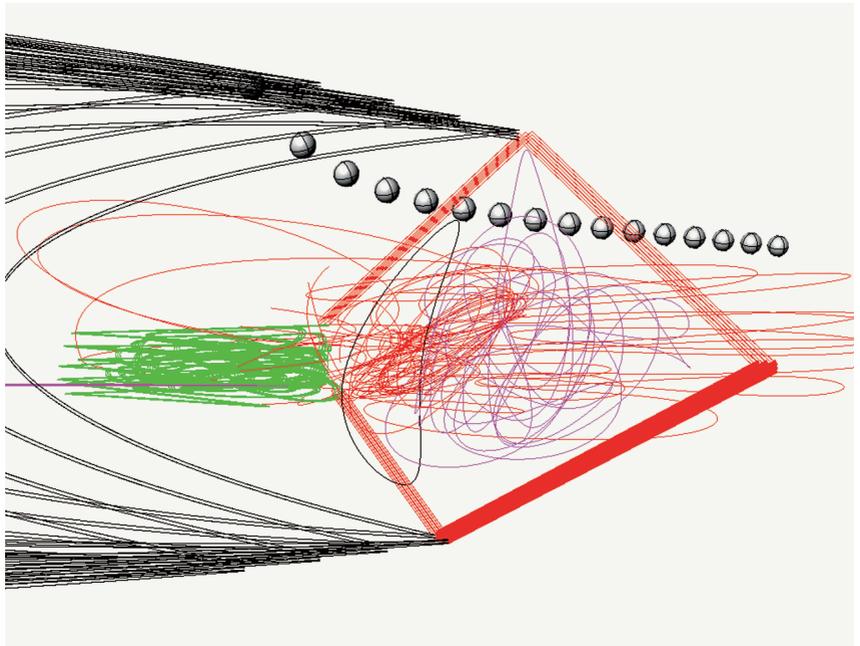
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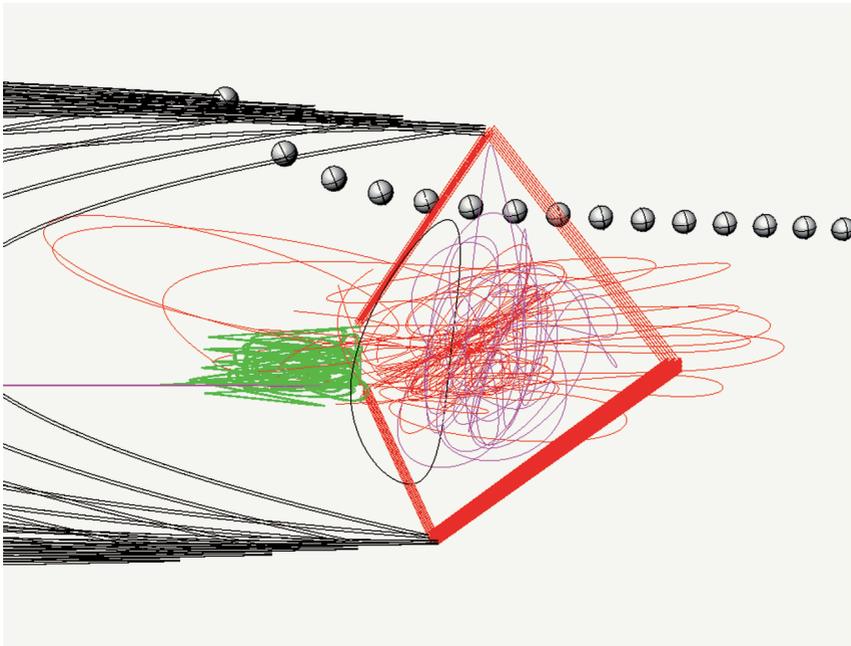
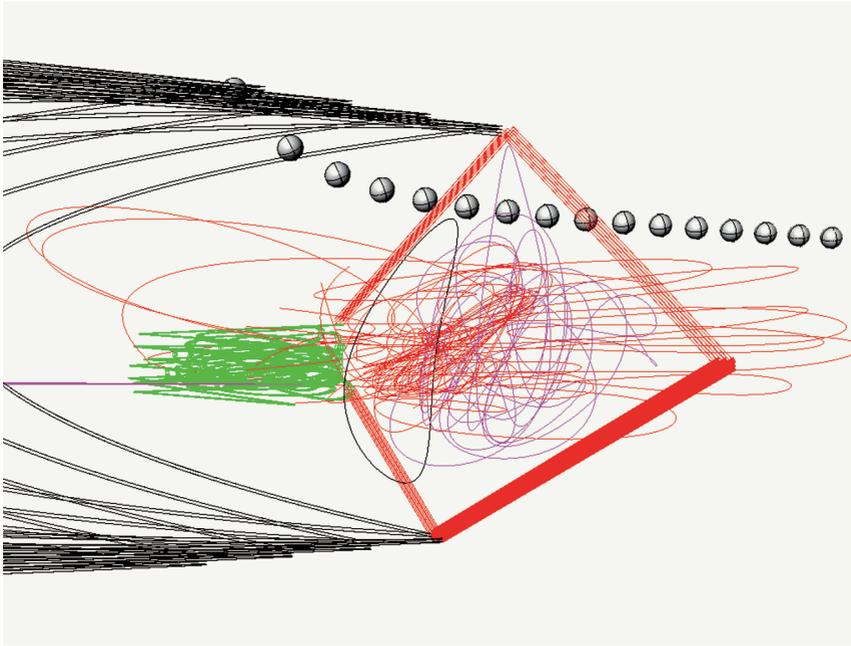


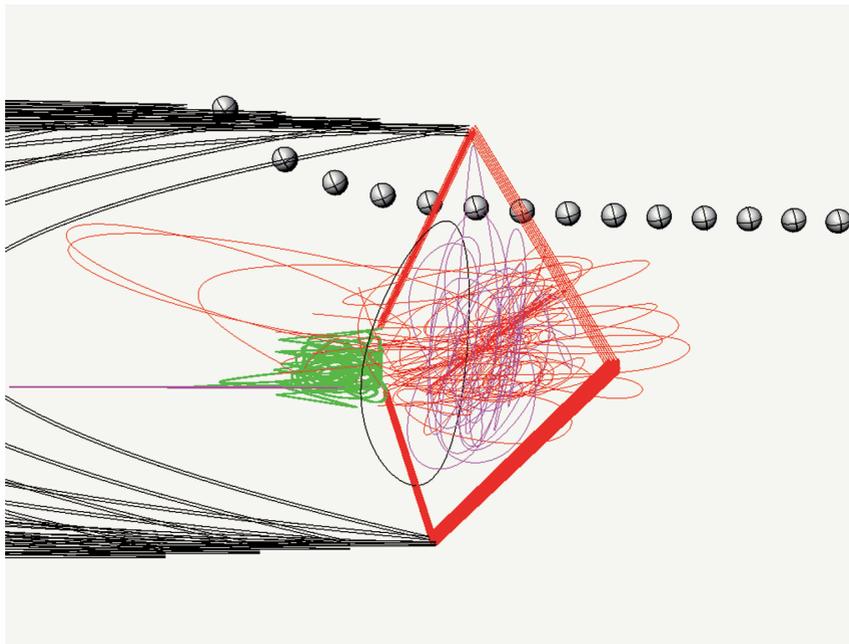




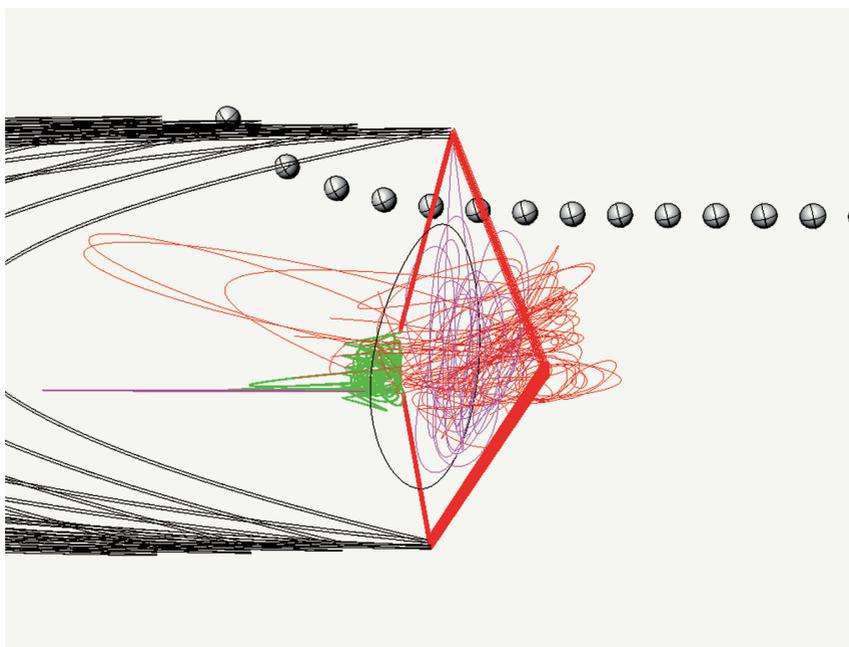
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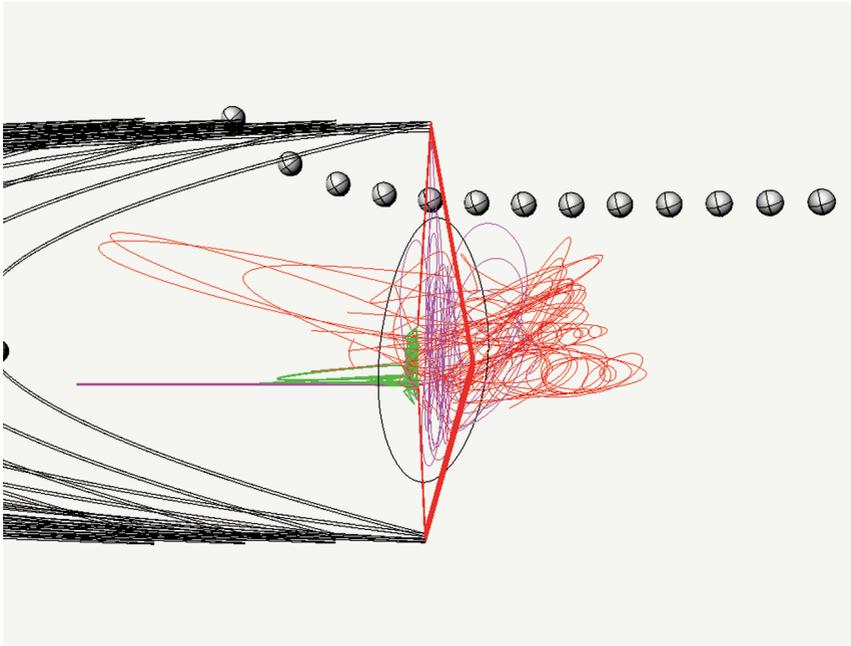




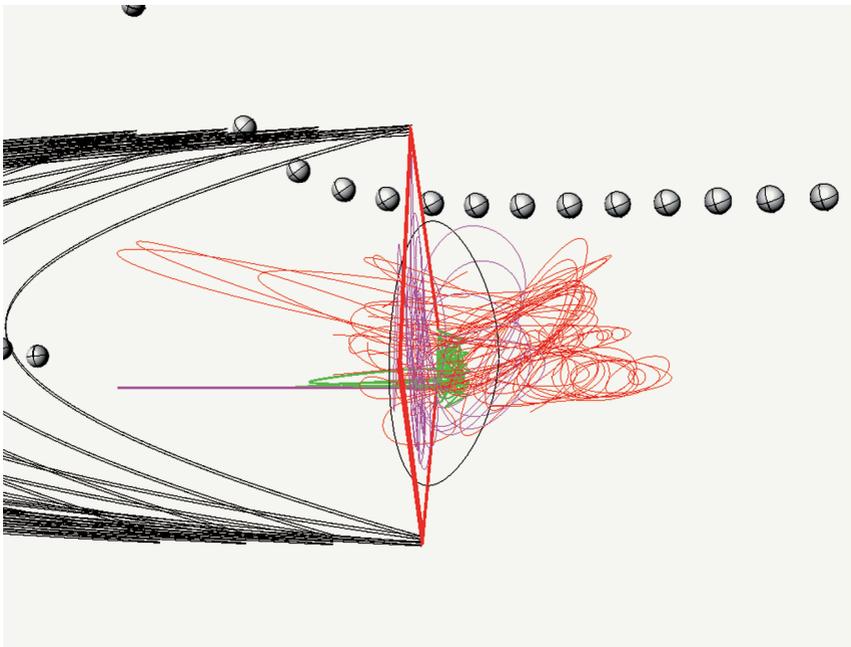


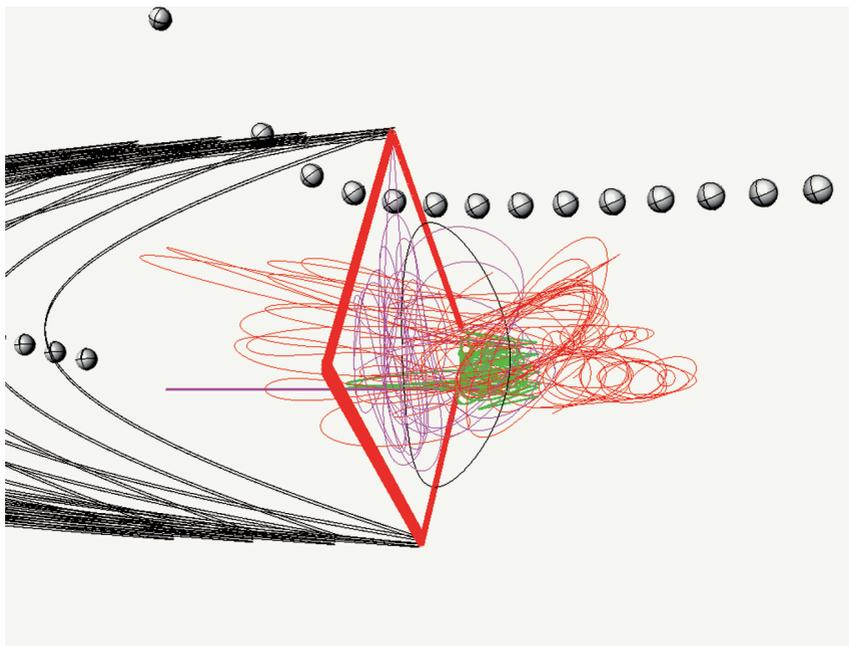
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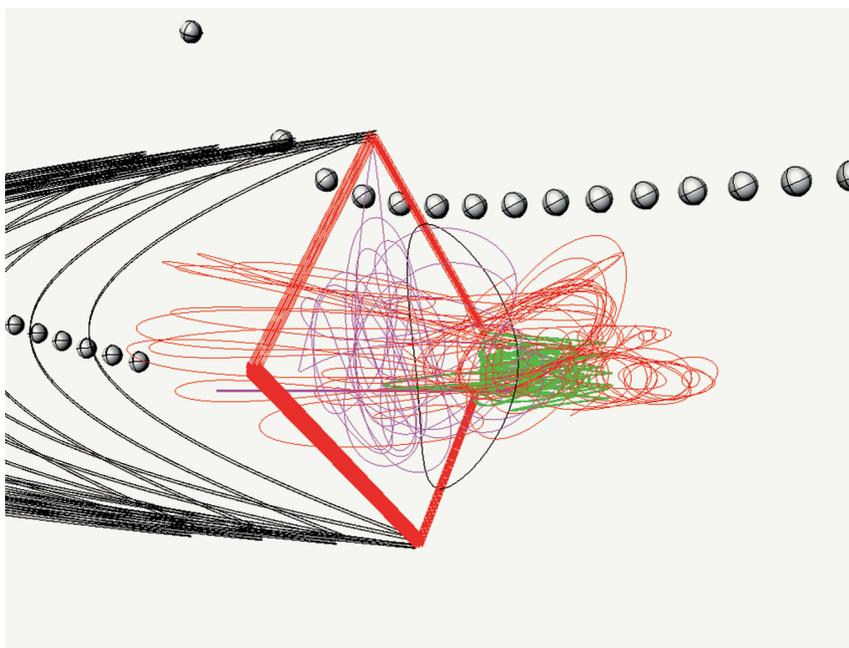


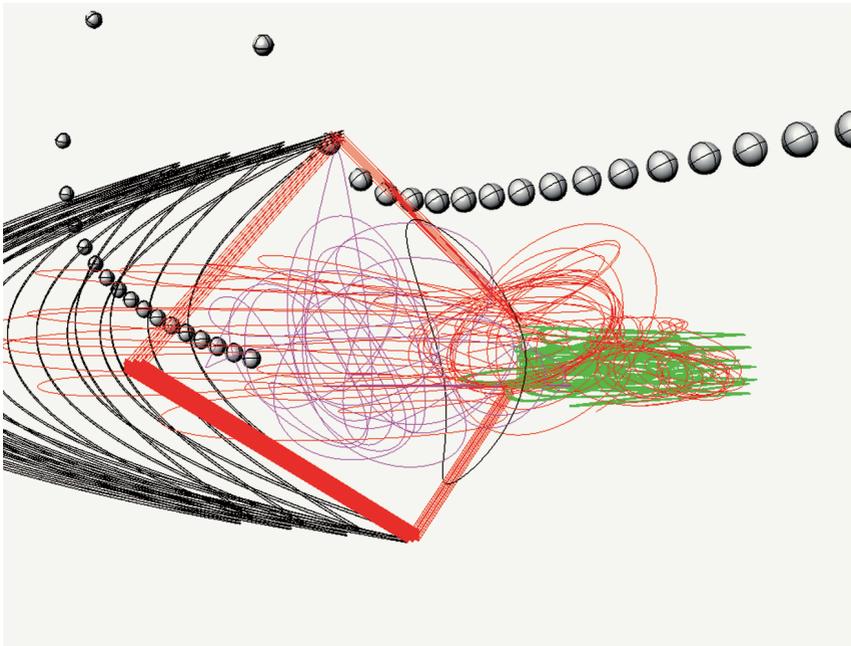
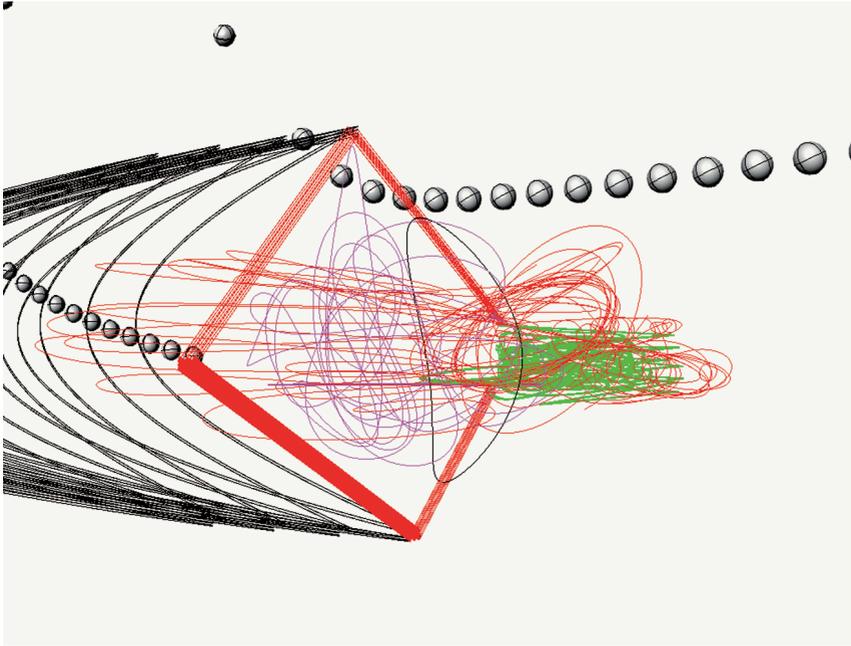
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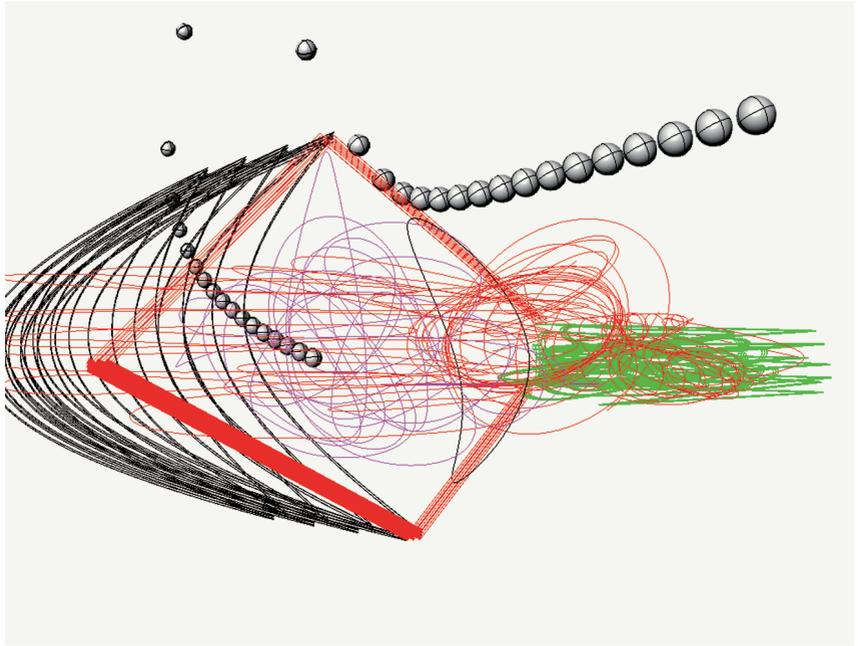




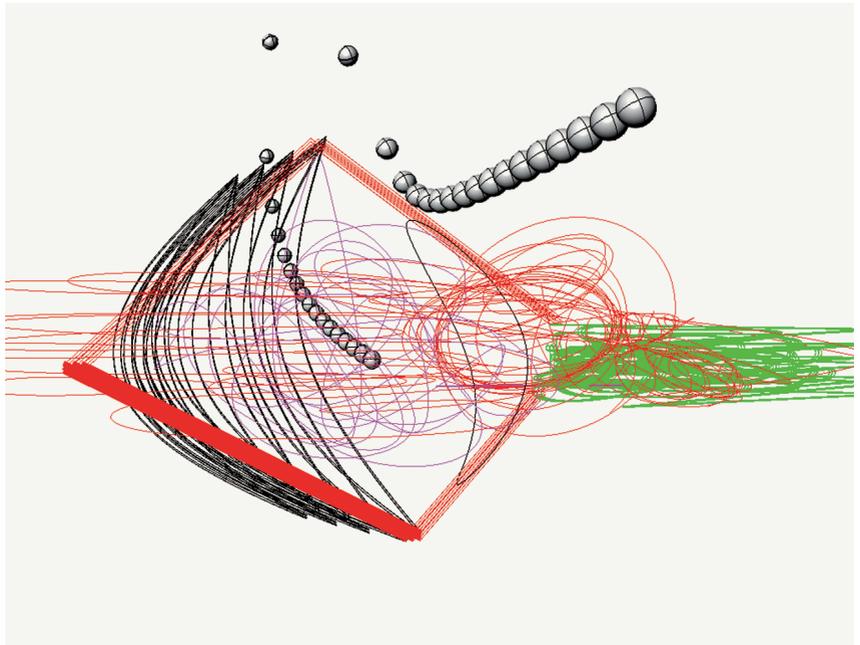
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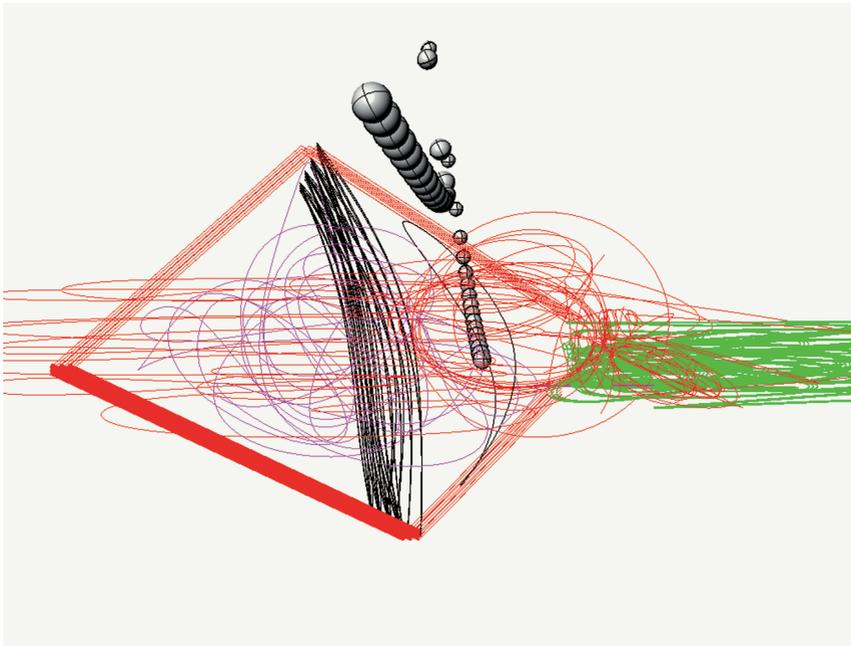
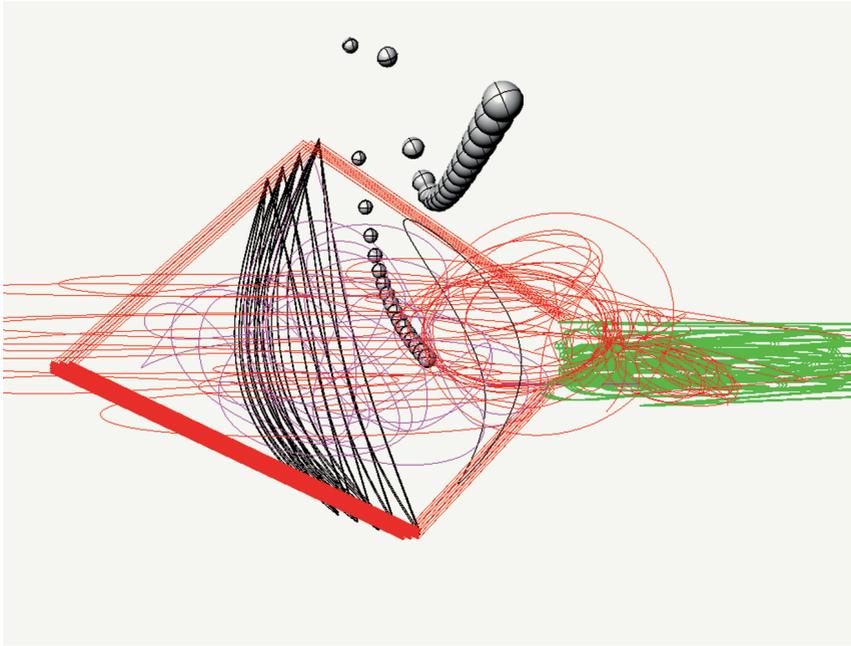


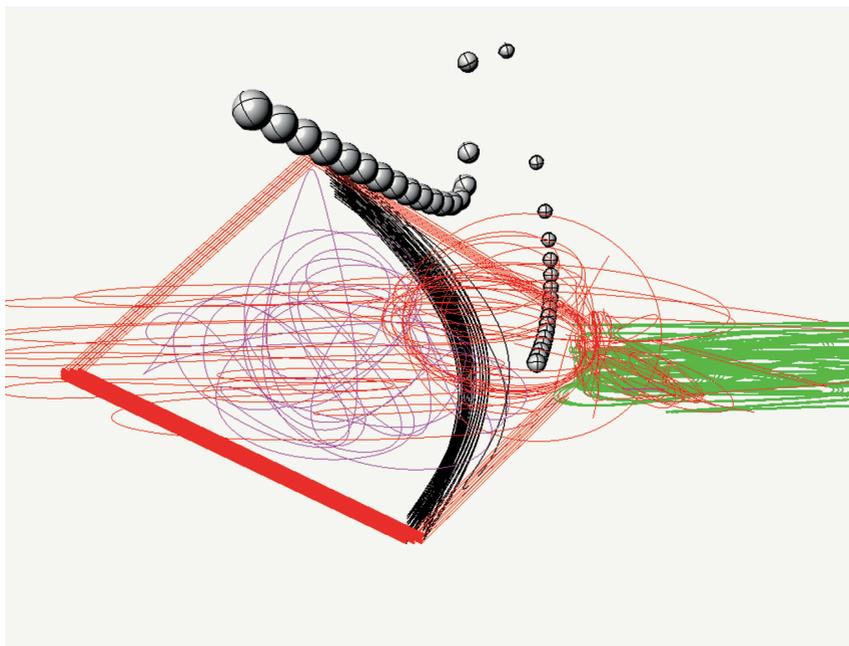




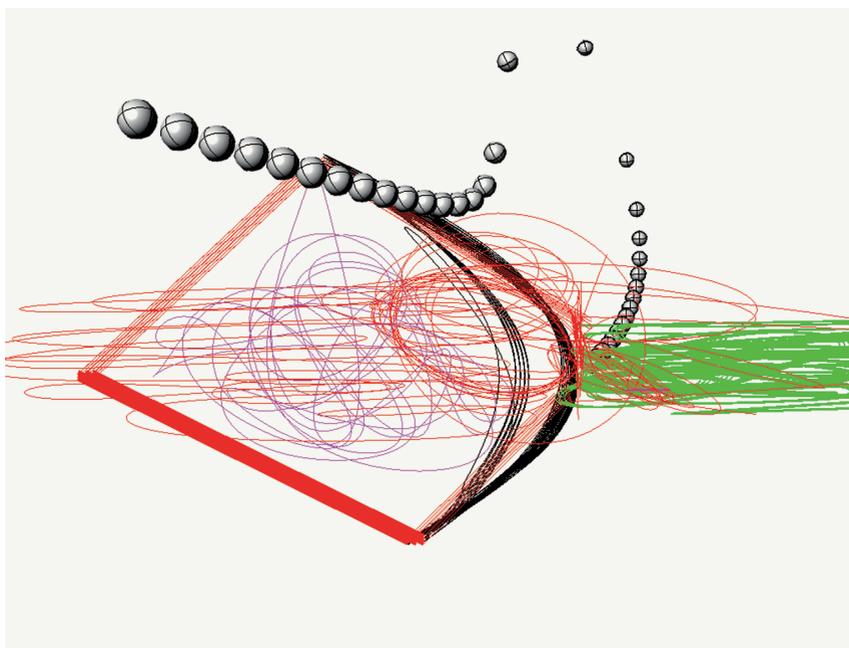
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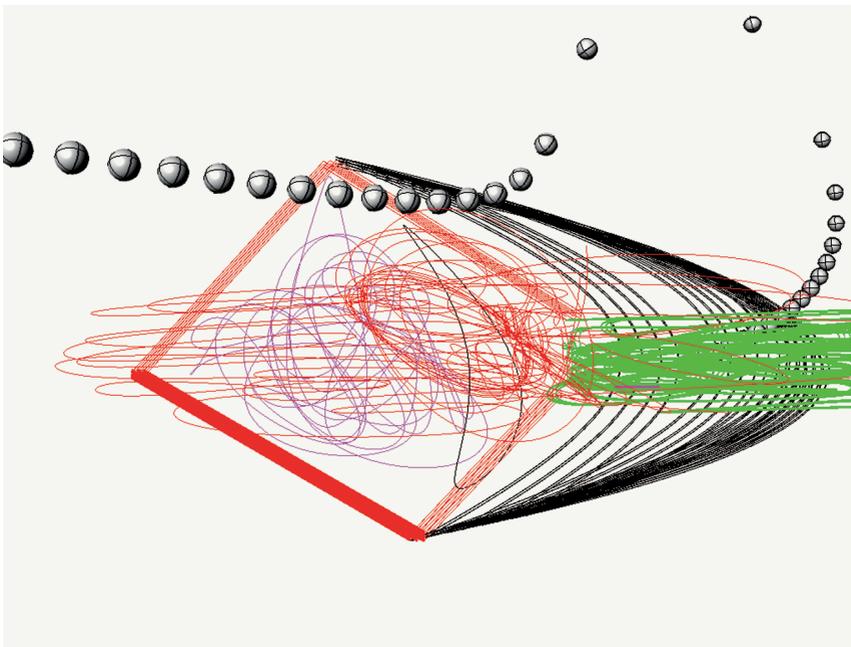
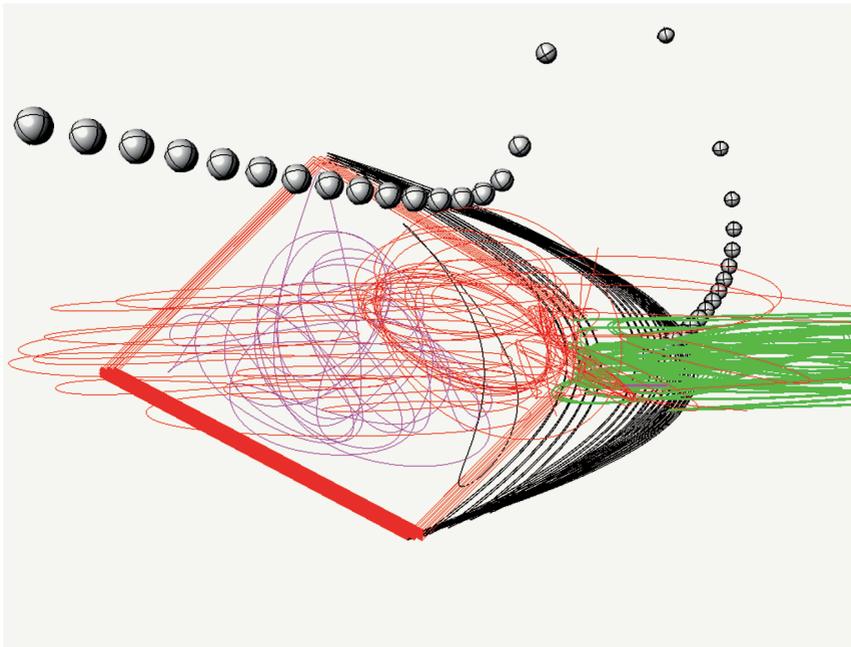


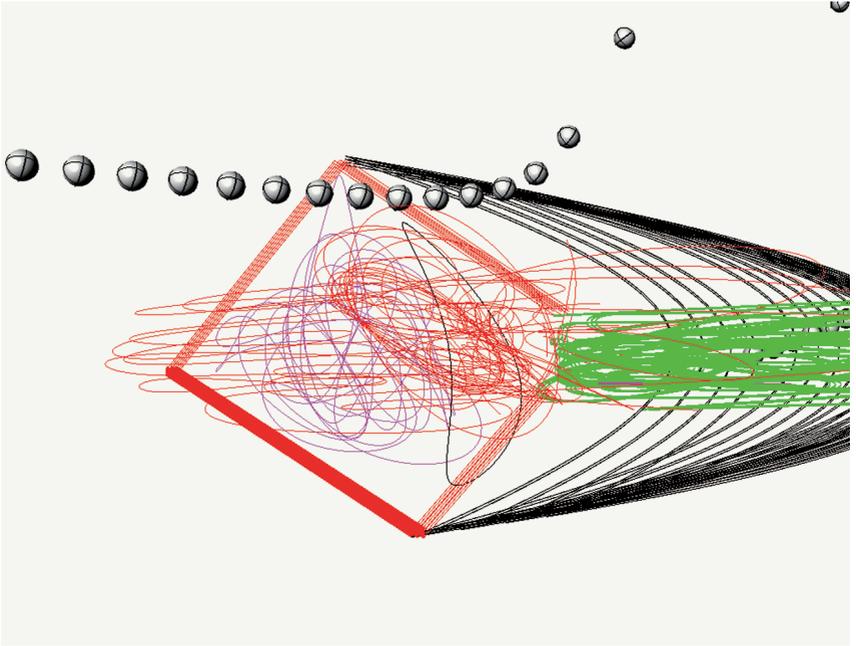




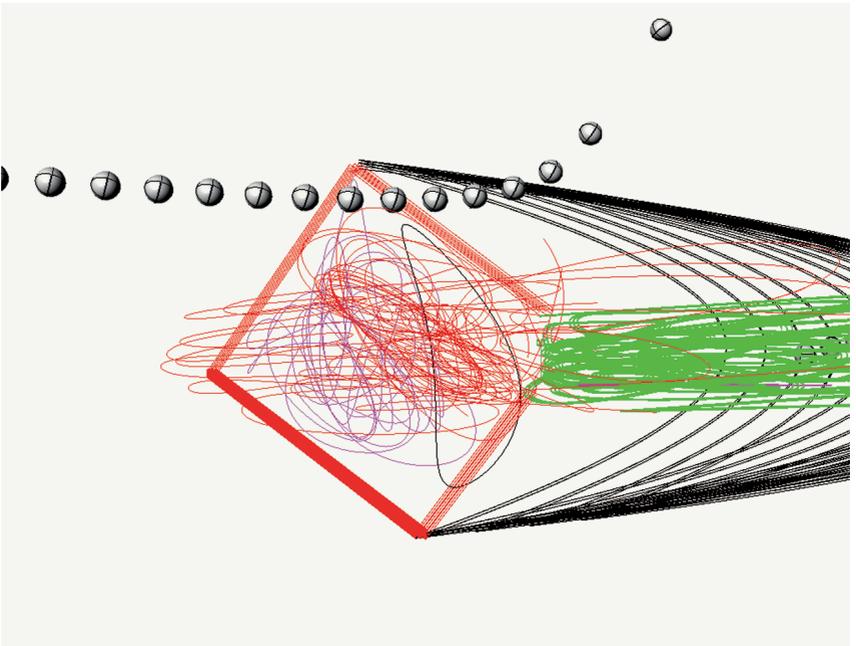
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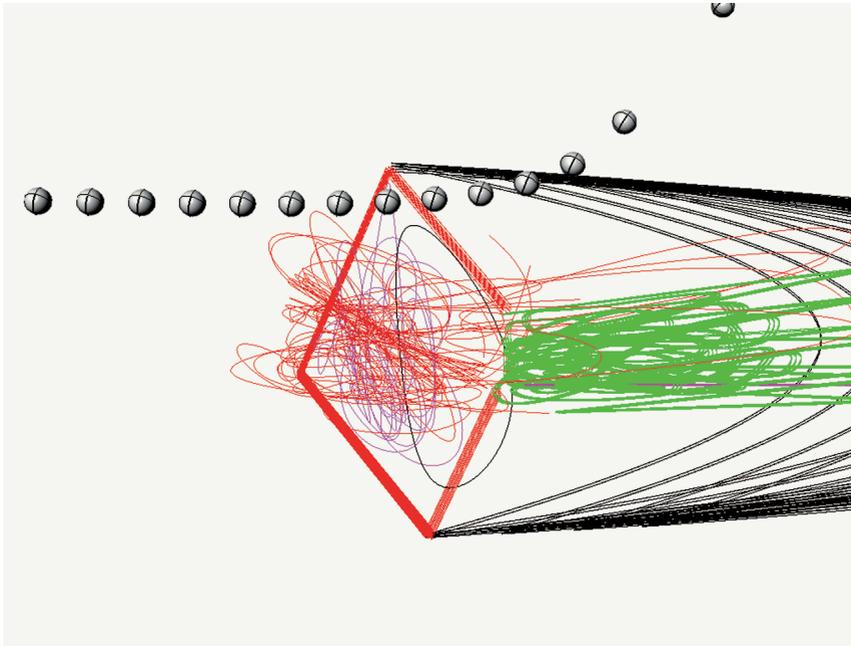
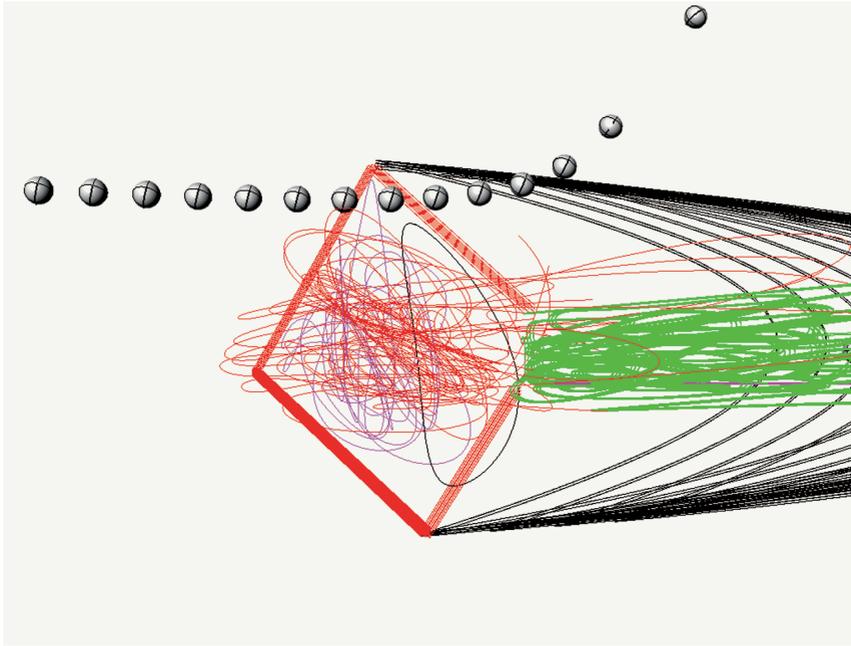


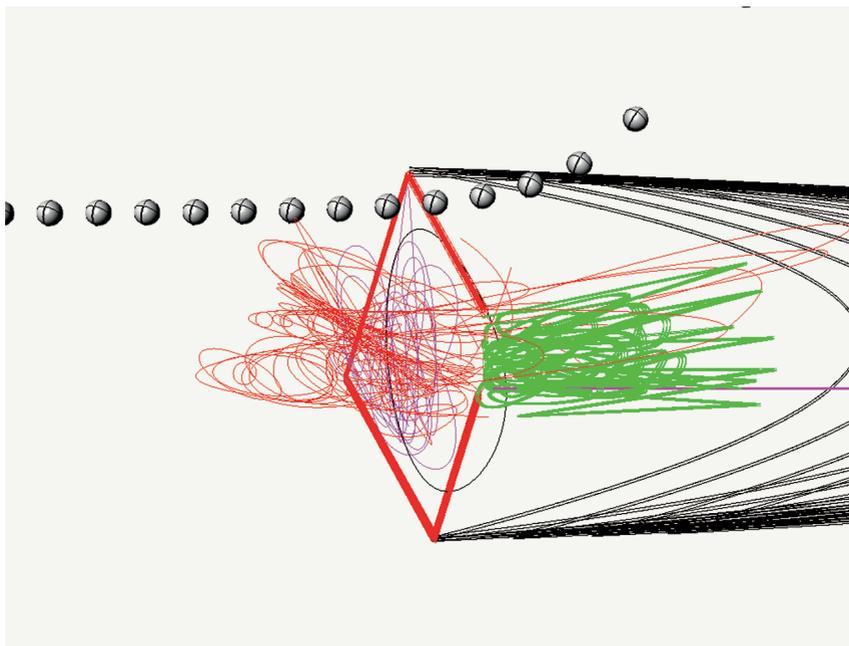




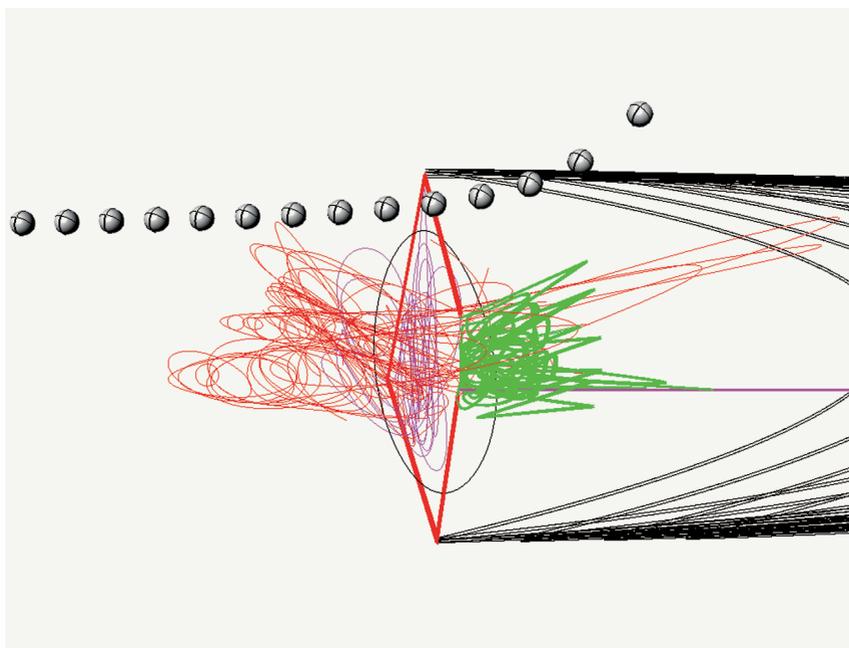
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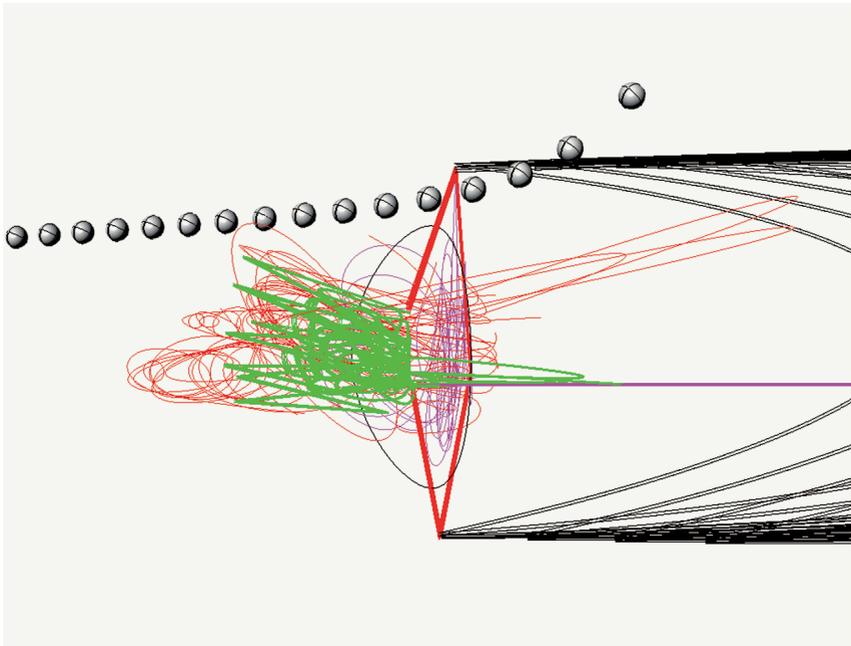
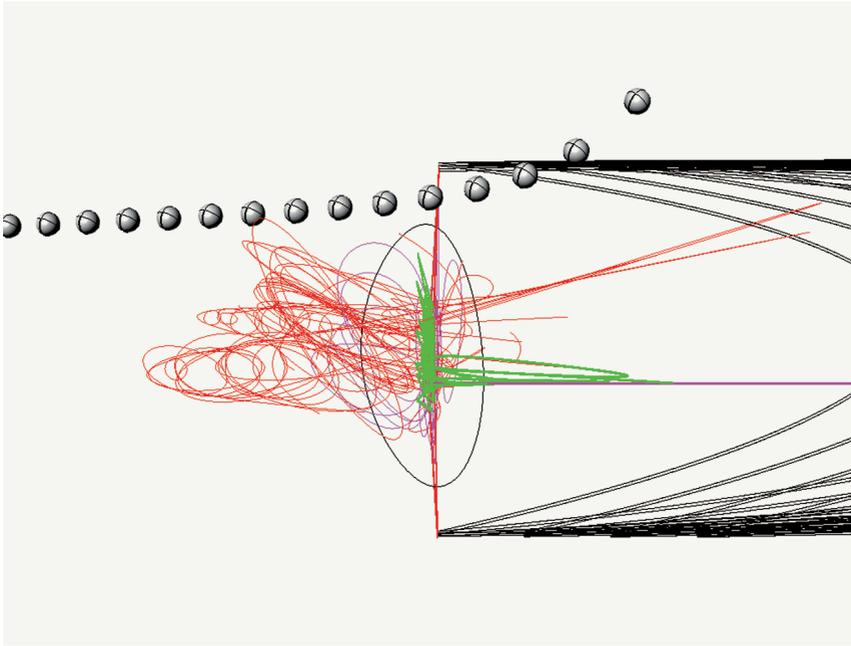


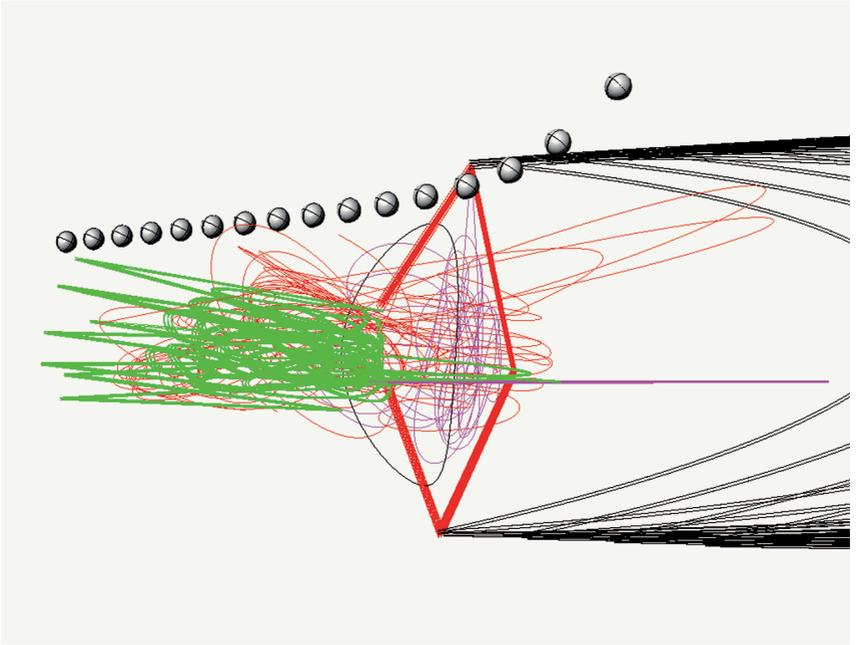




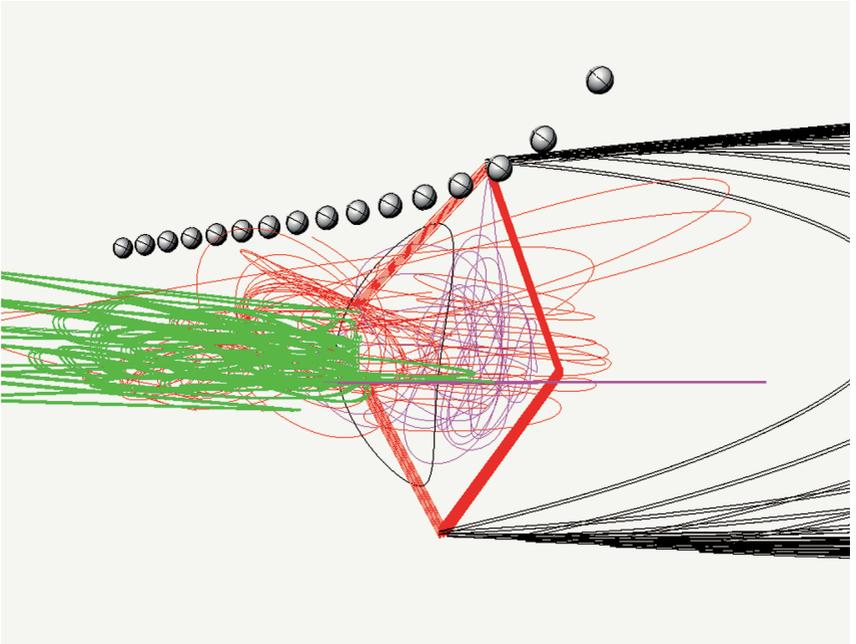
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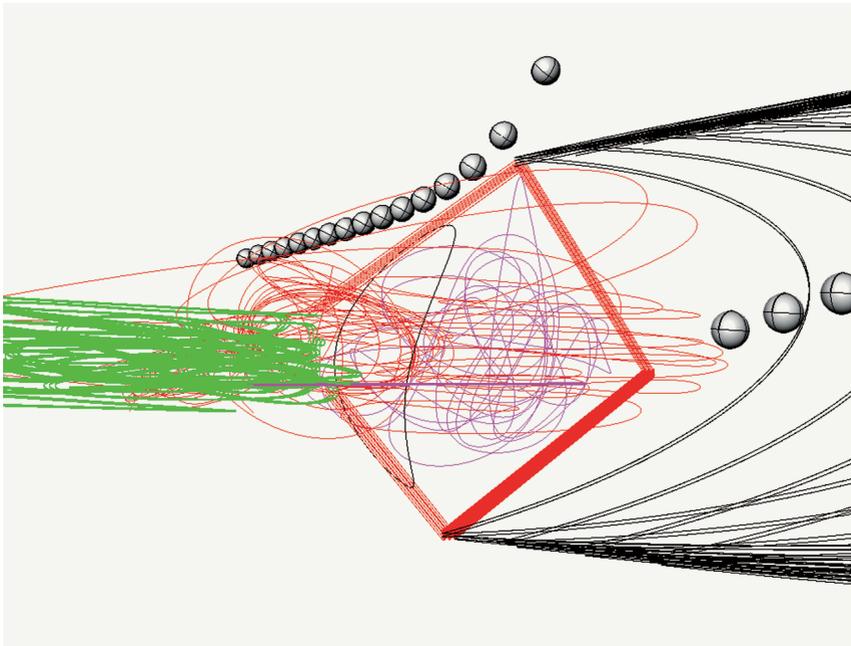
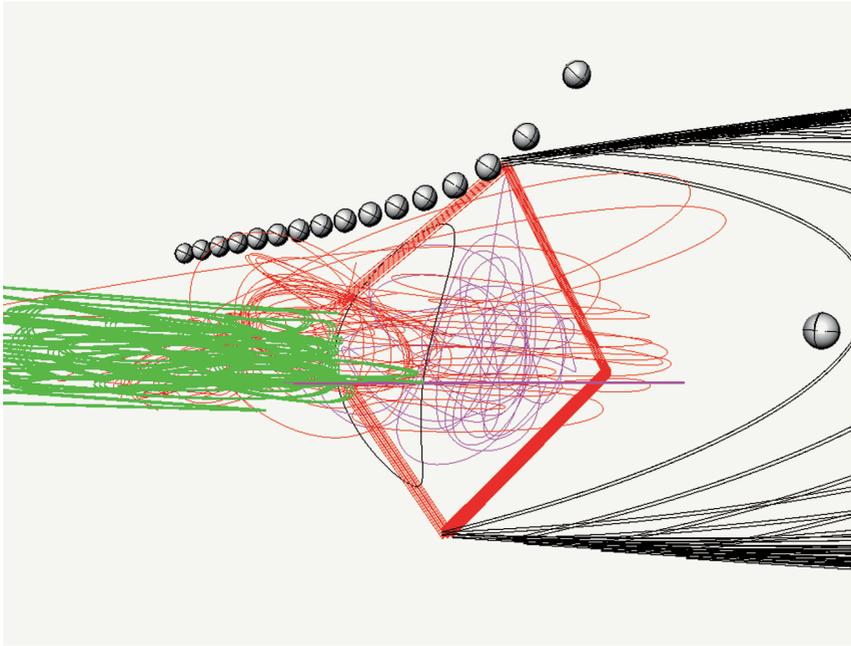


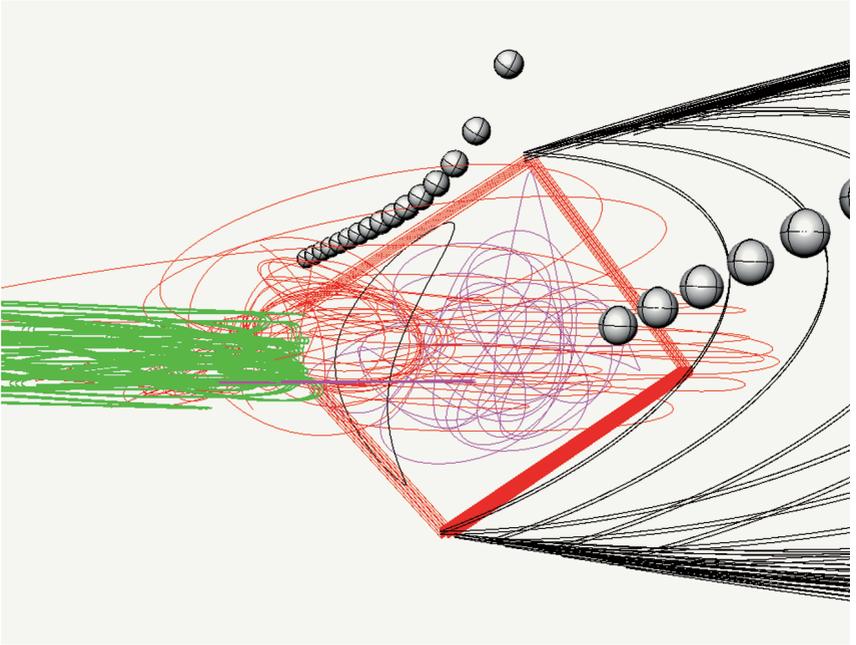




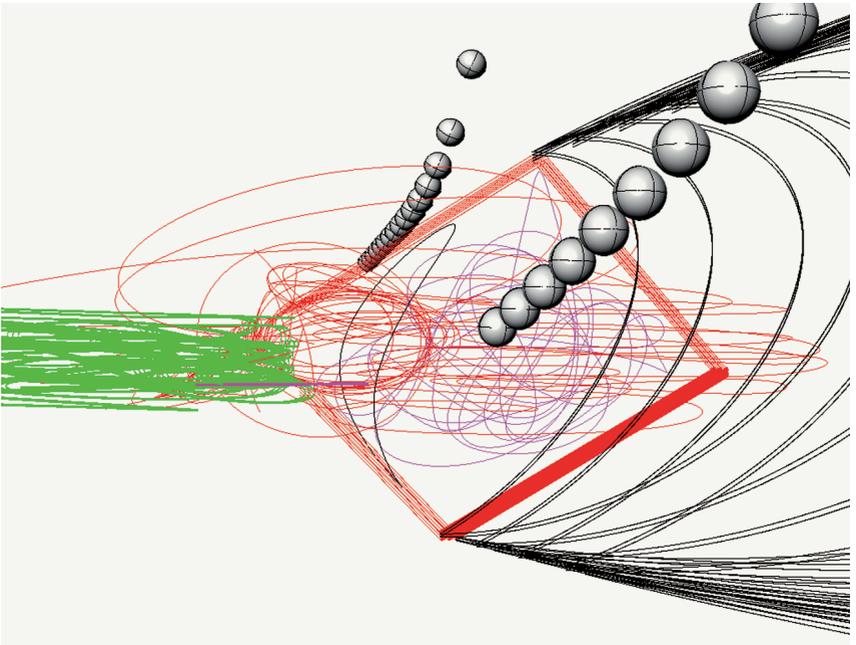
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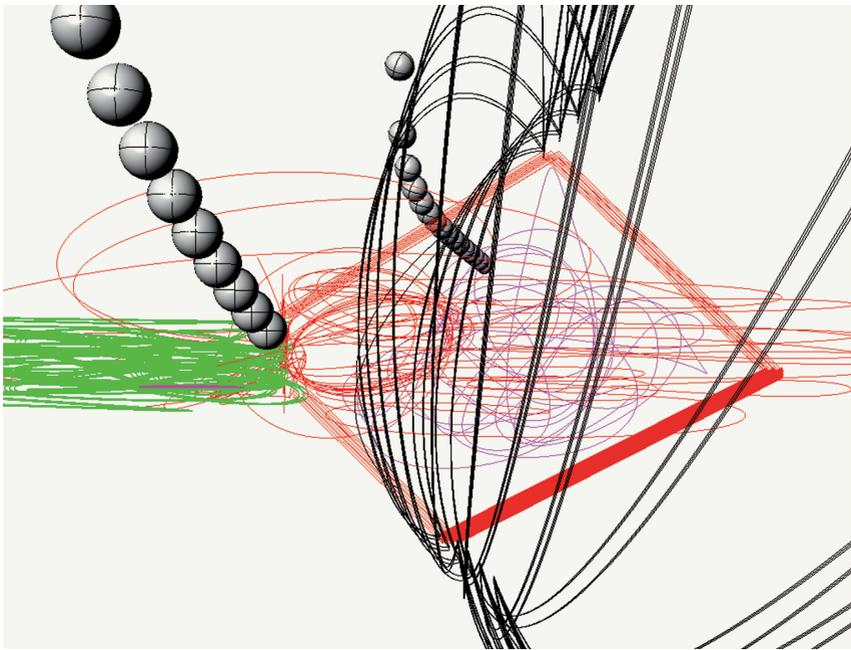
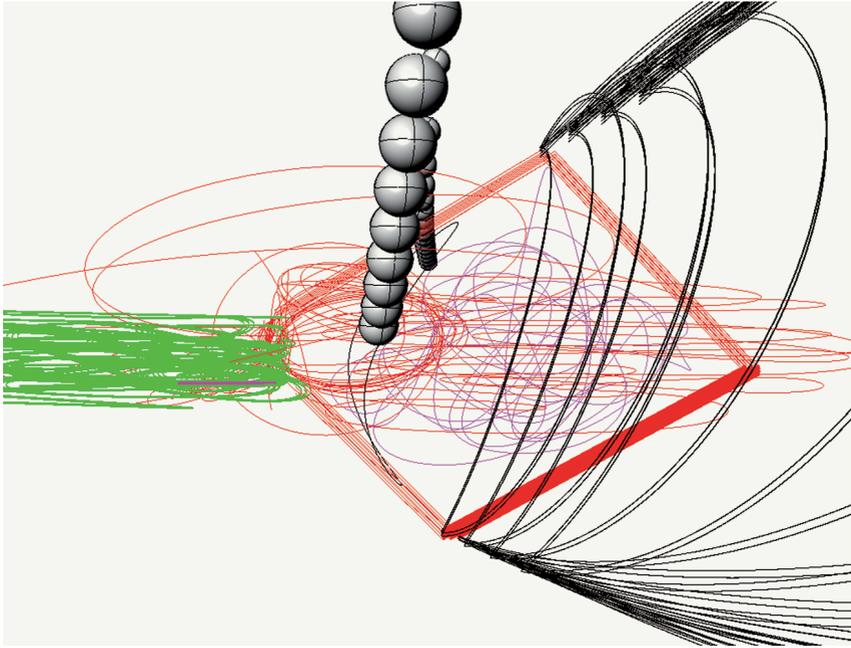






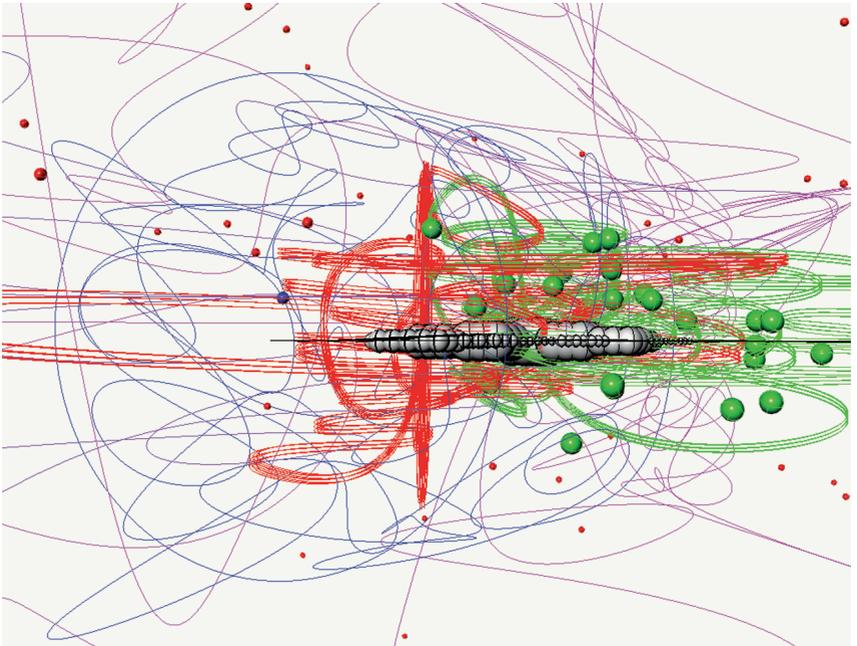
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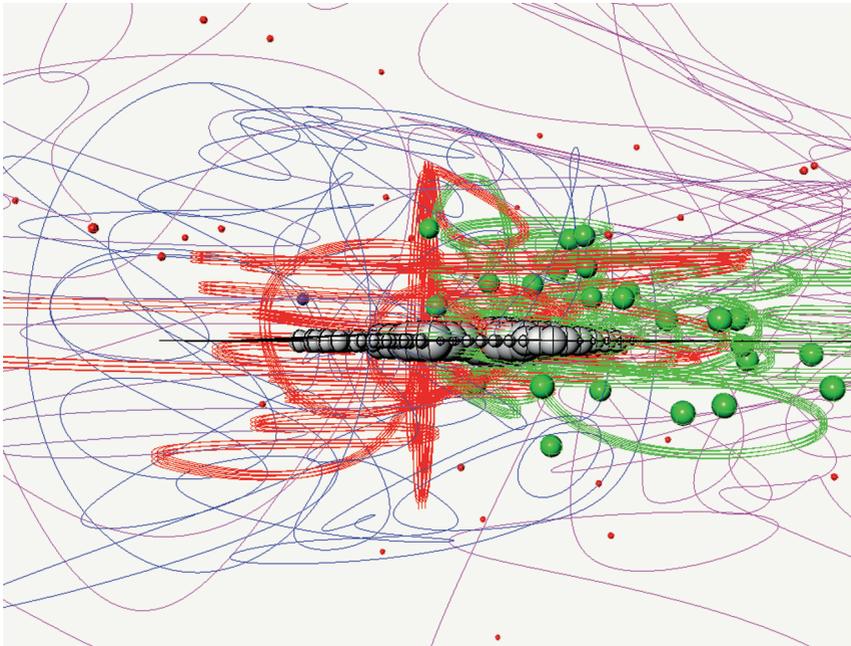
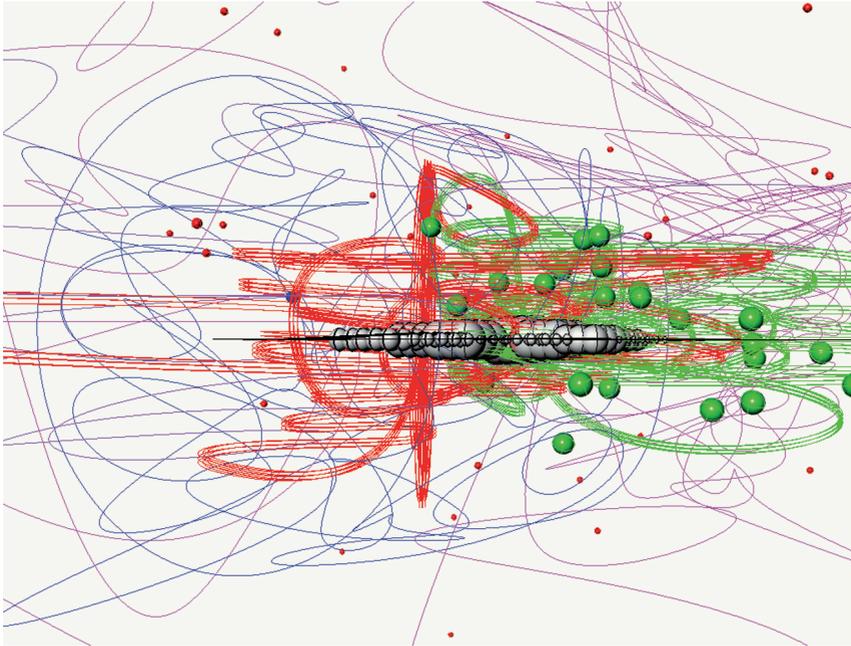


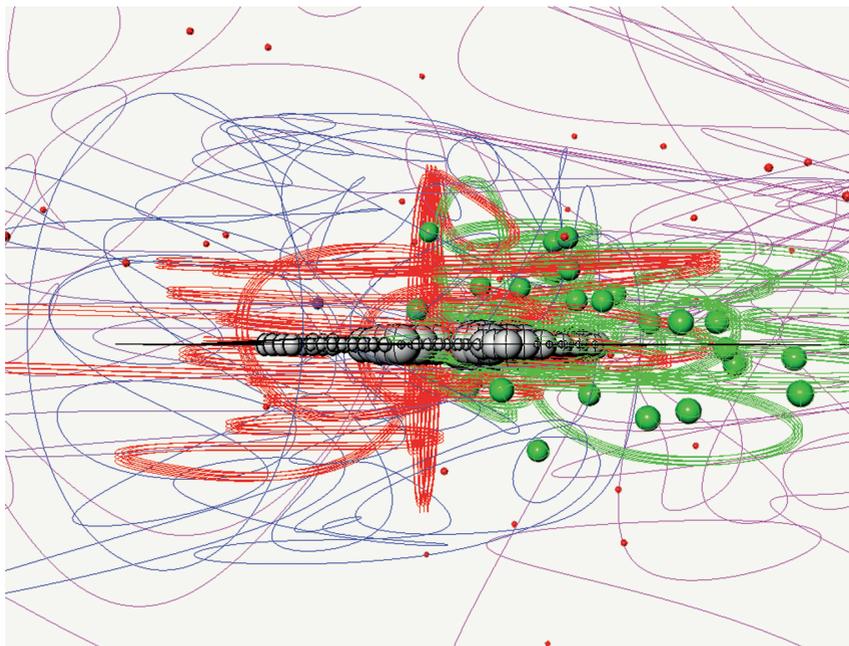


Satellite 05  
180 sec, 25 fps

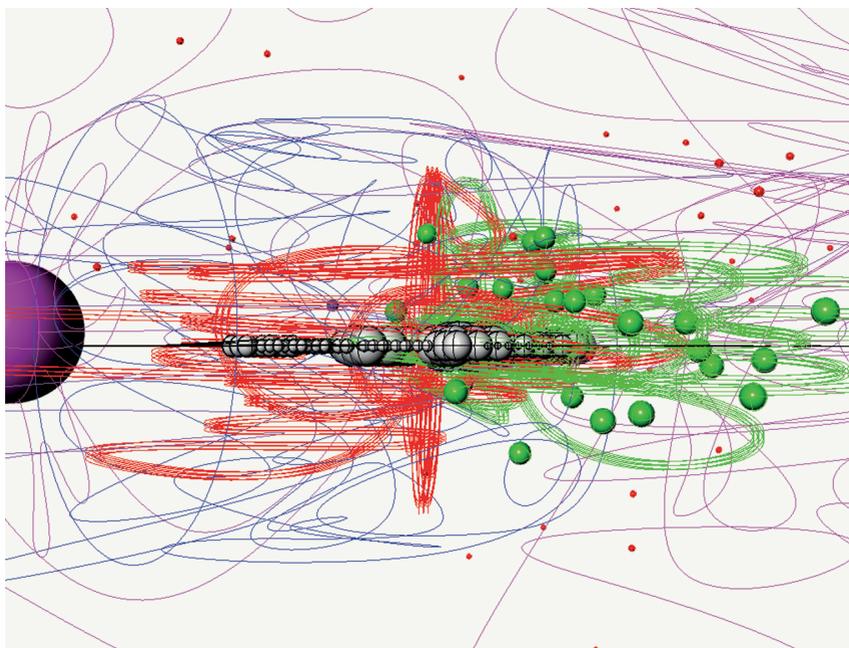
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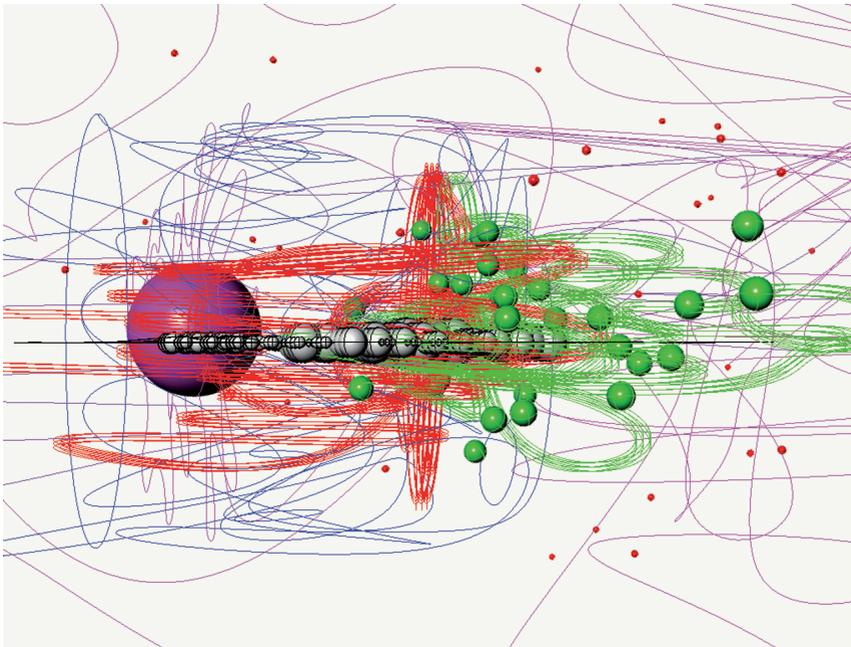
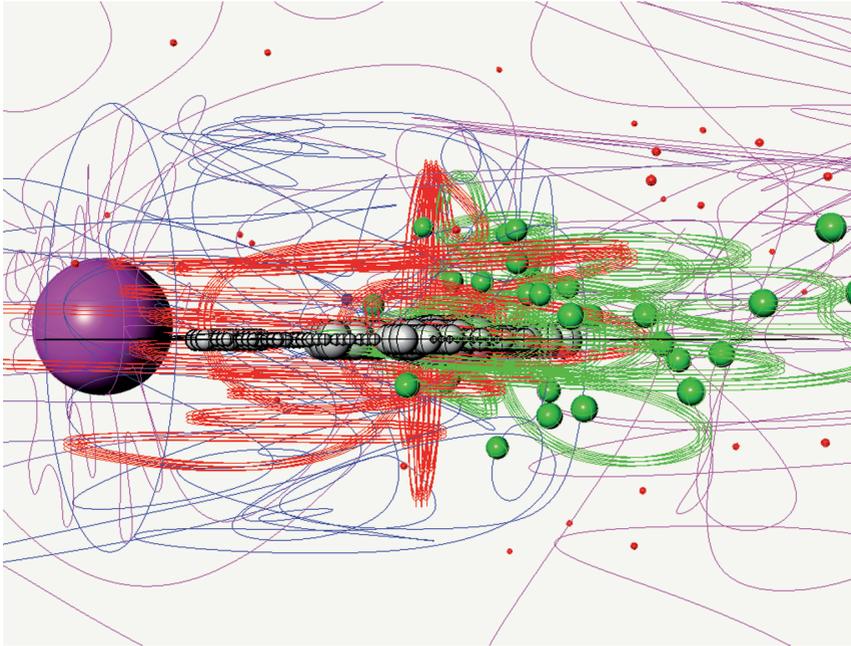


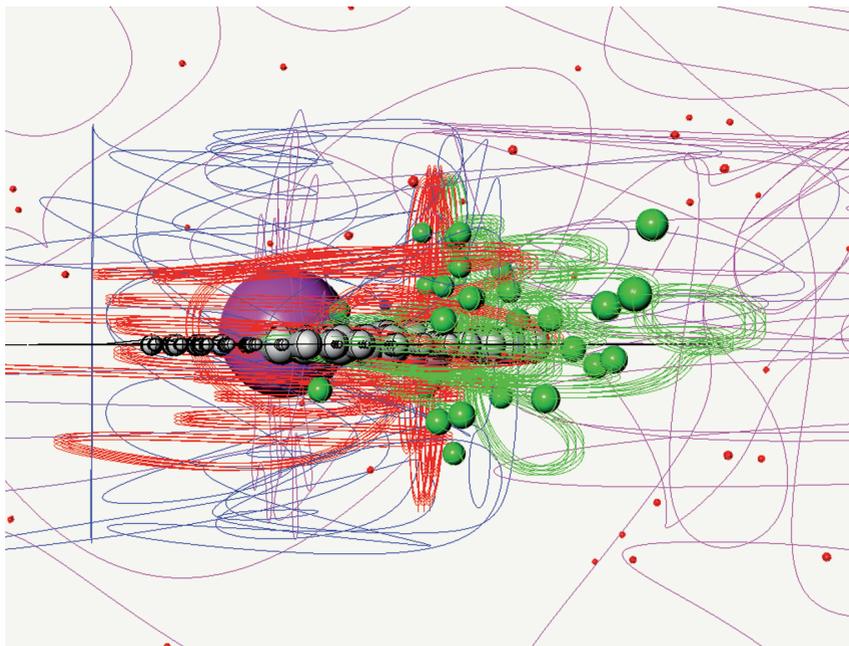




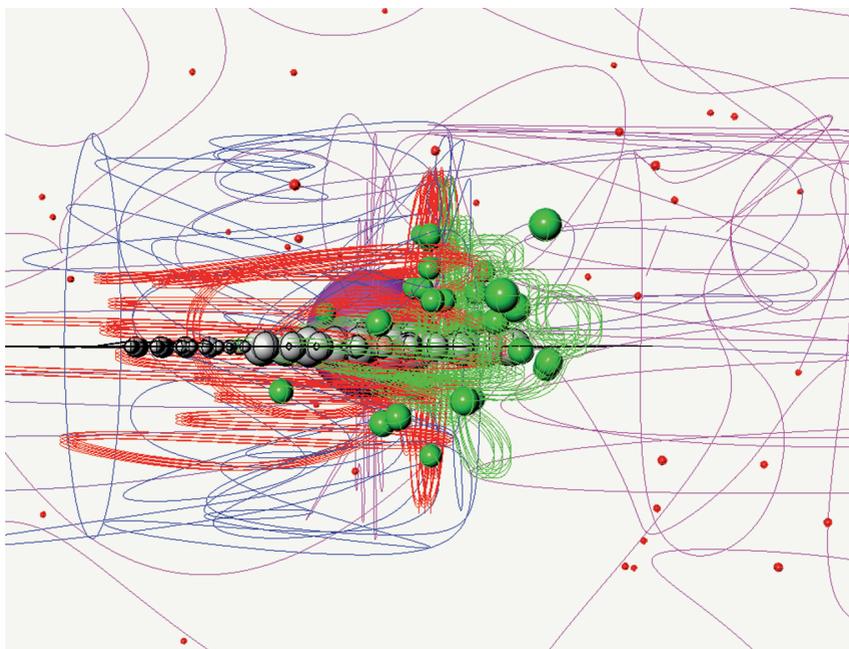
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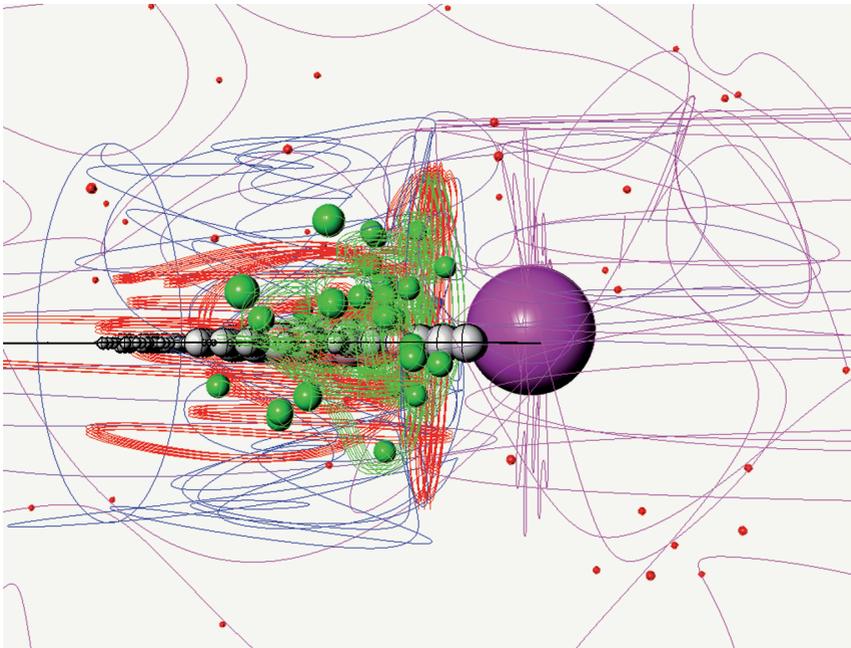
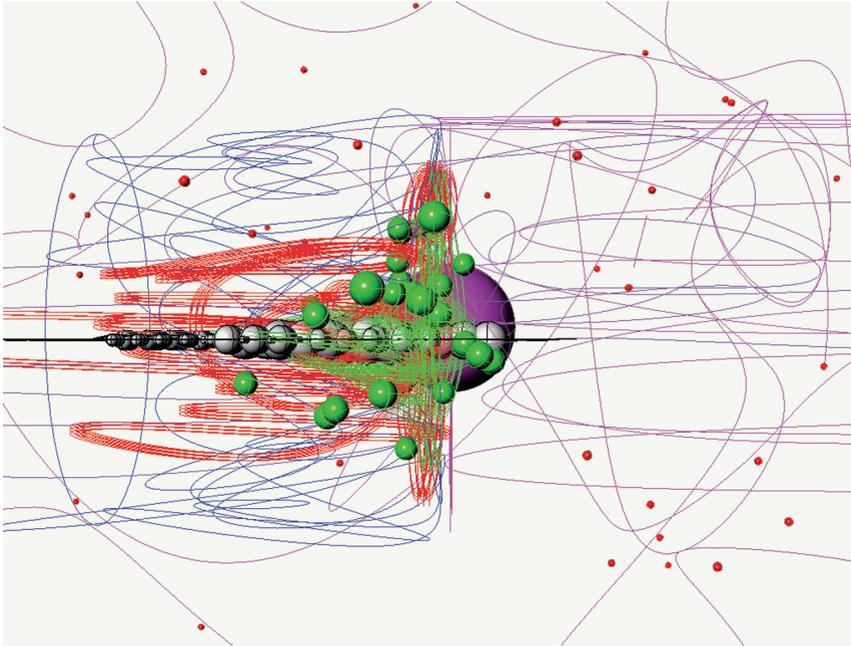


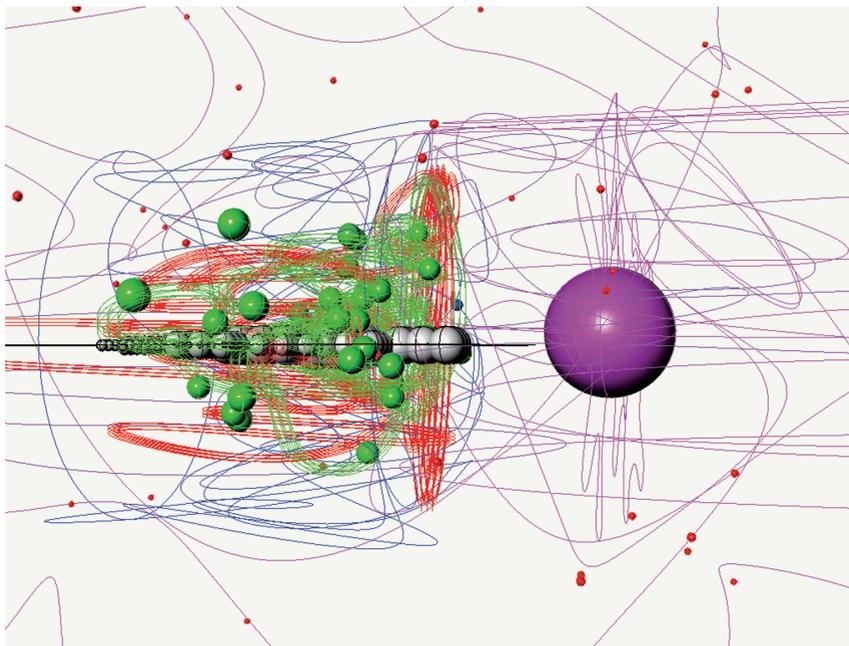




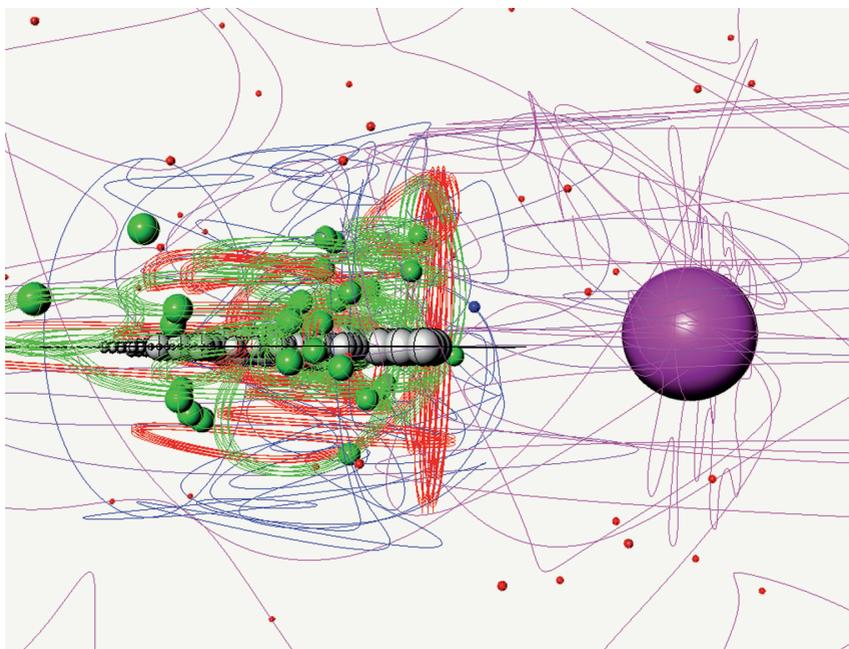
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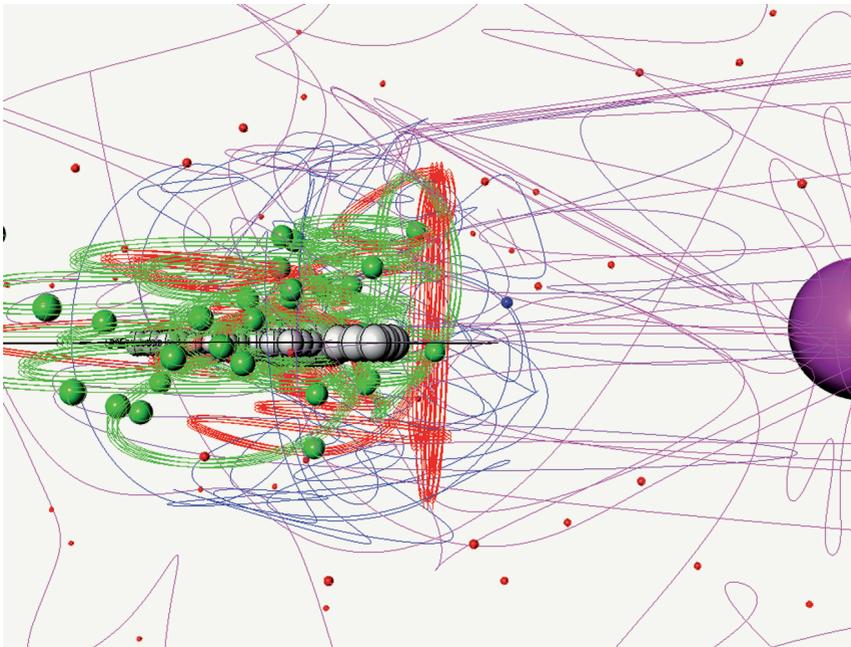
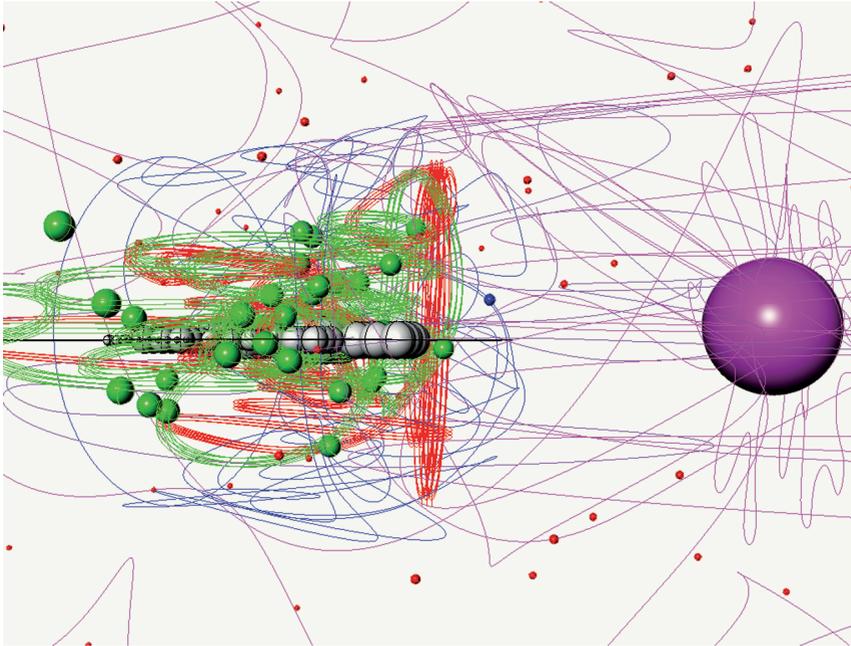


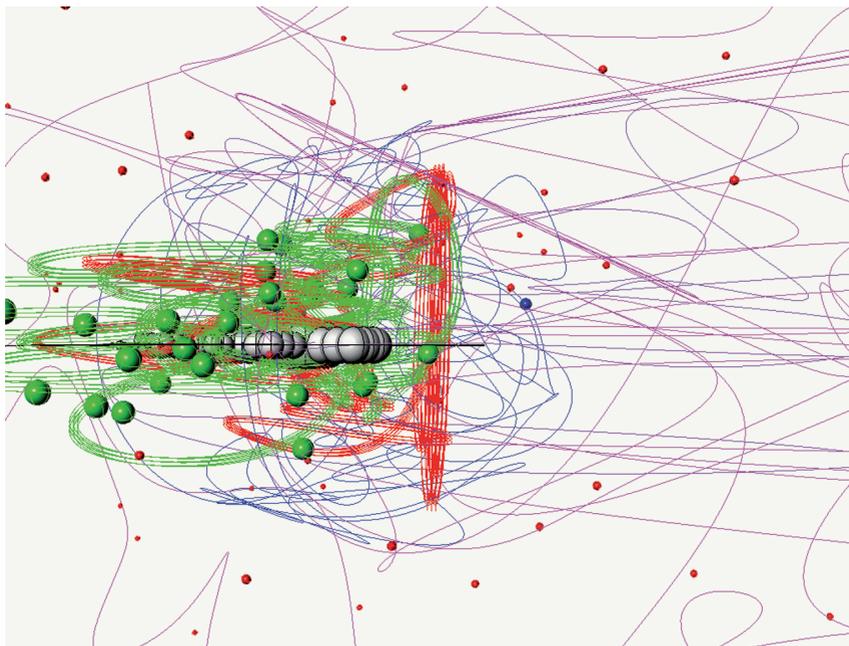




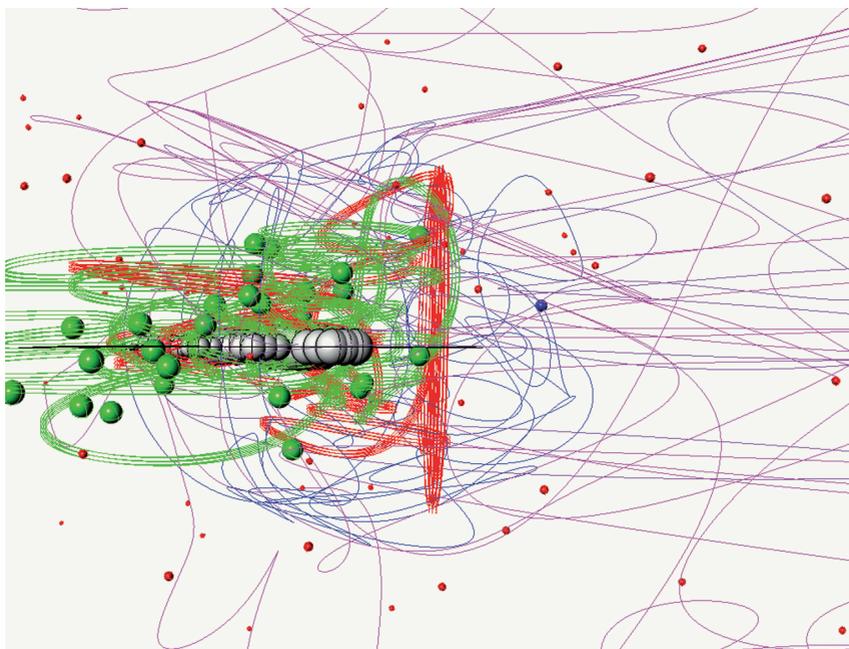
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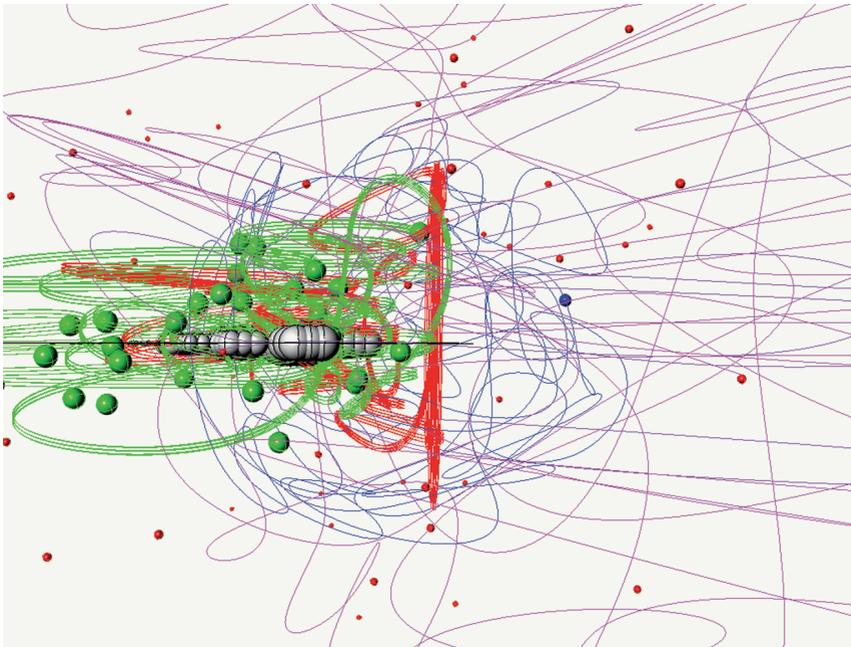
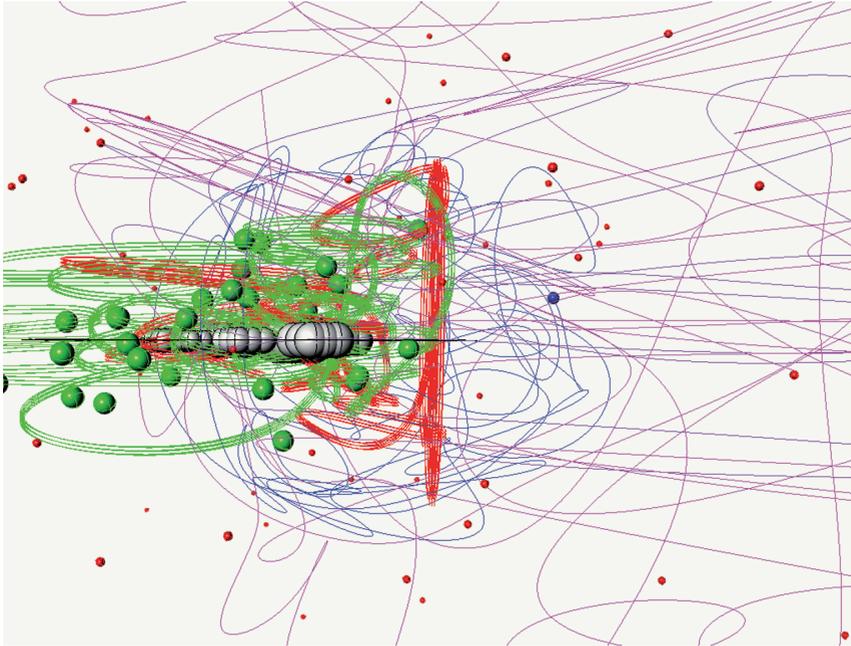


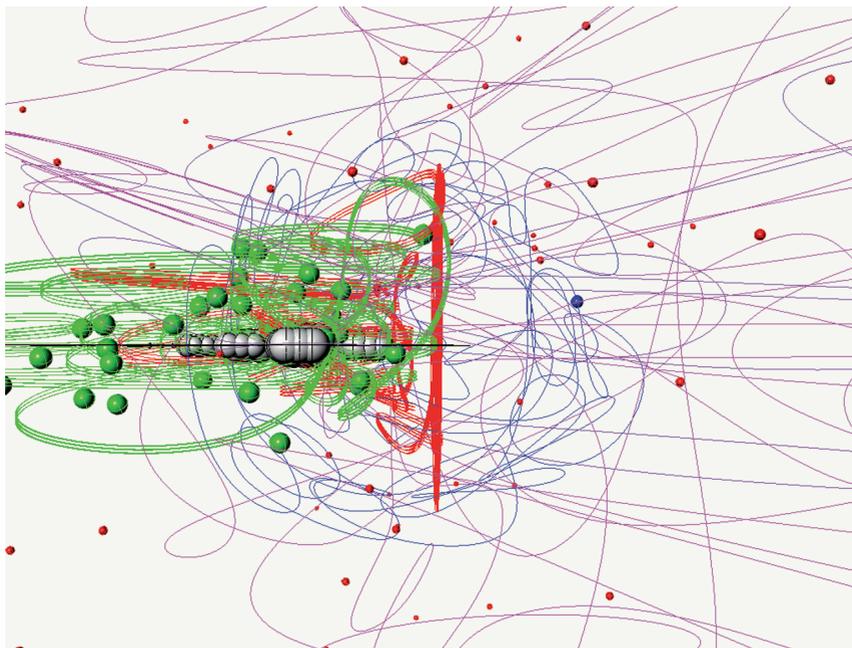




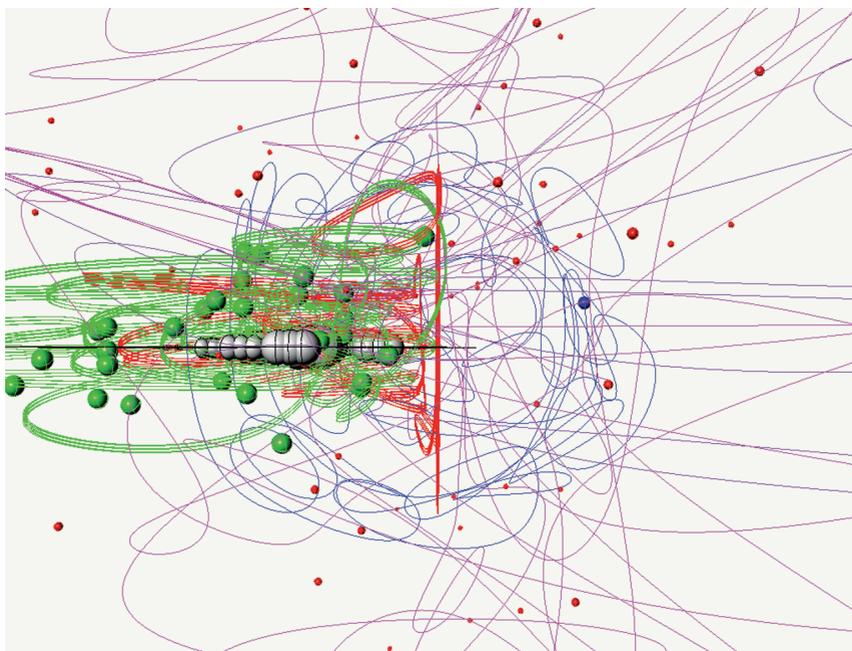
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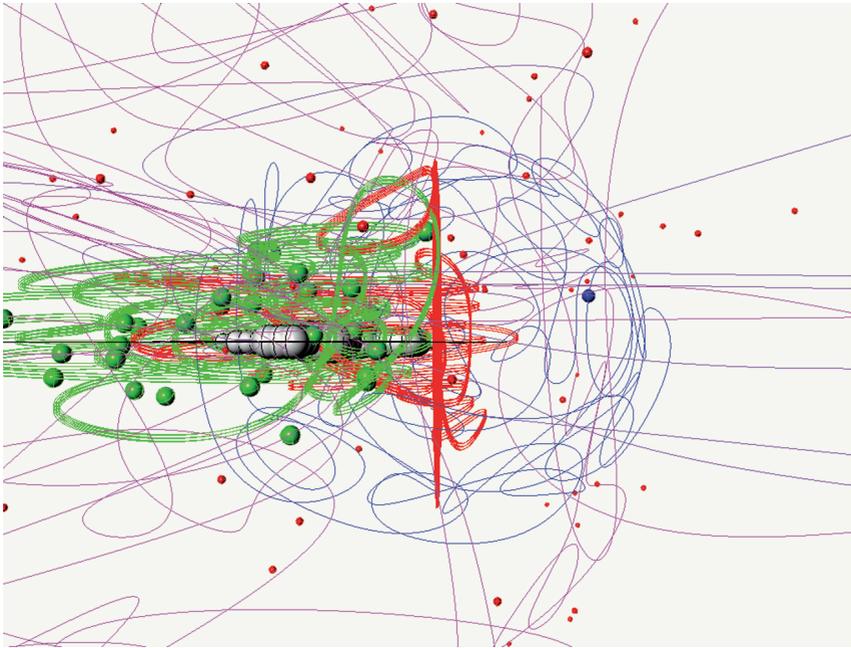
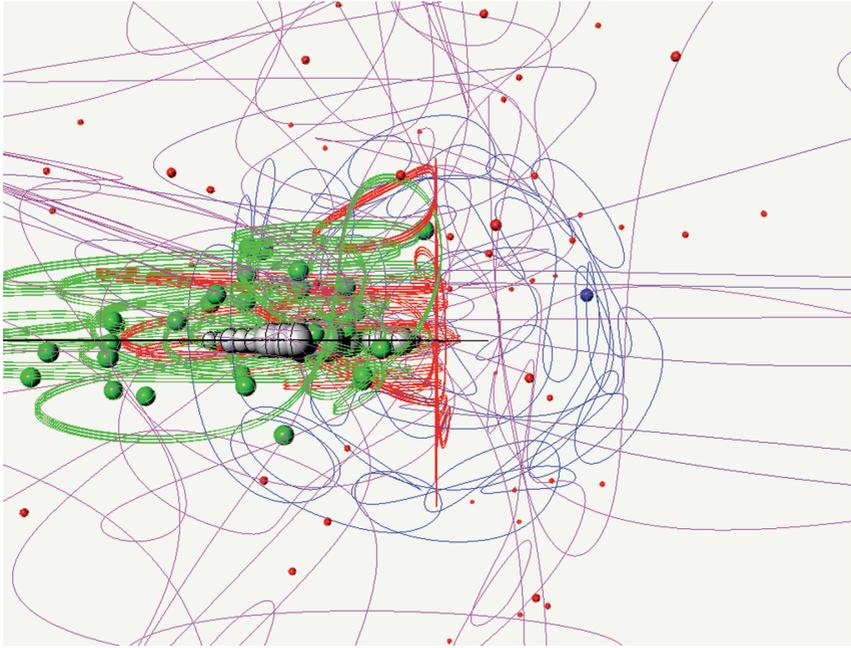


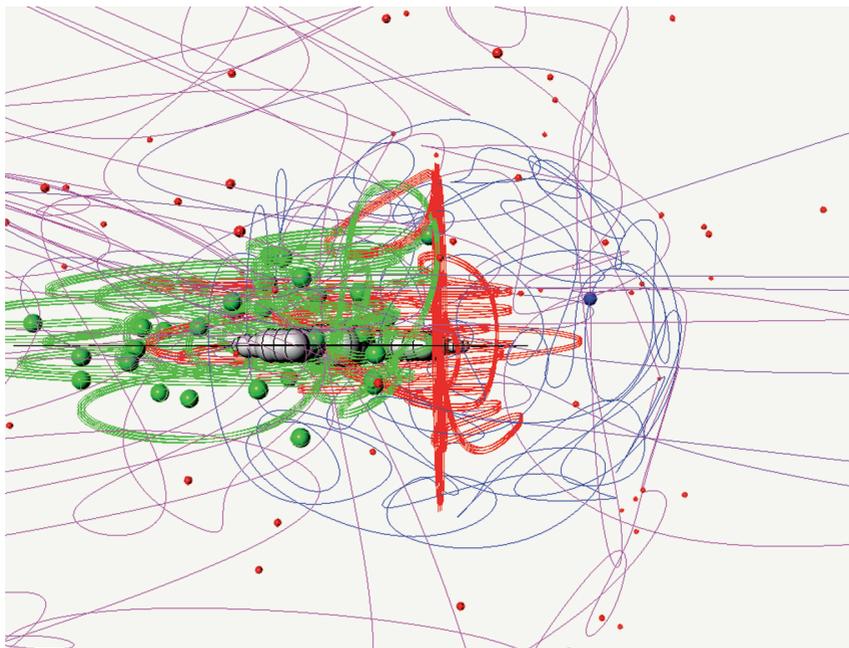




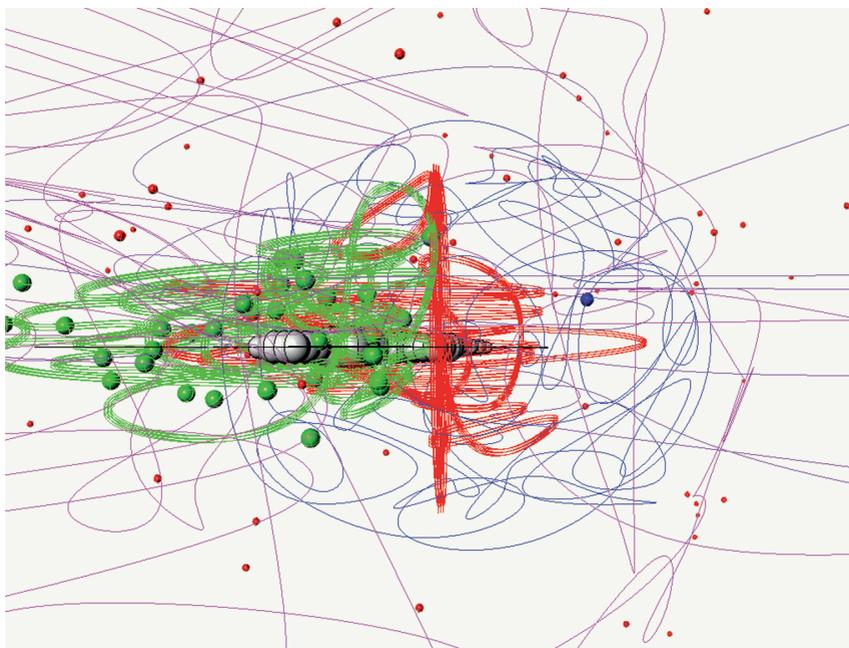
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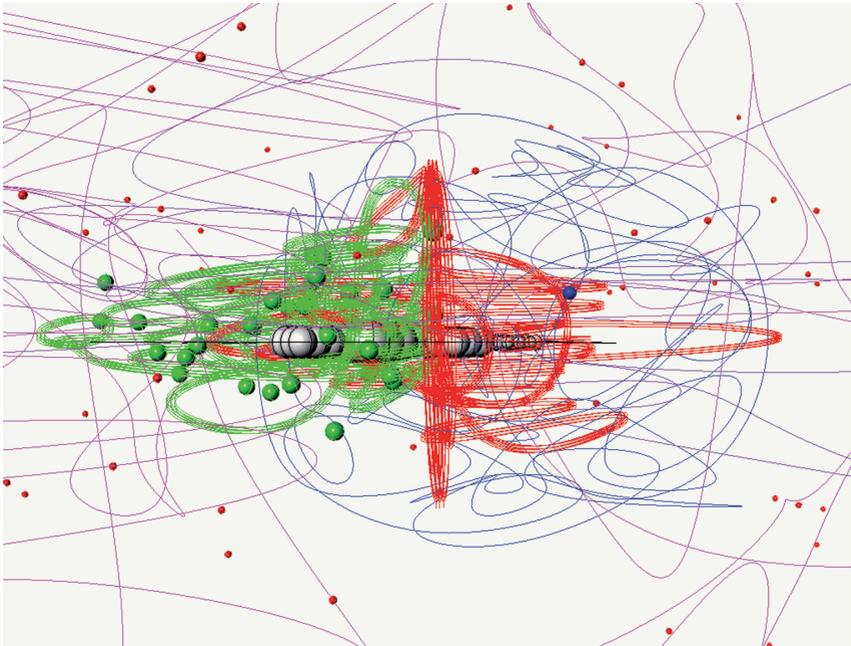
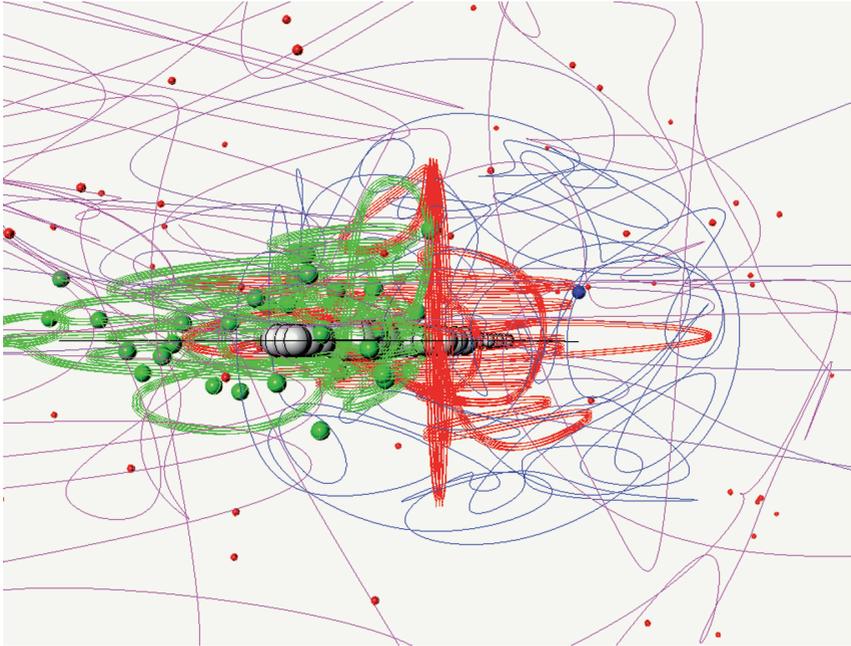


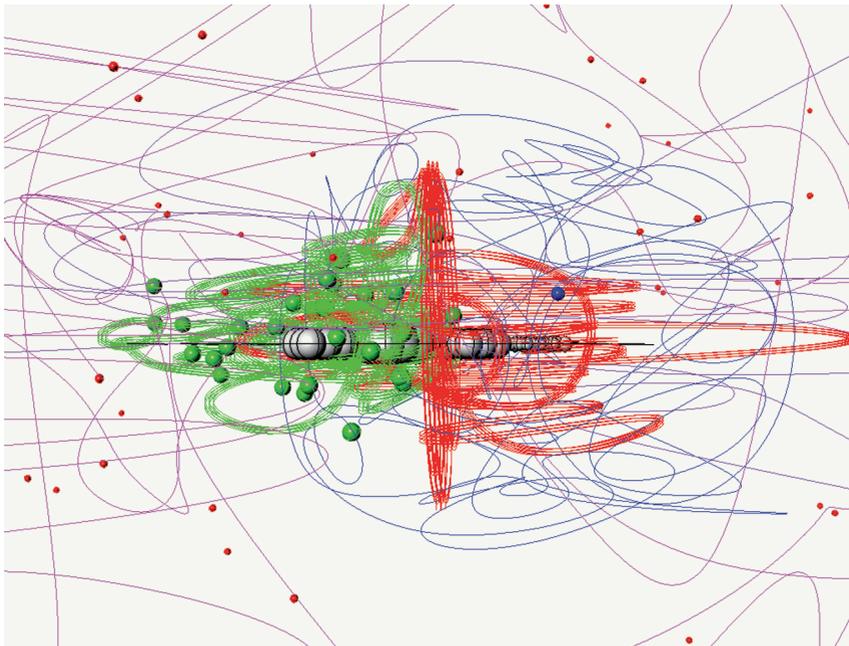




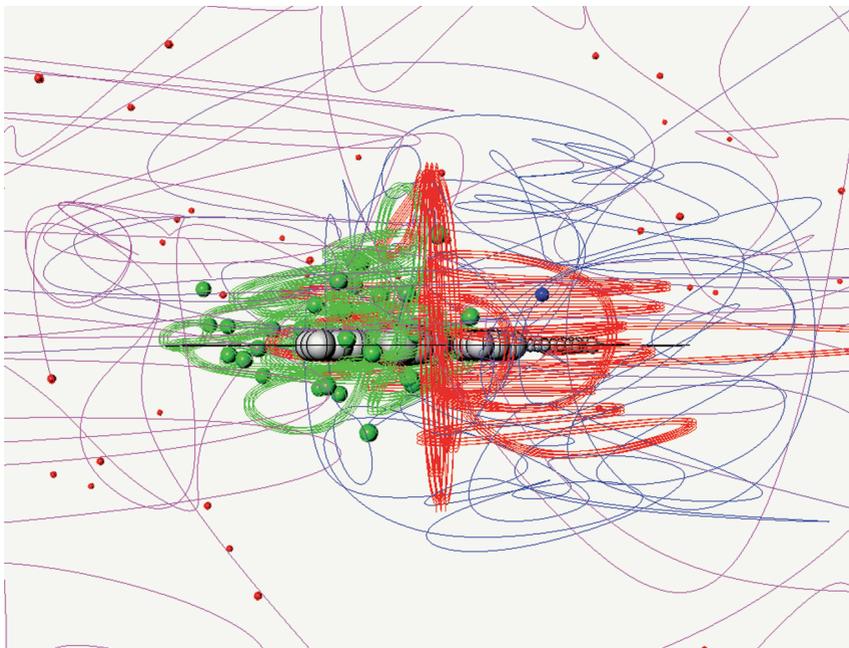
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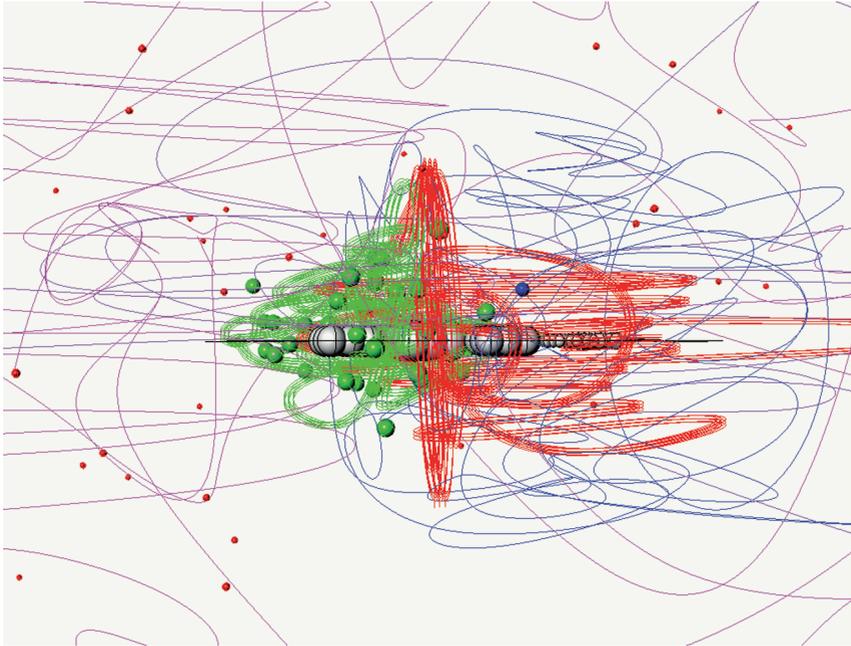




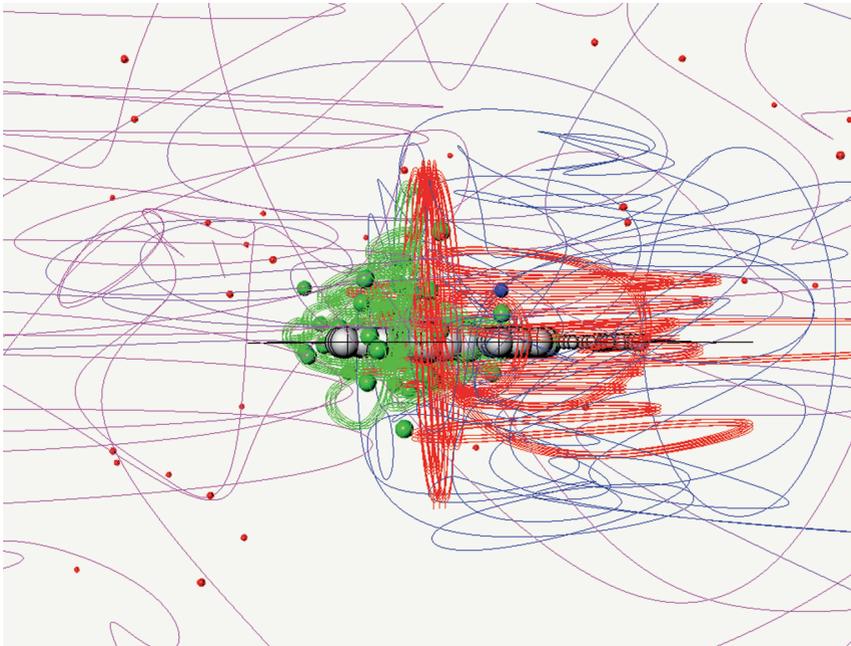


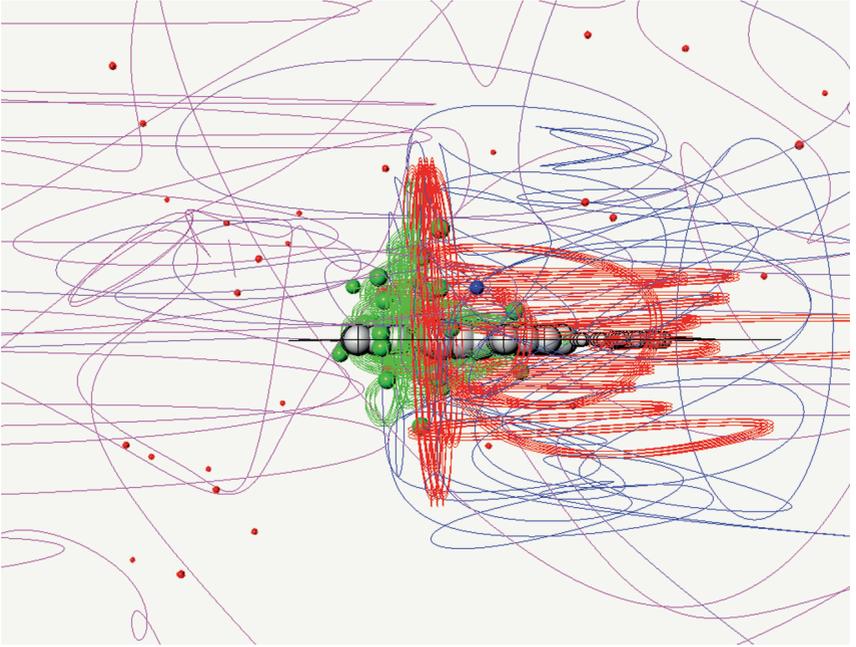
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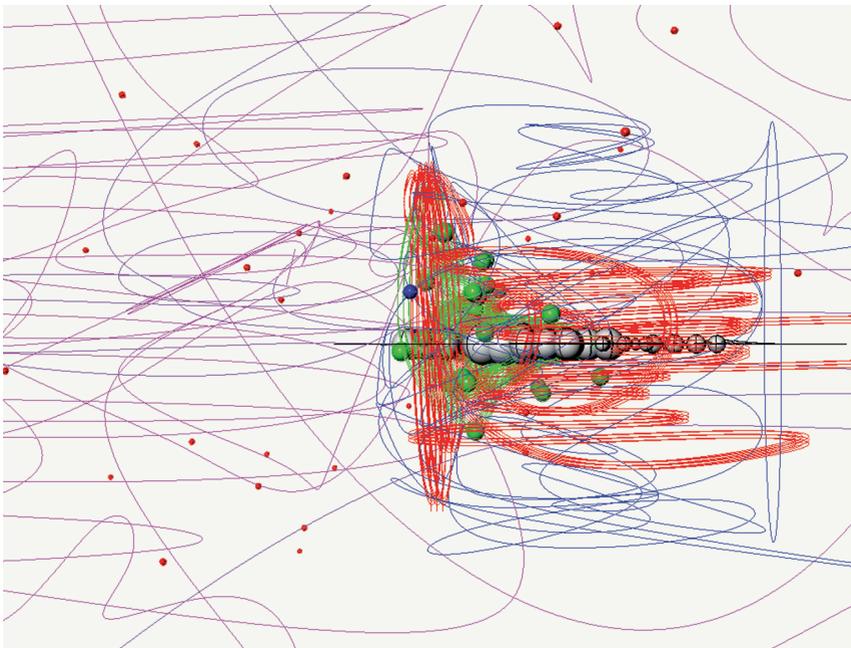
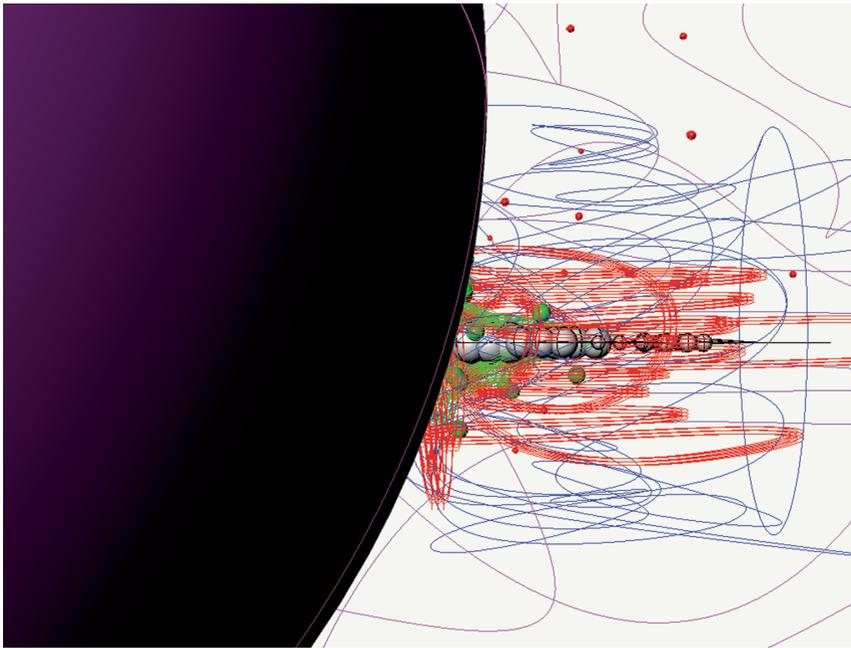
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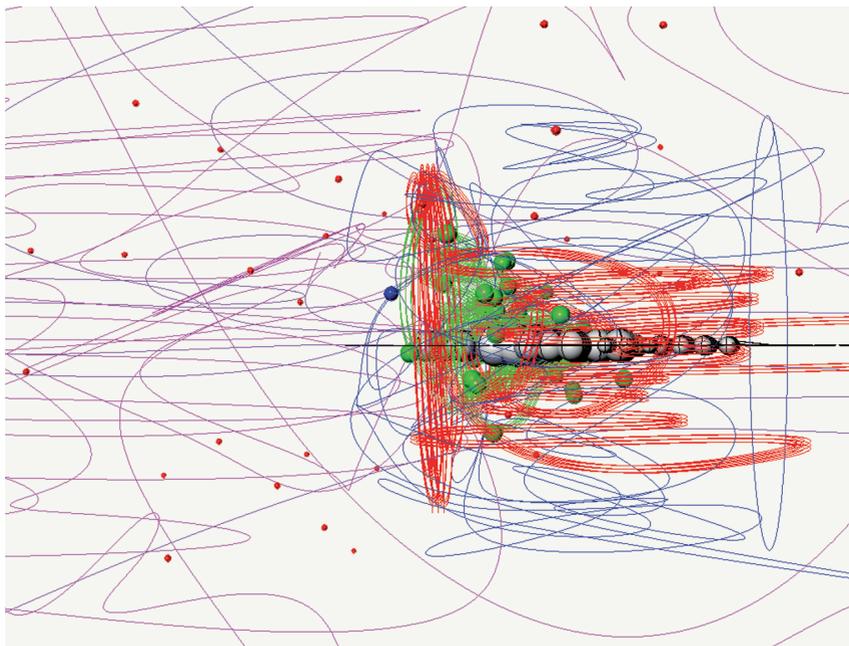




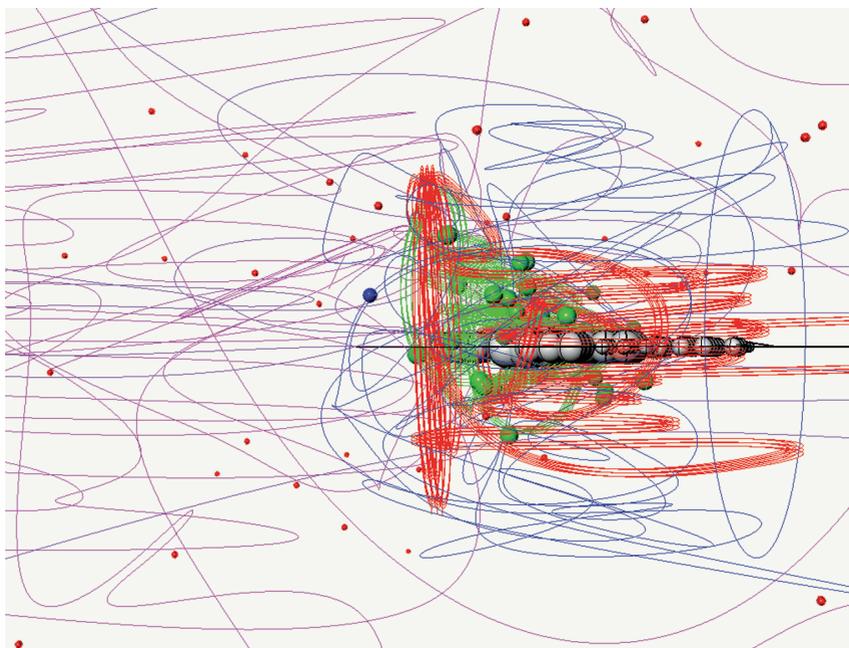
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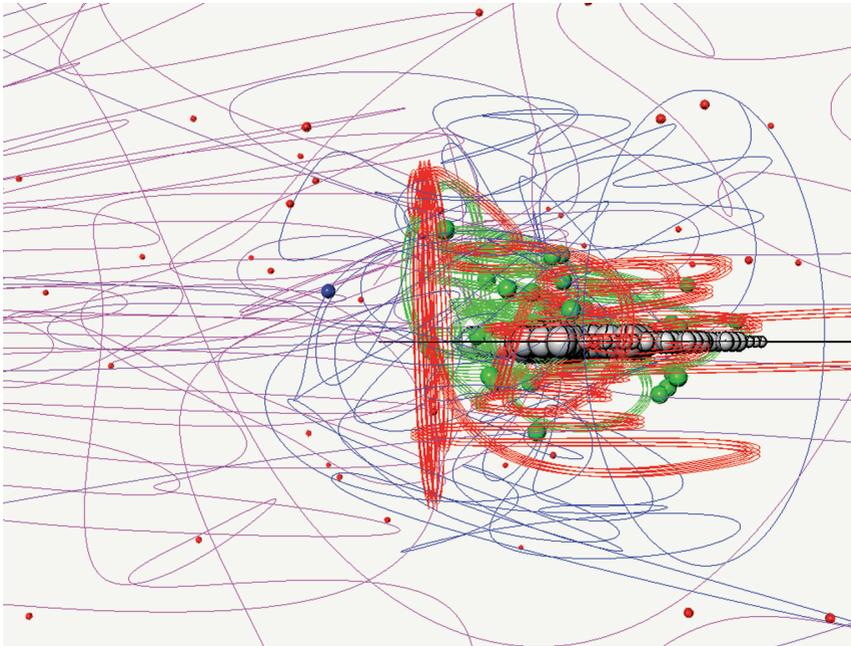
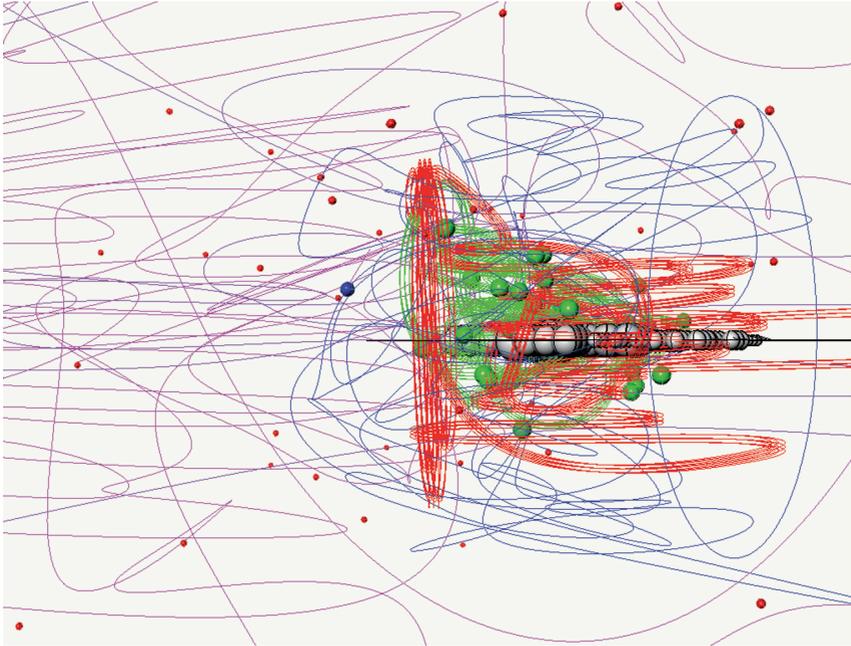


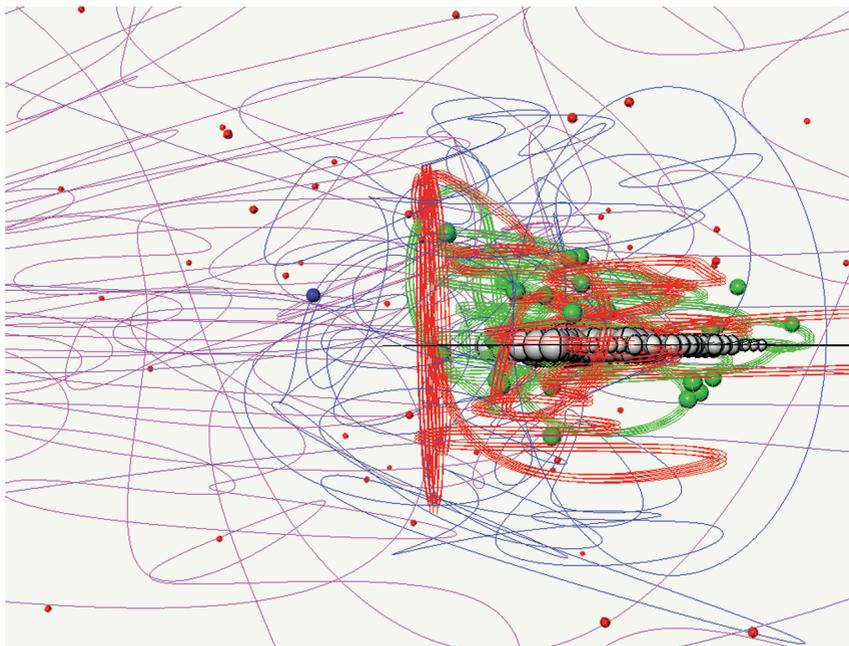




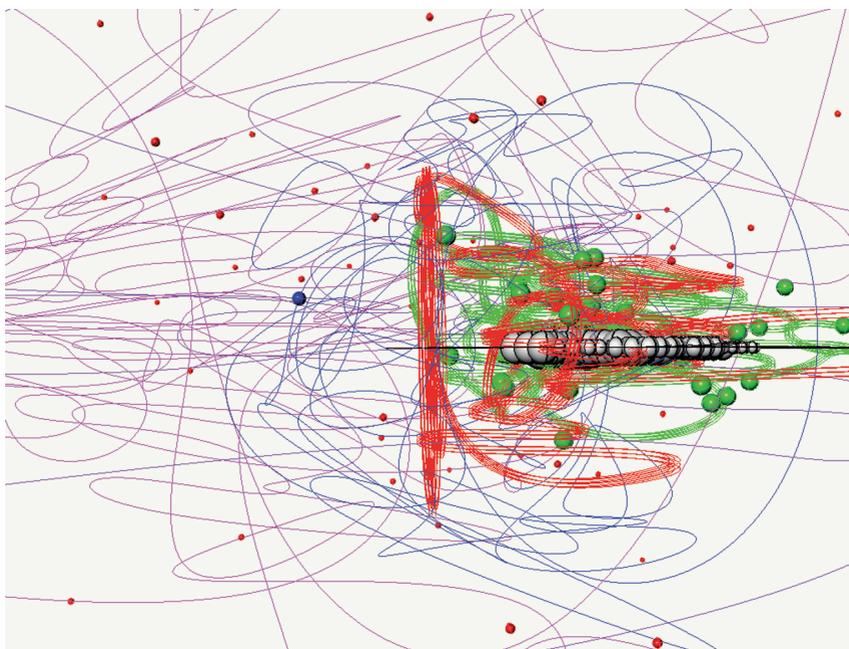
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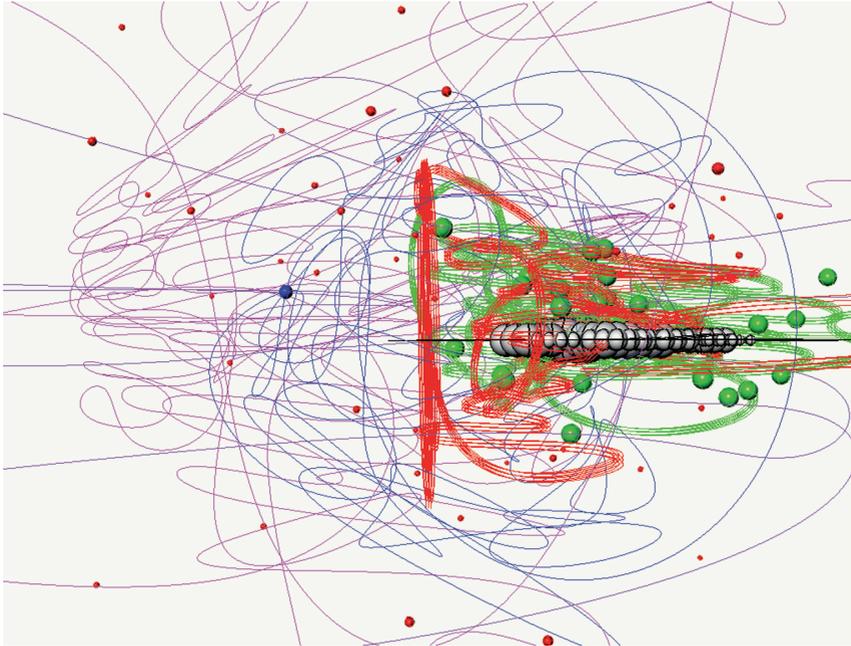




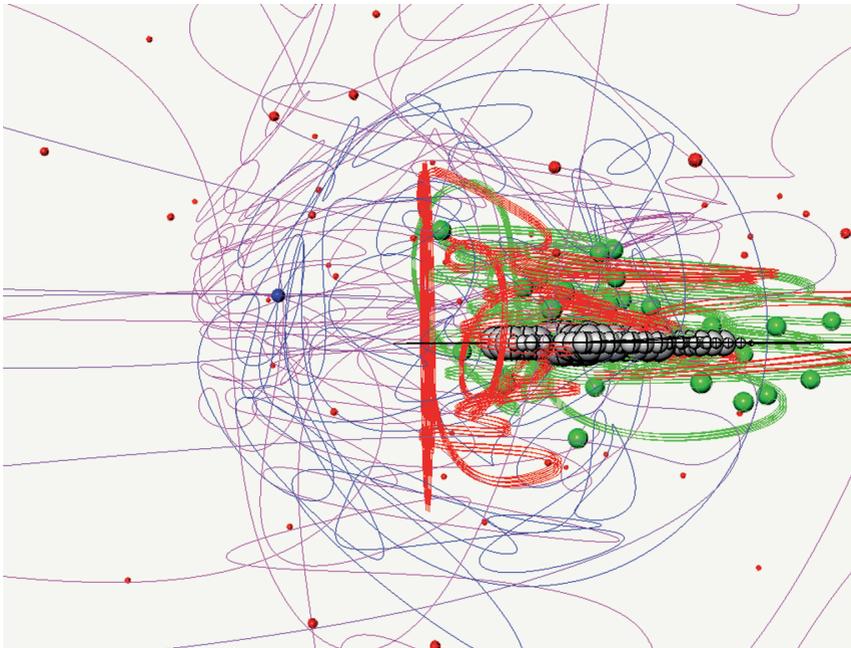


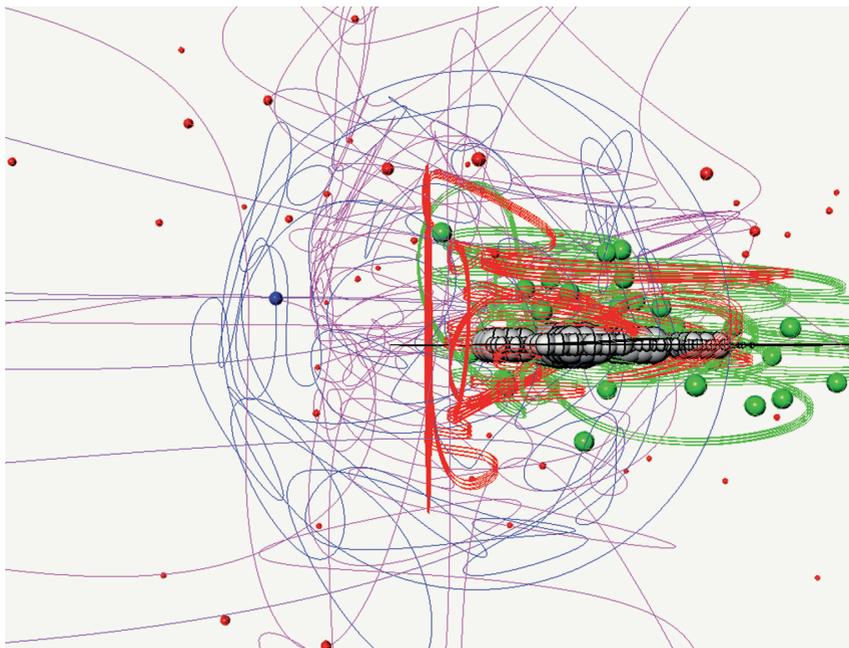
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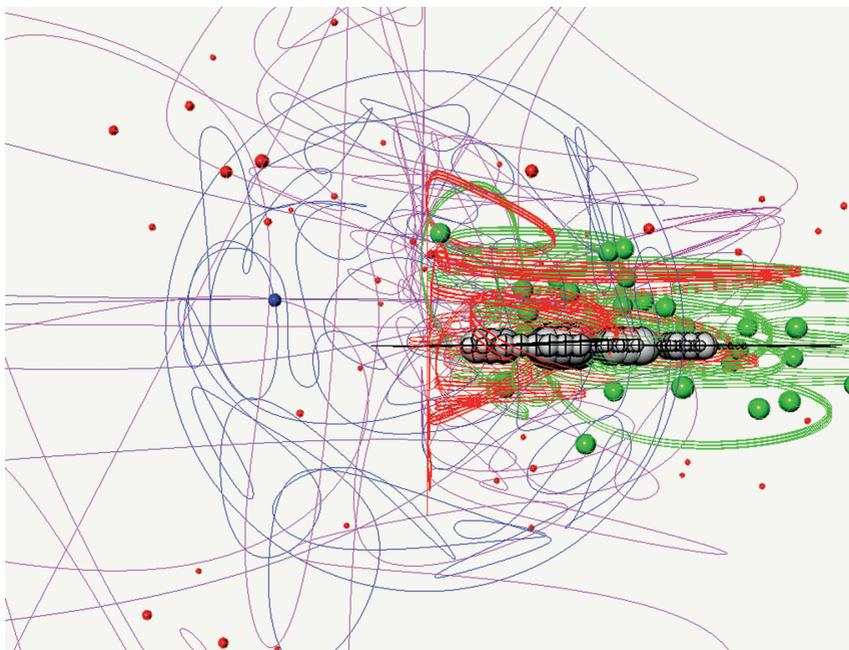


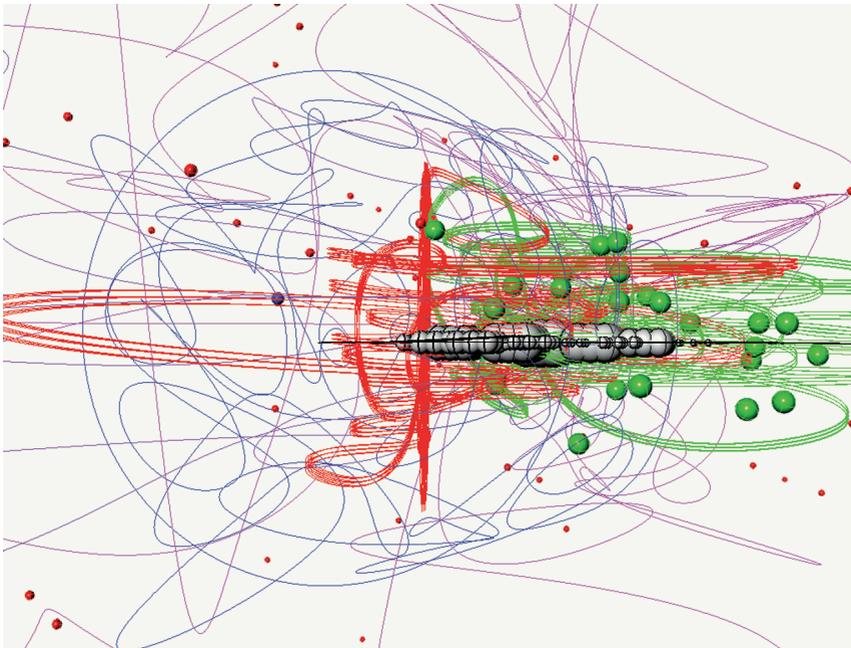
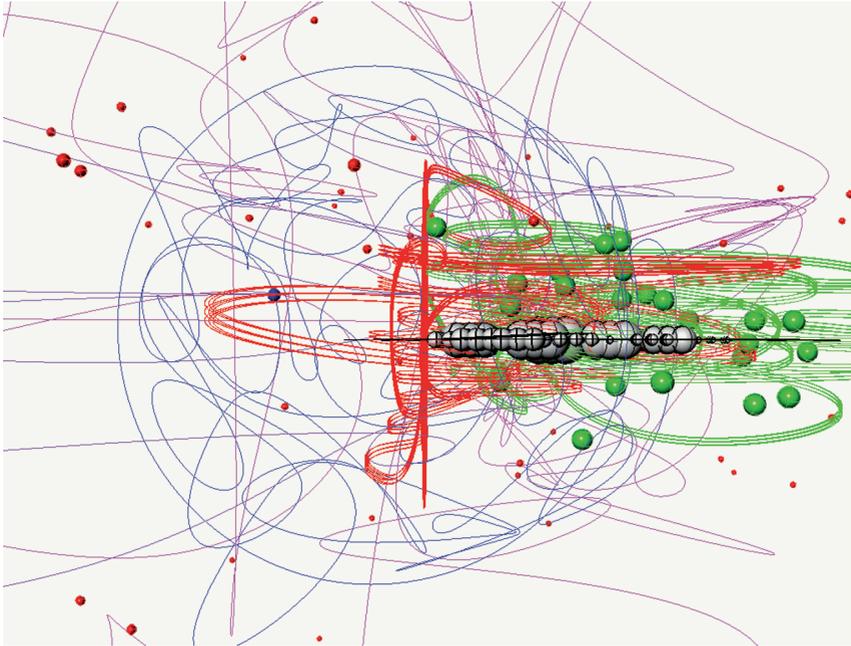
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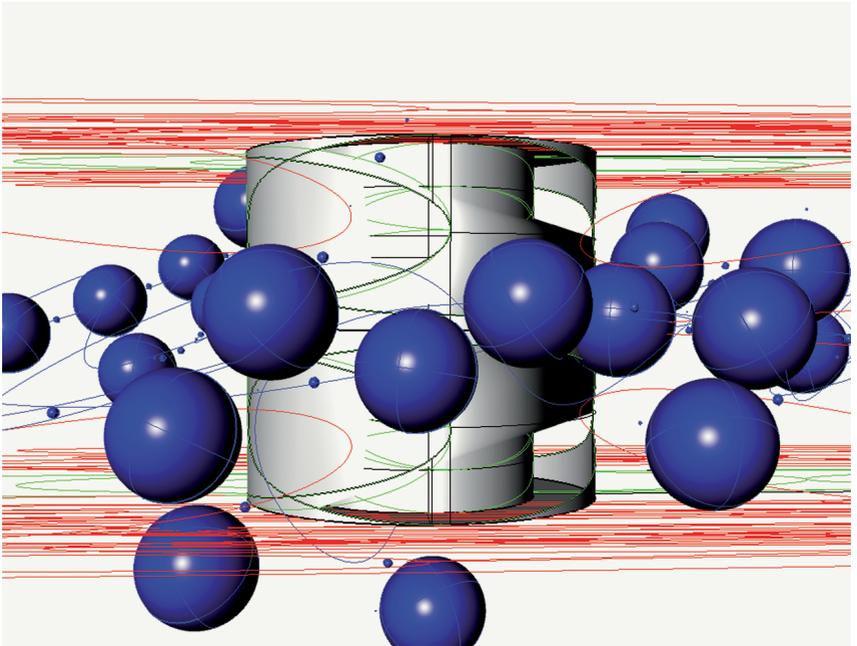
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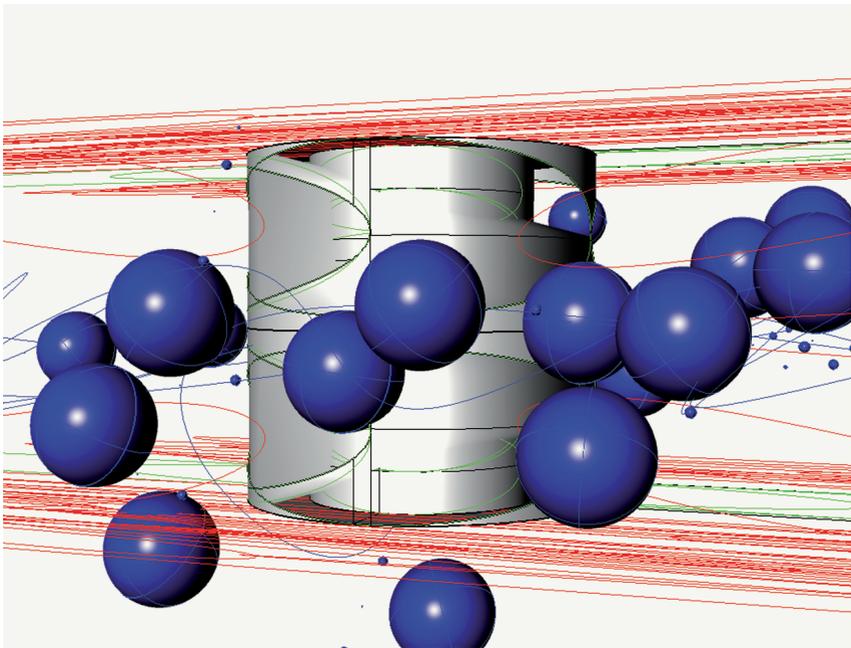
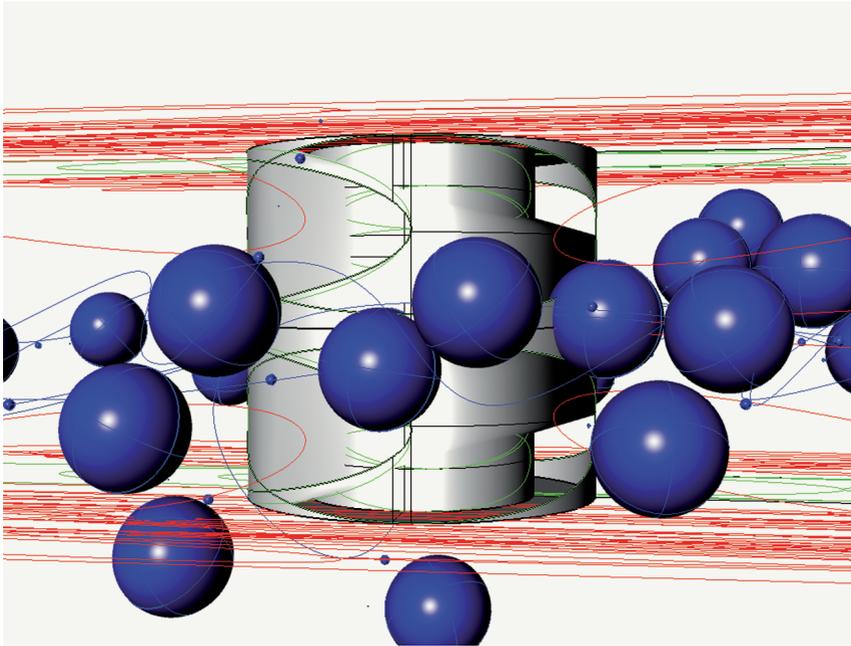


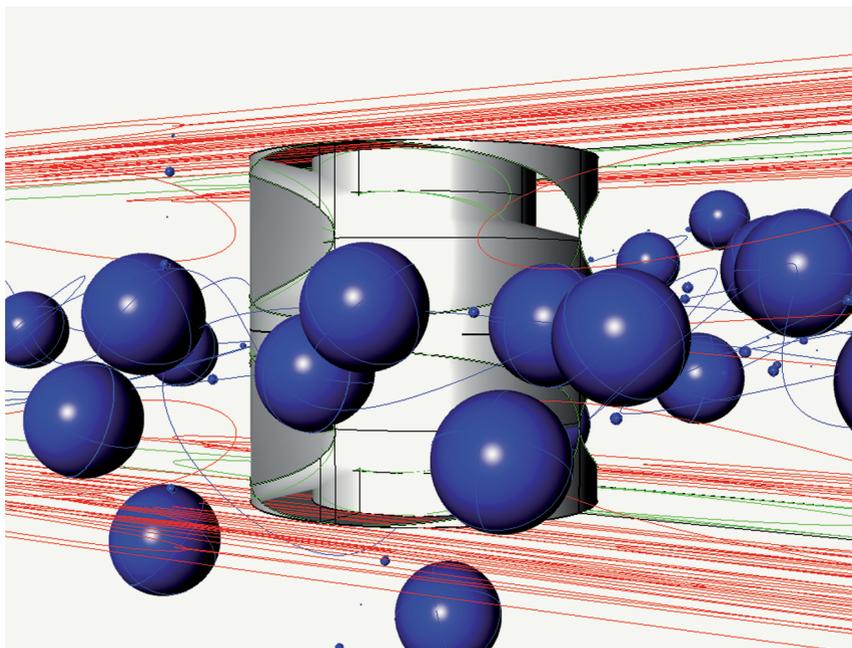


Satellite 07  
120 sec, 25 fps

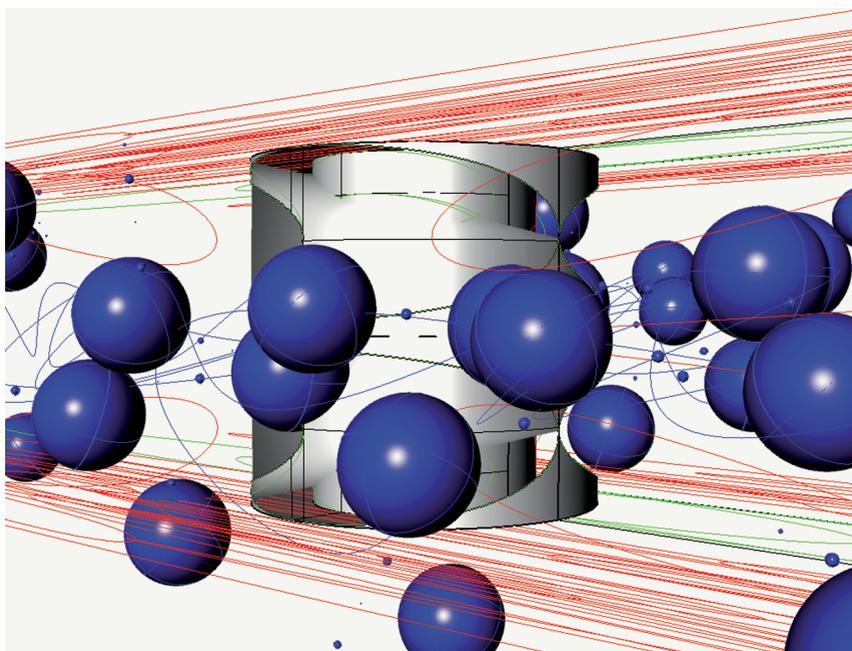
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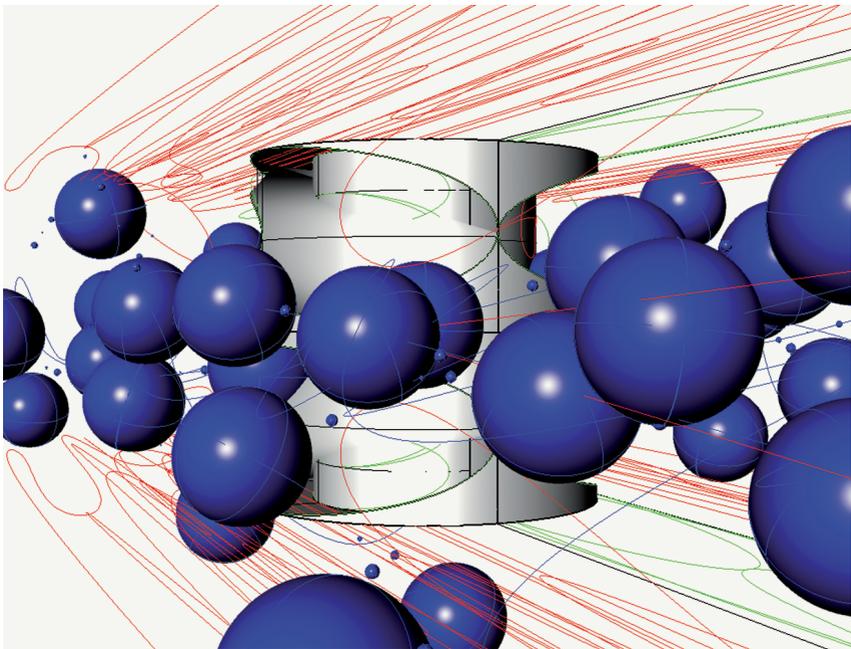
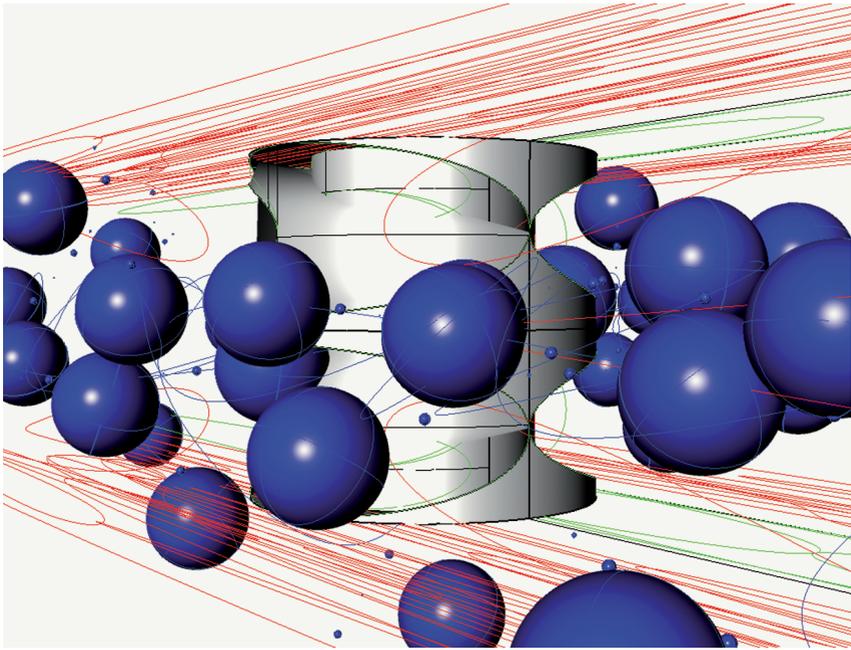


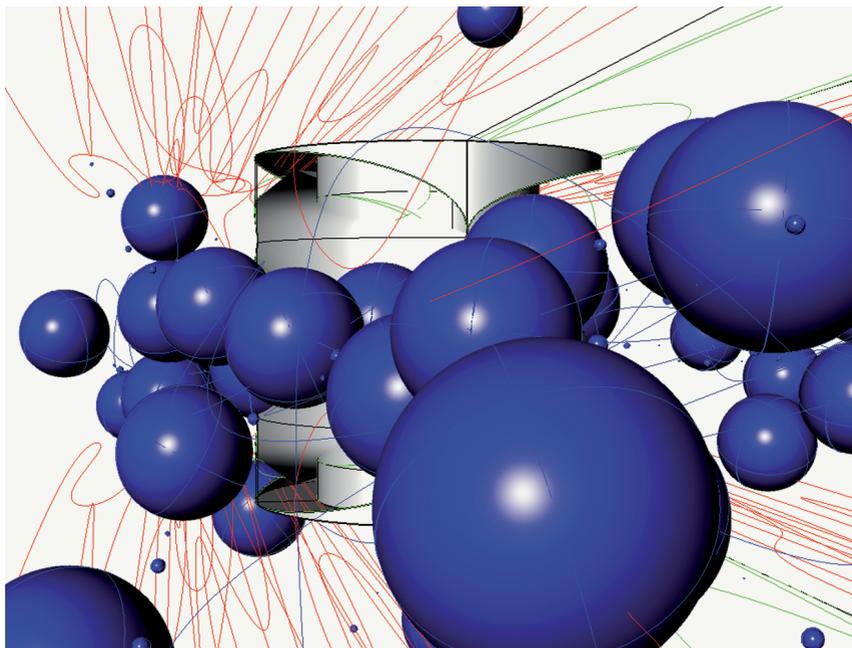




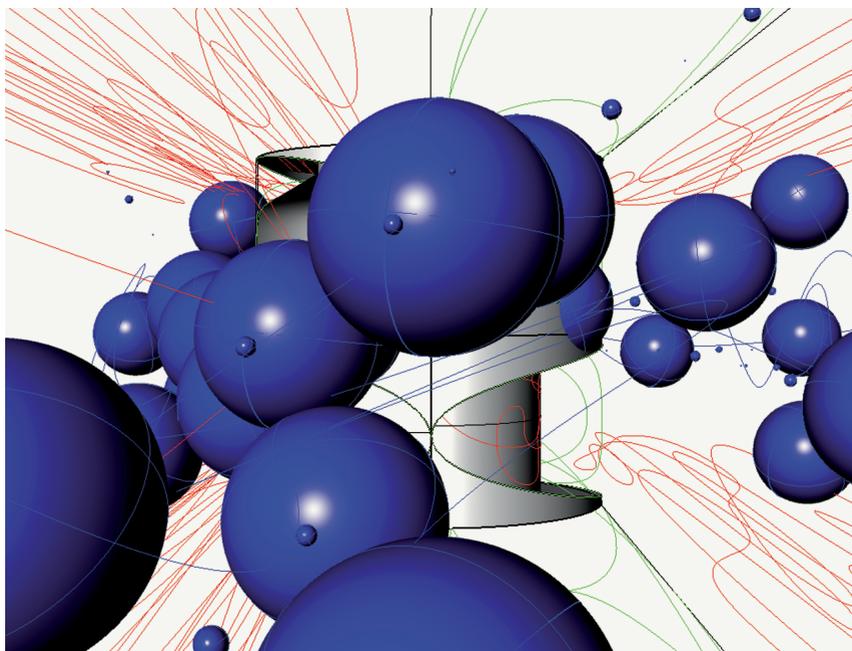
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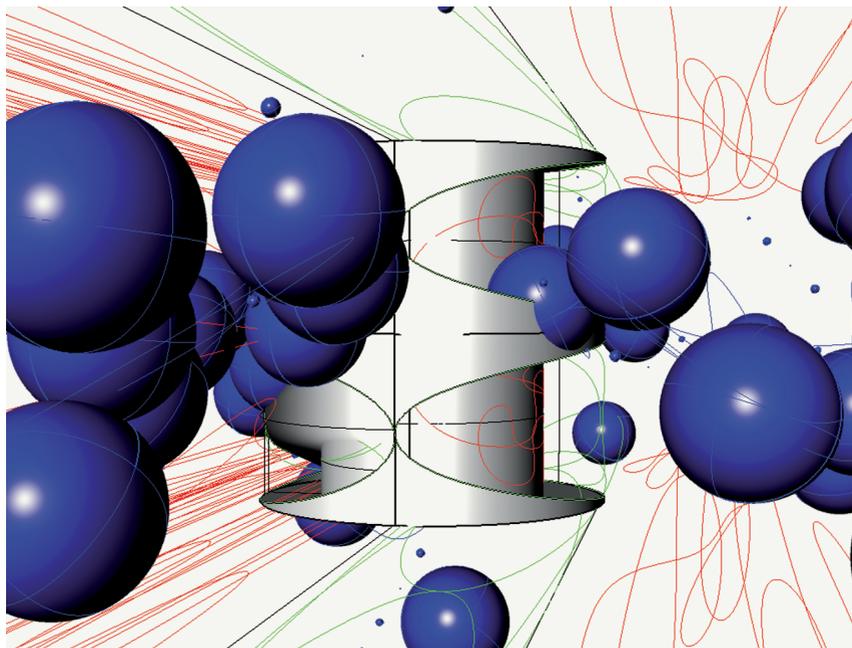




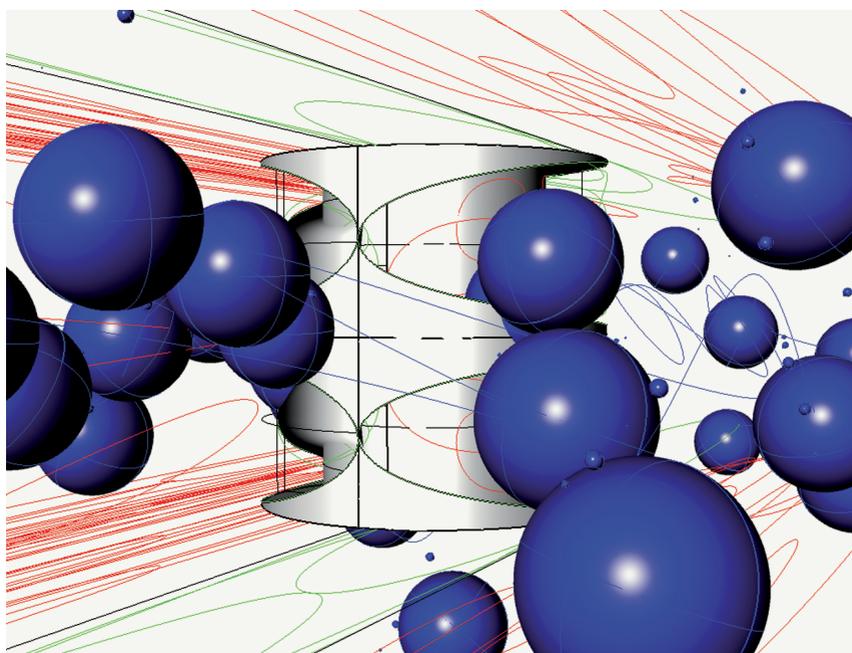


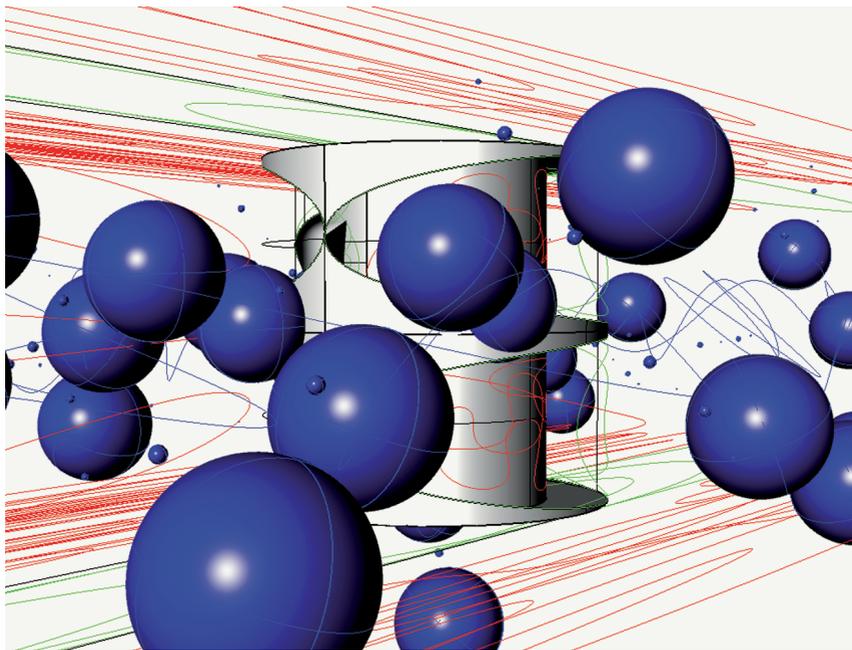
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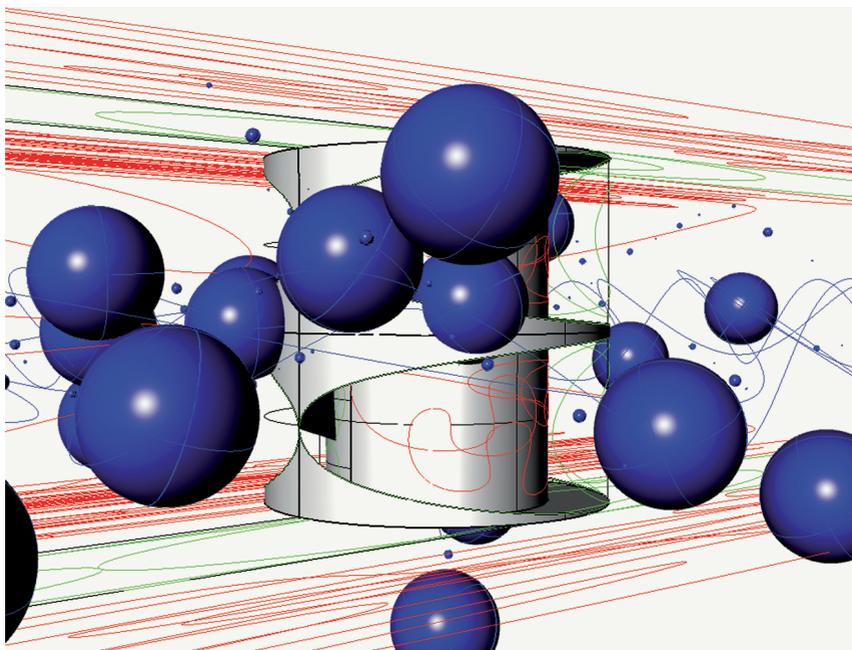


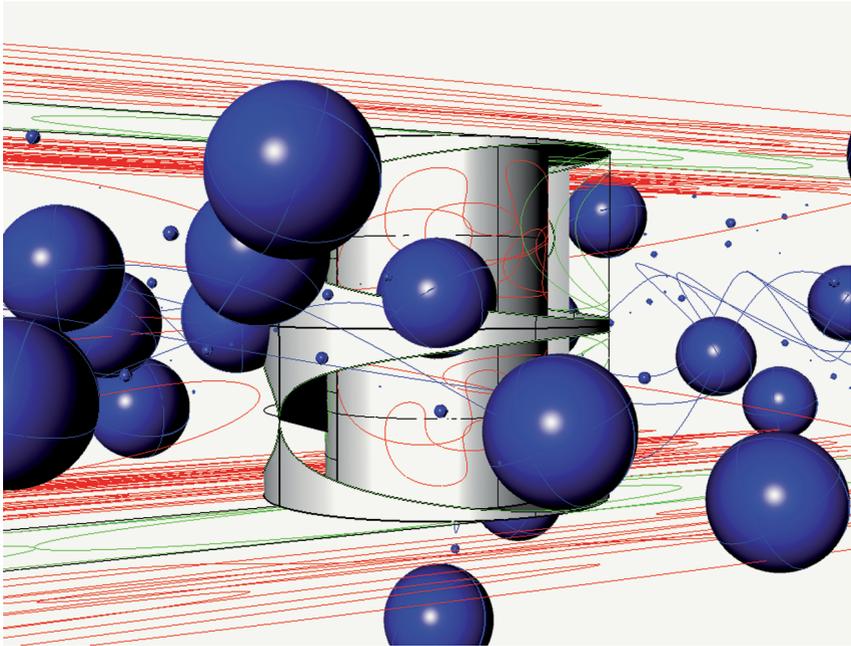
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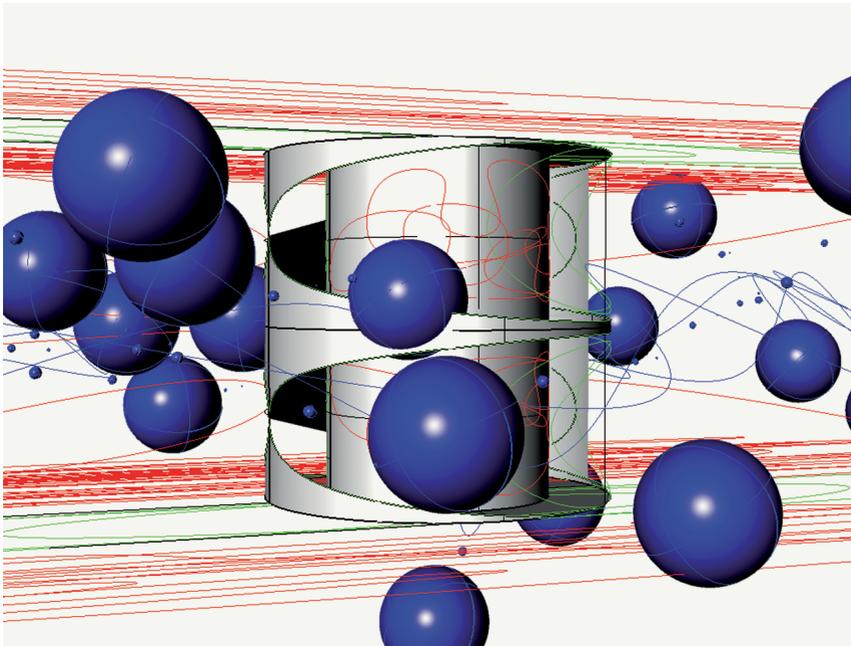


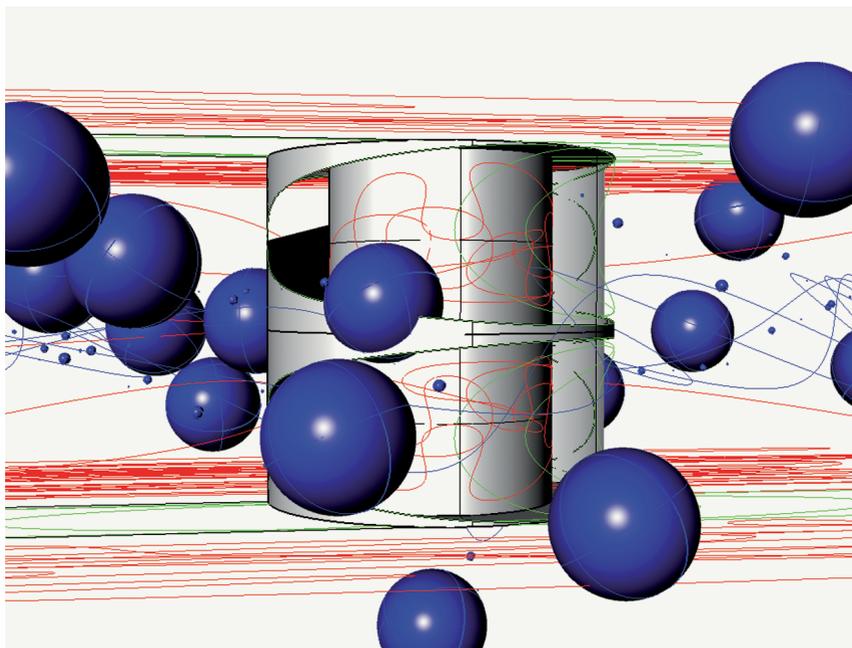
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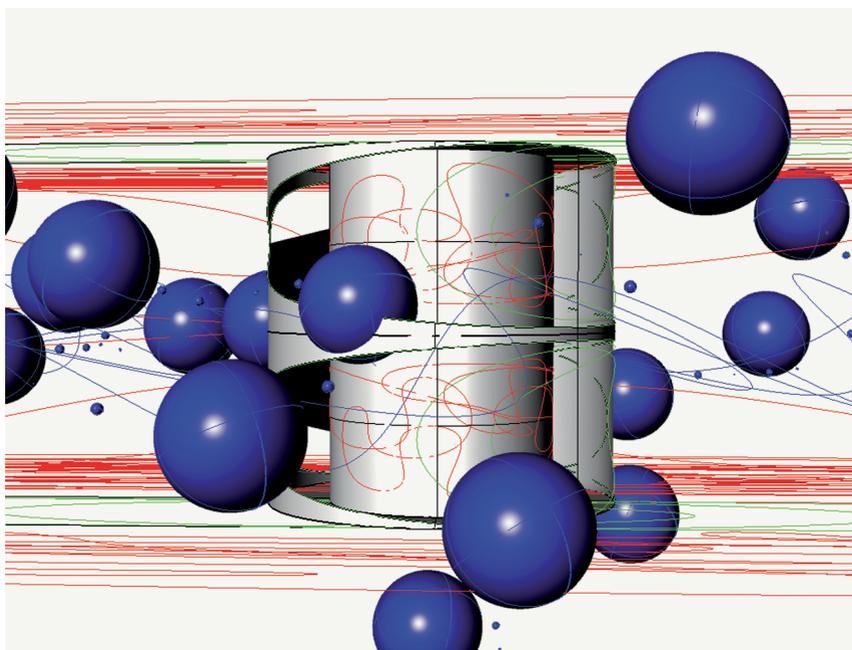


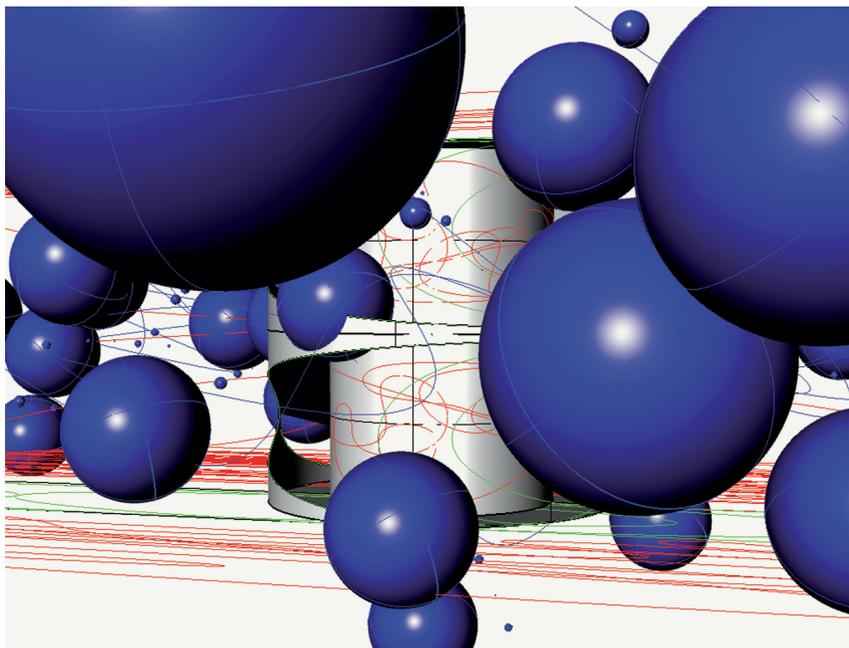
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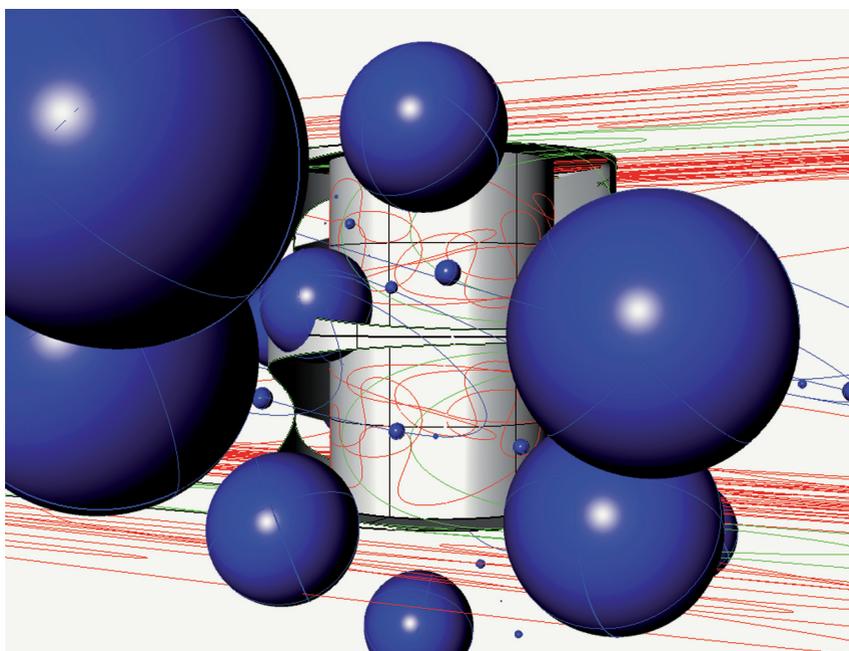


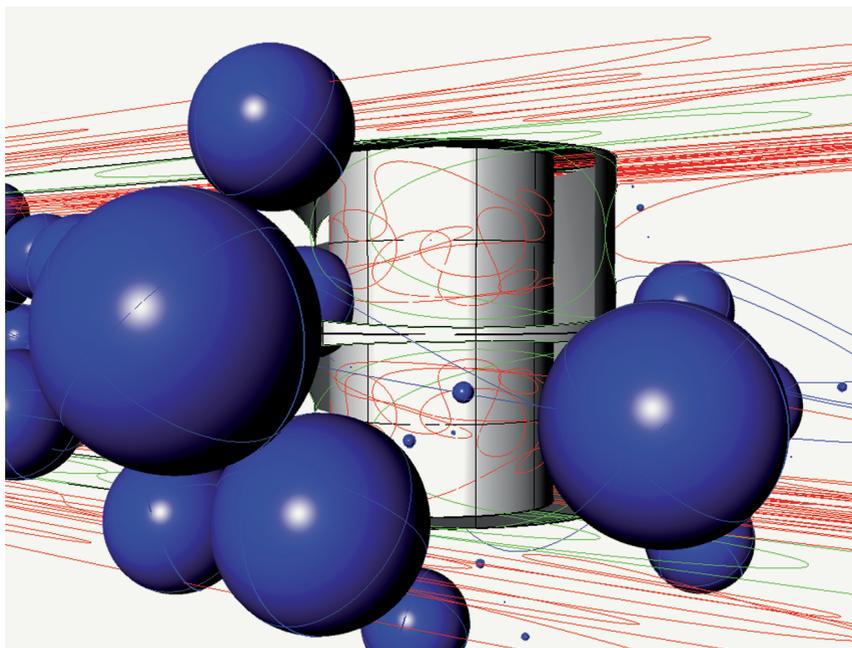
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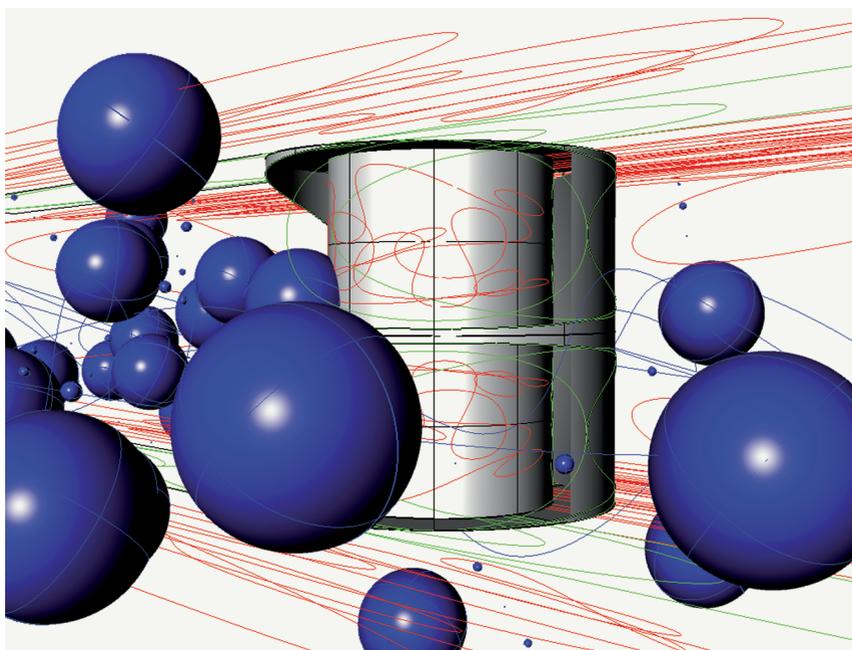


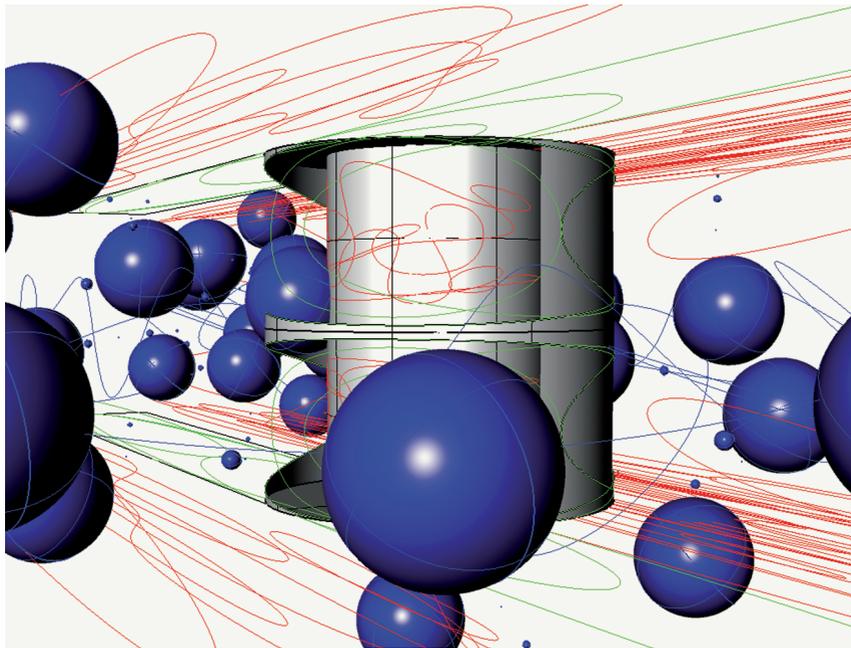
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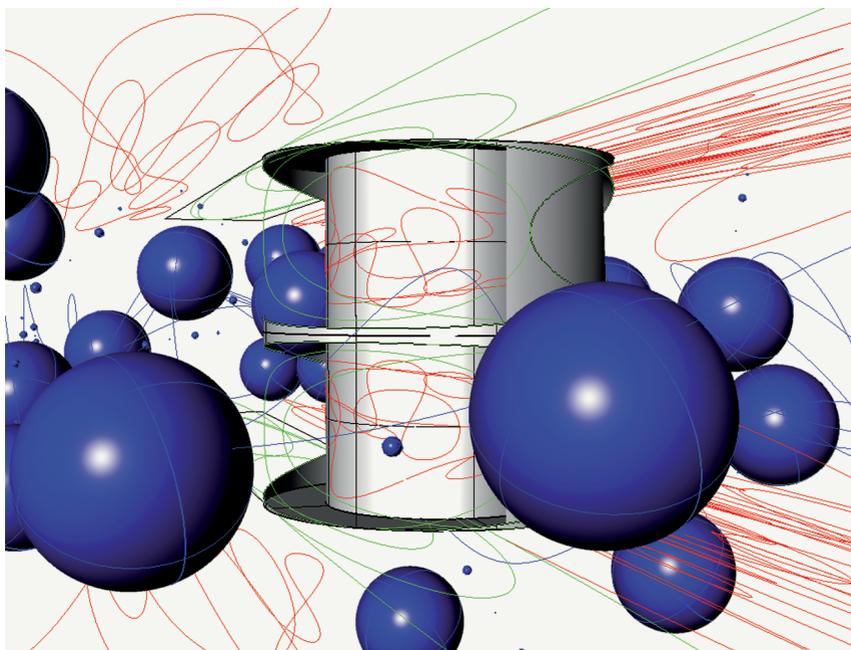


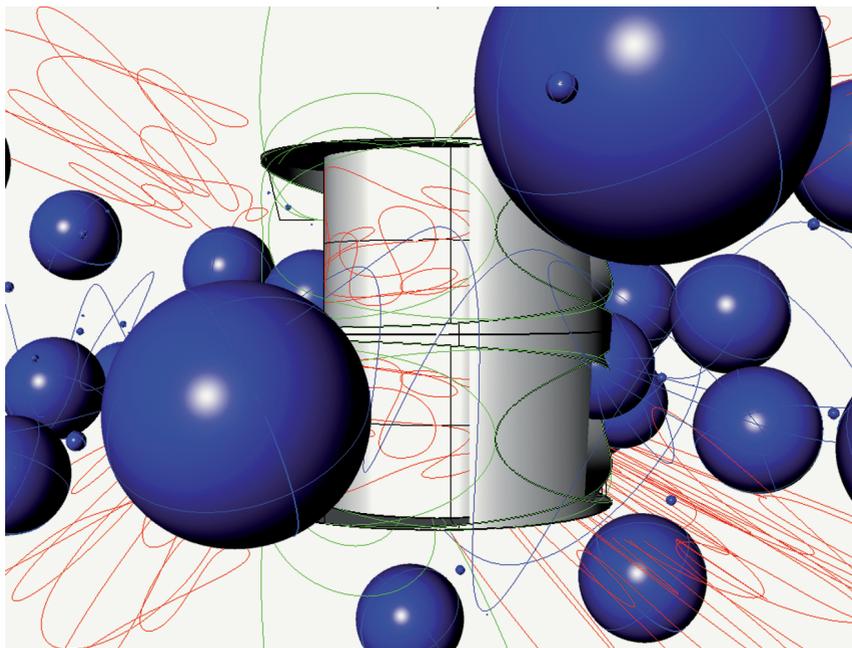
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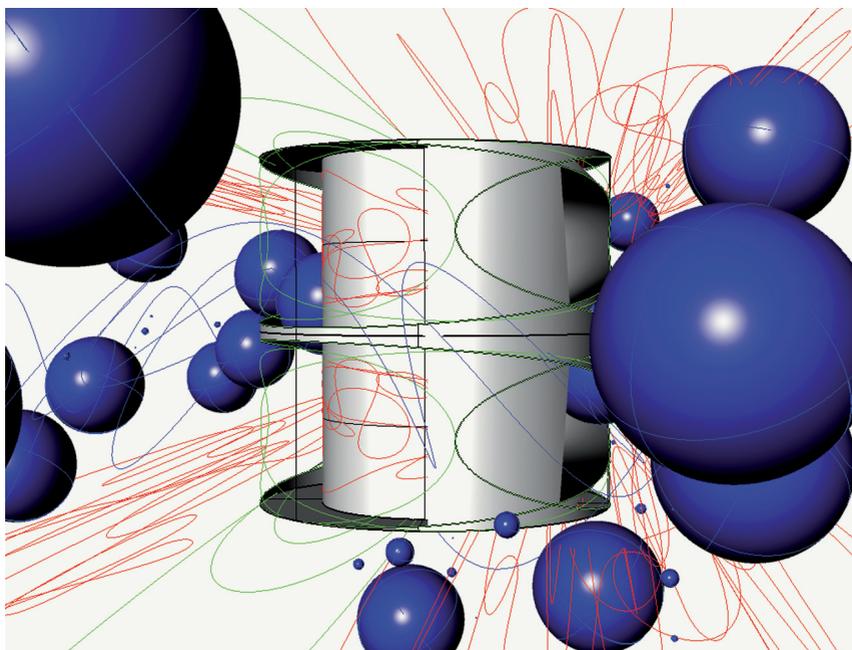


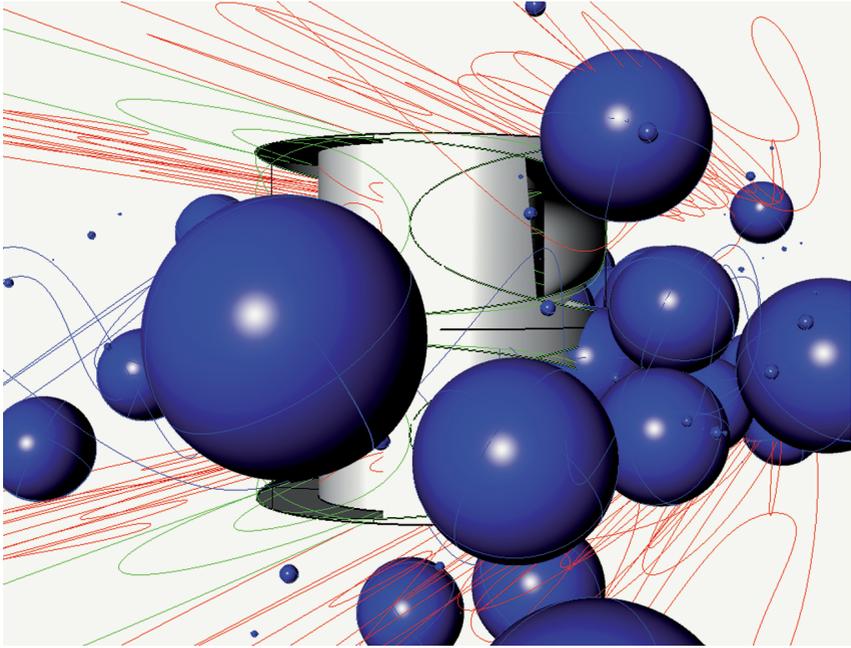
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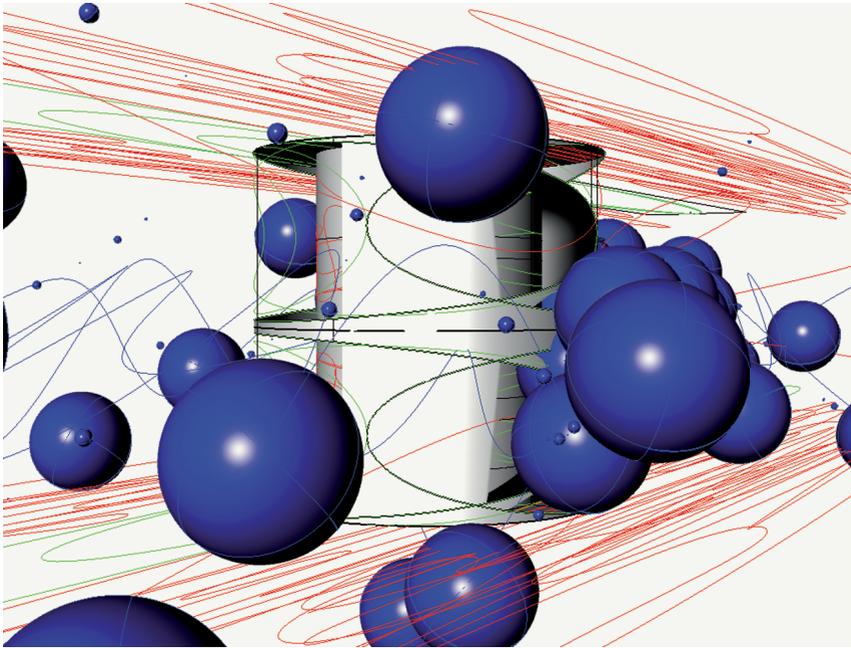


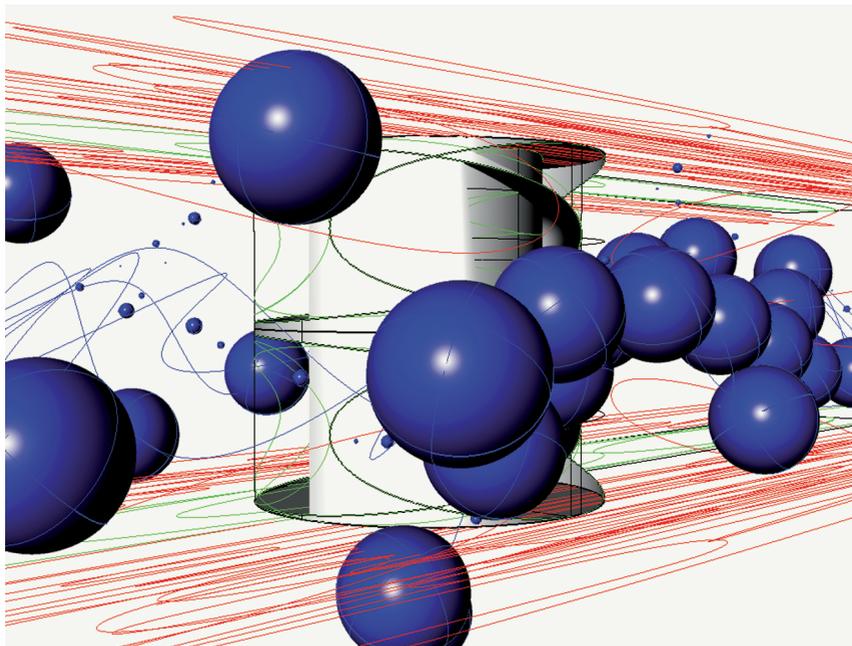
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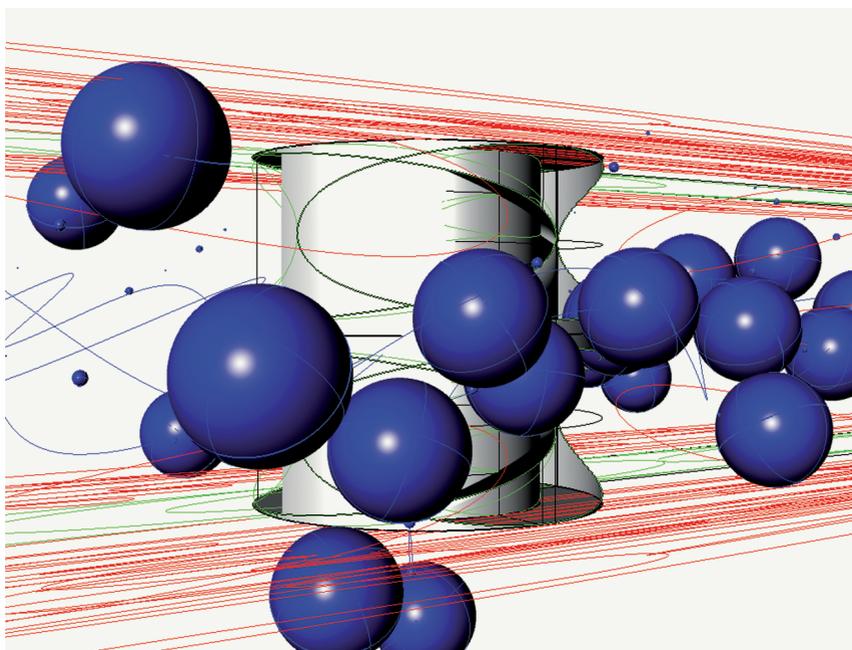


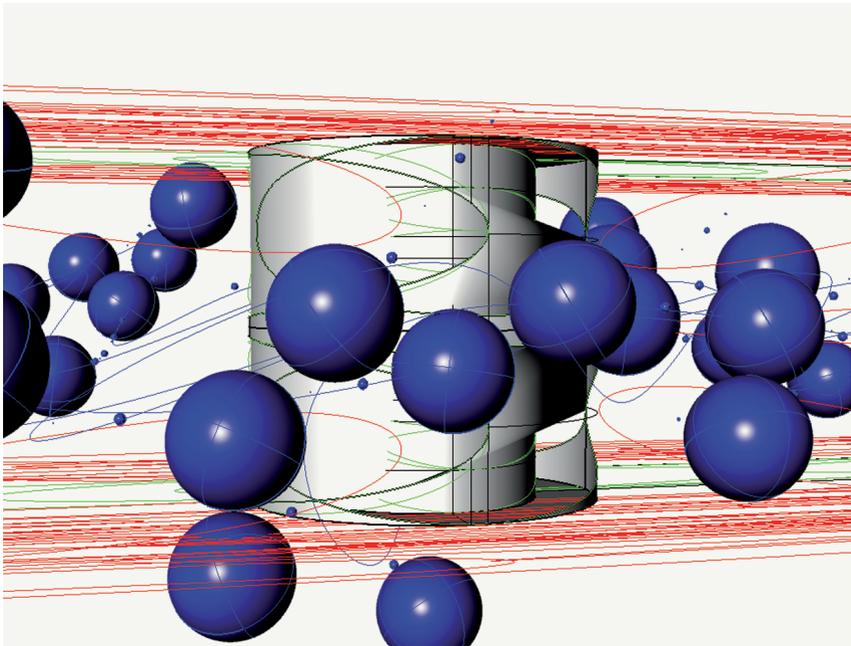
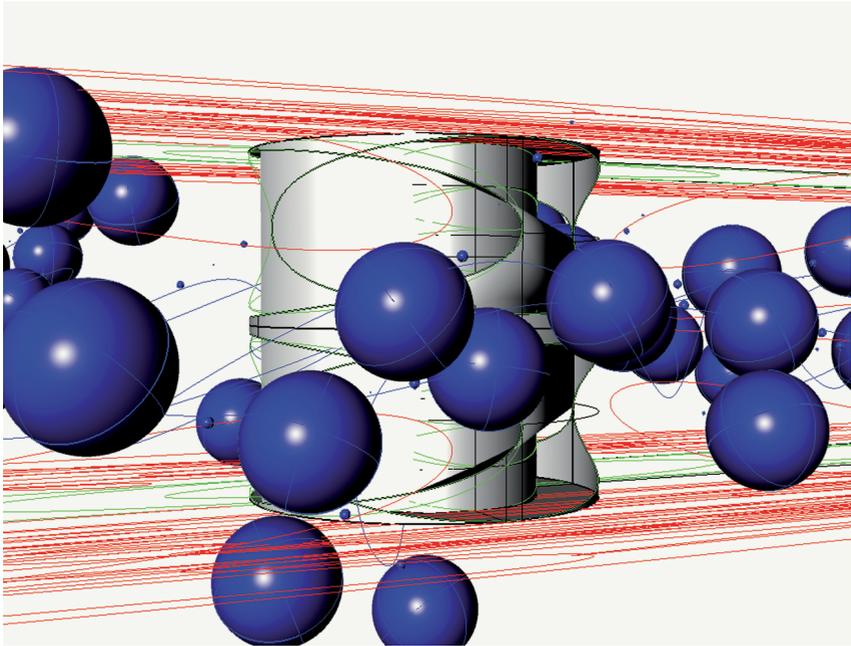
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77



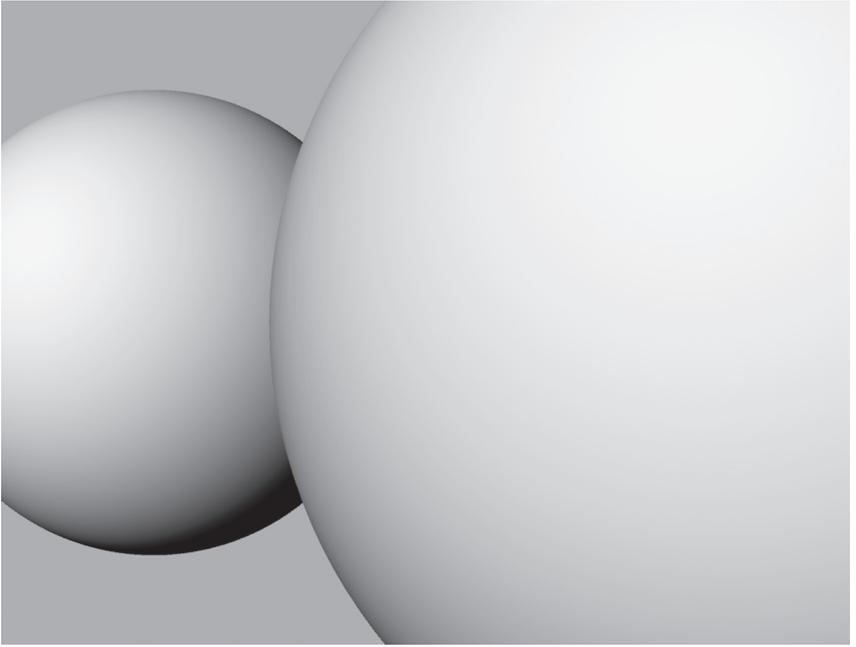


We Don't Bleach With Cream 02  
25 sec, 10 fps

79







81





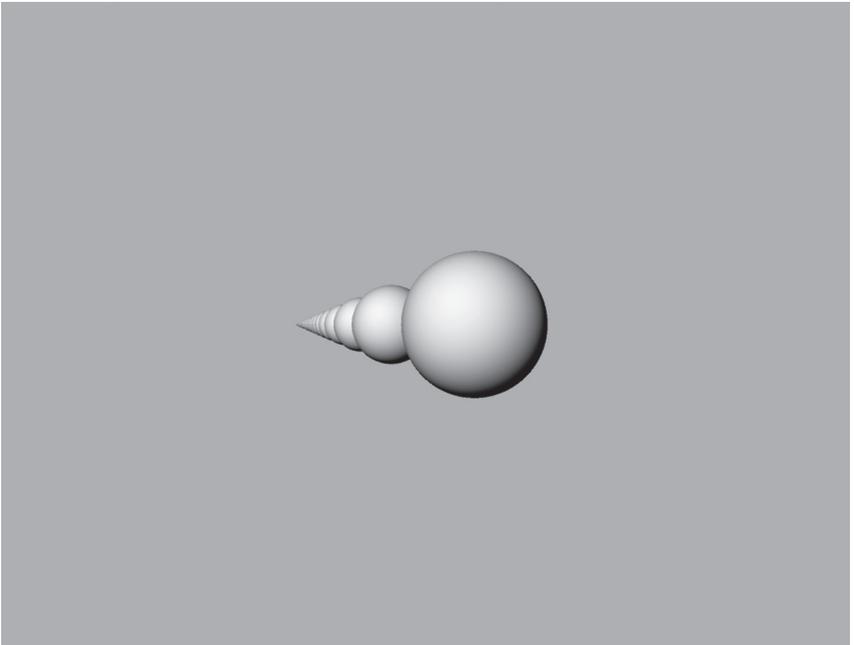
82



We Don't Bleach With Cream 07

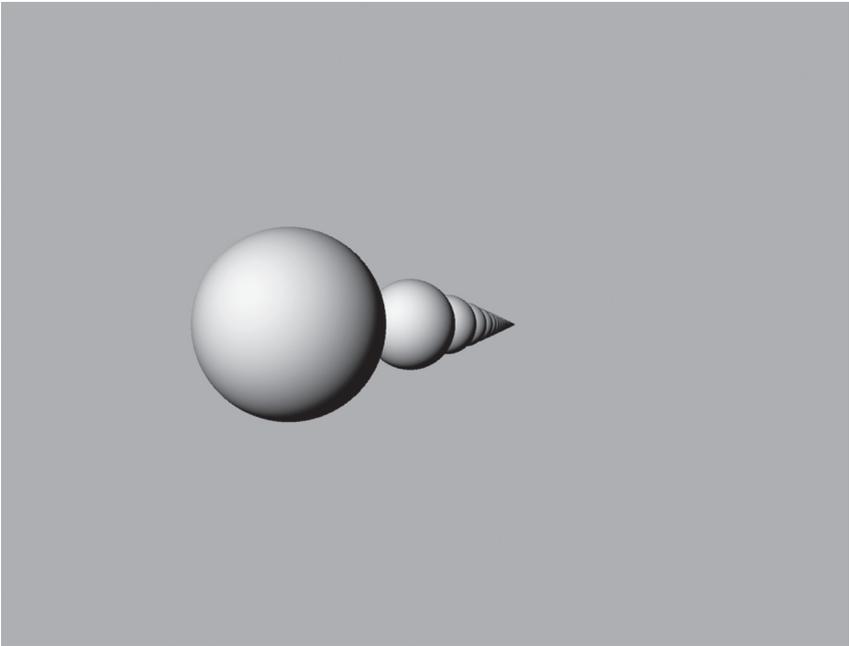
16 sec, 25 fps

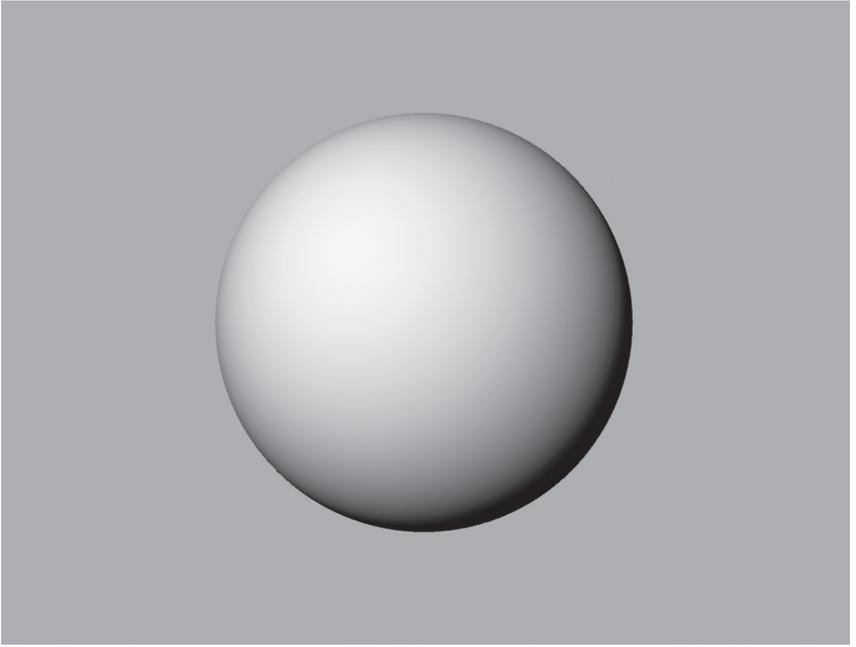
83





84



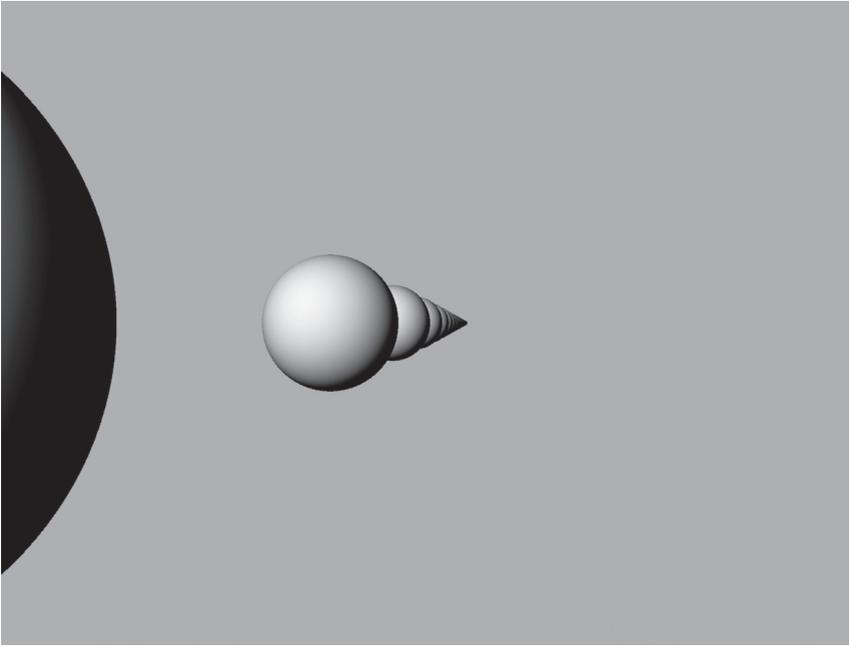


85



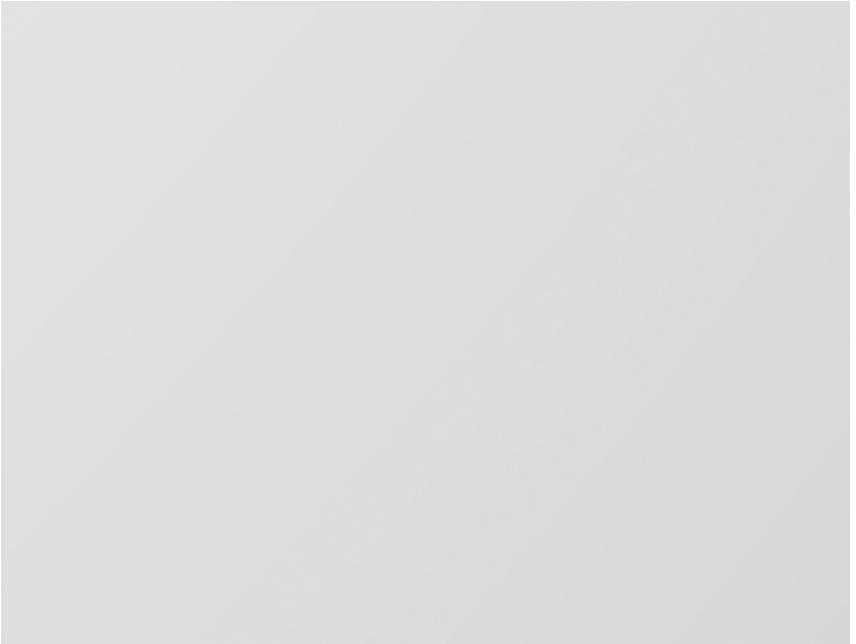


86



We Don't Bleach With Cream 08  
250 sec, 10fps

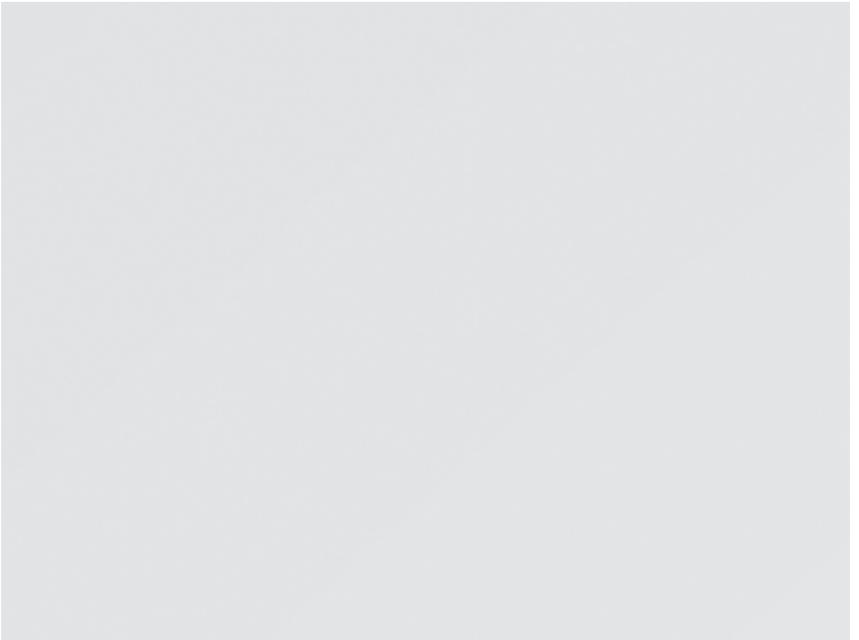
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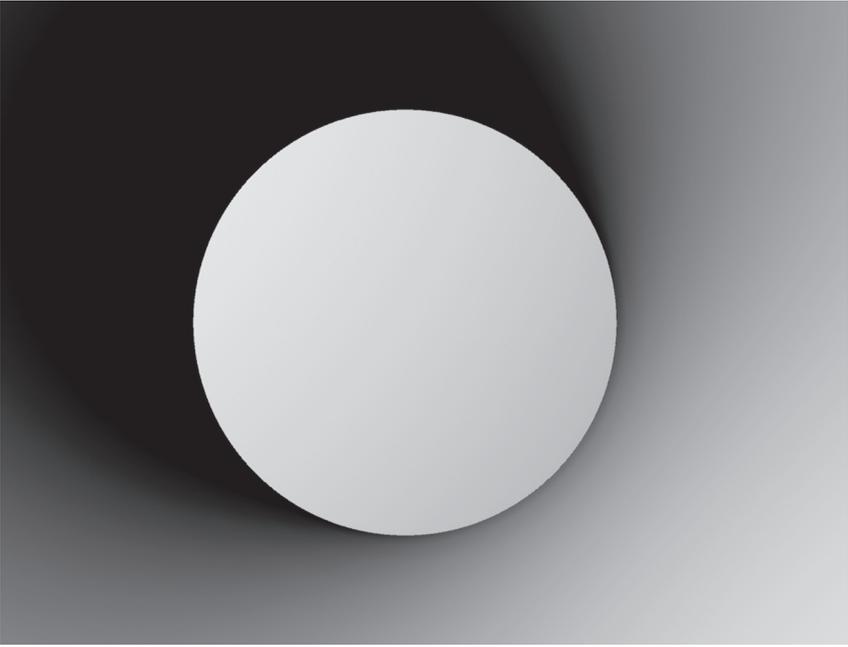


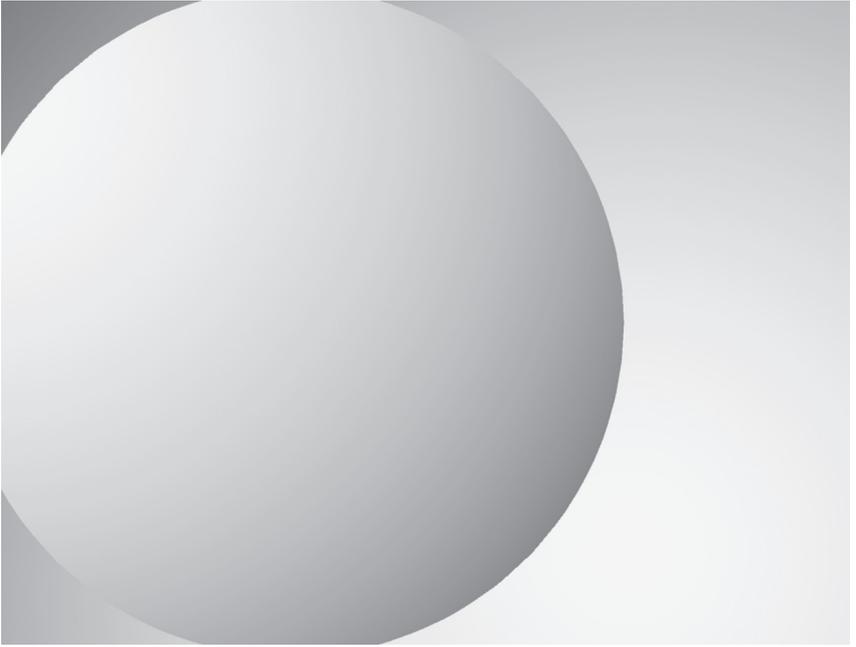




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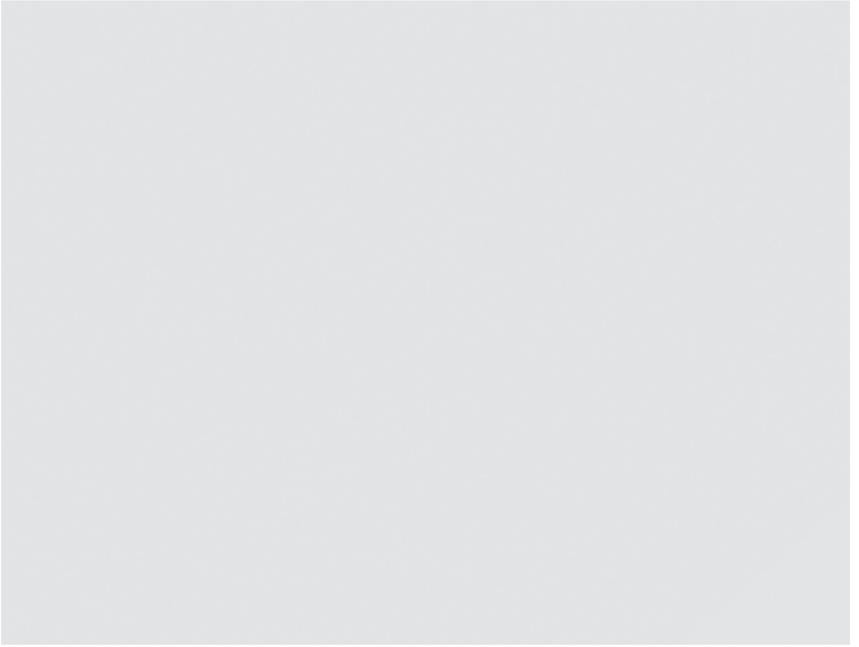




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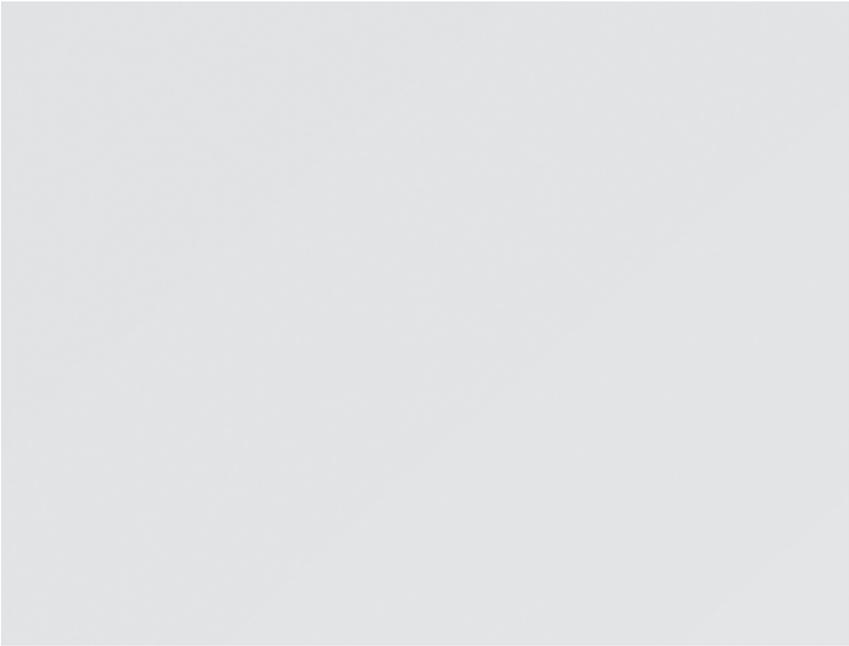






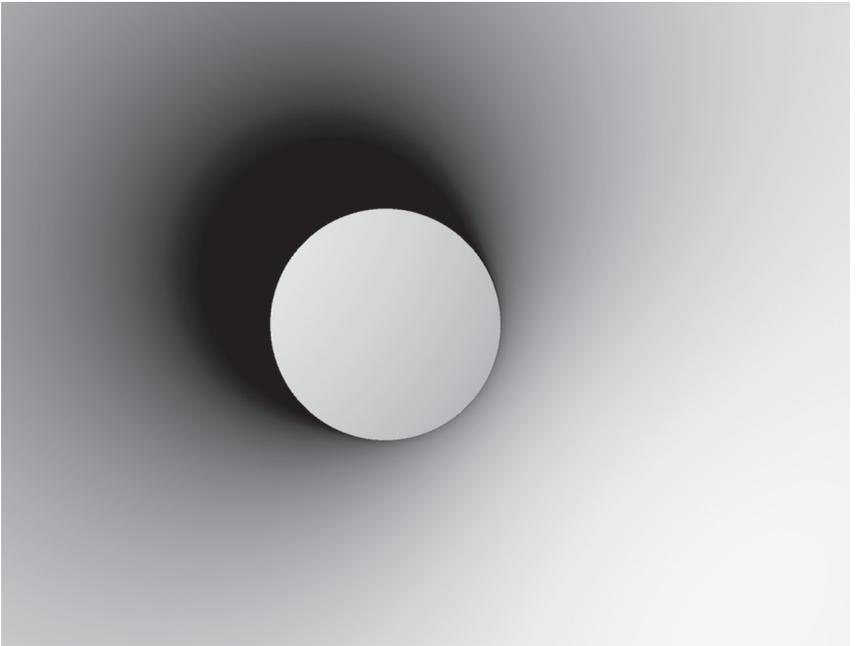
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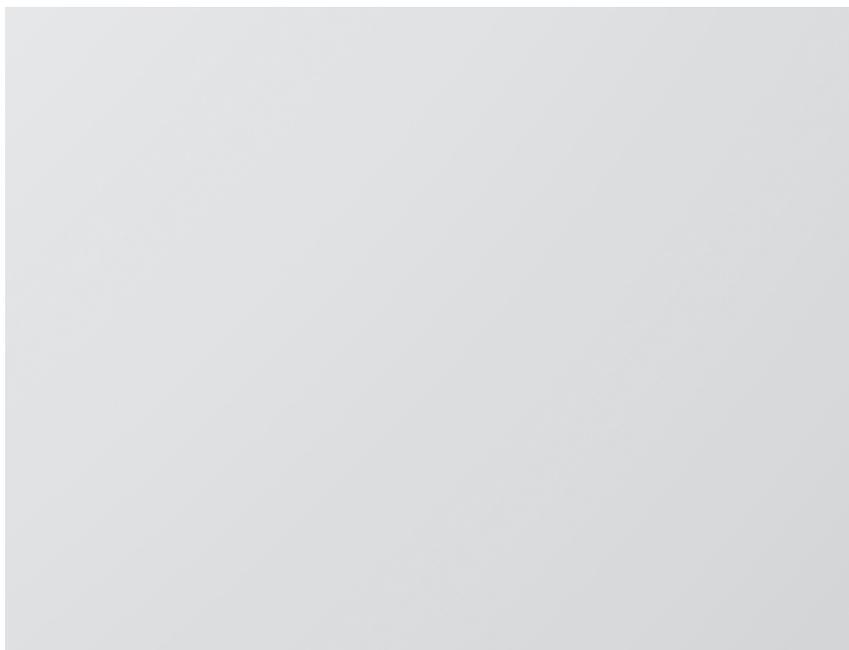






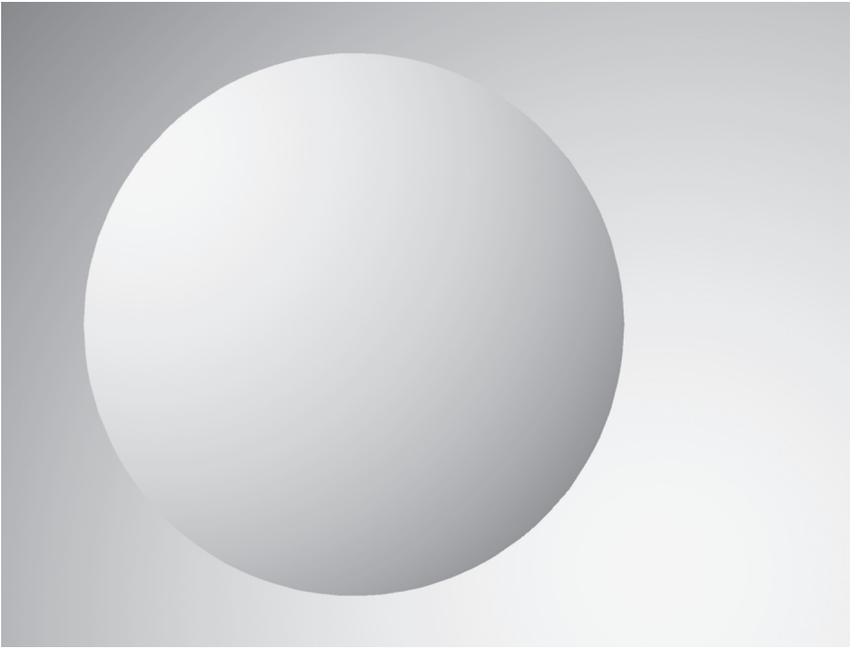
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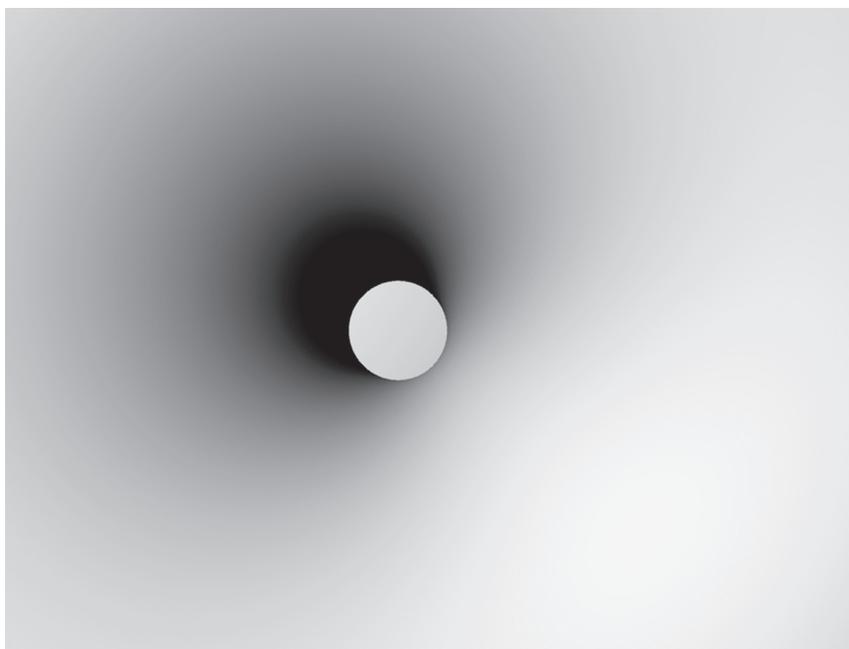


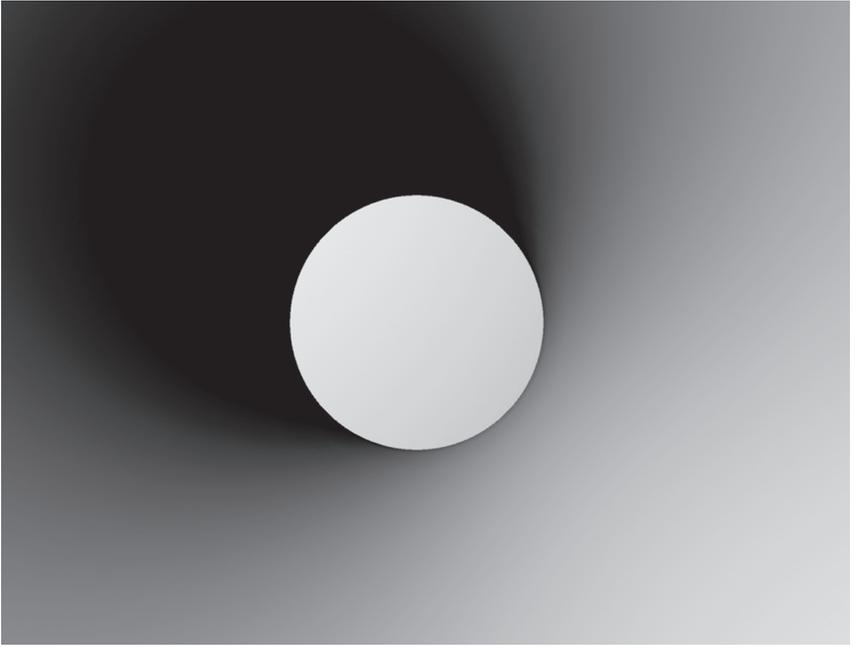
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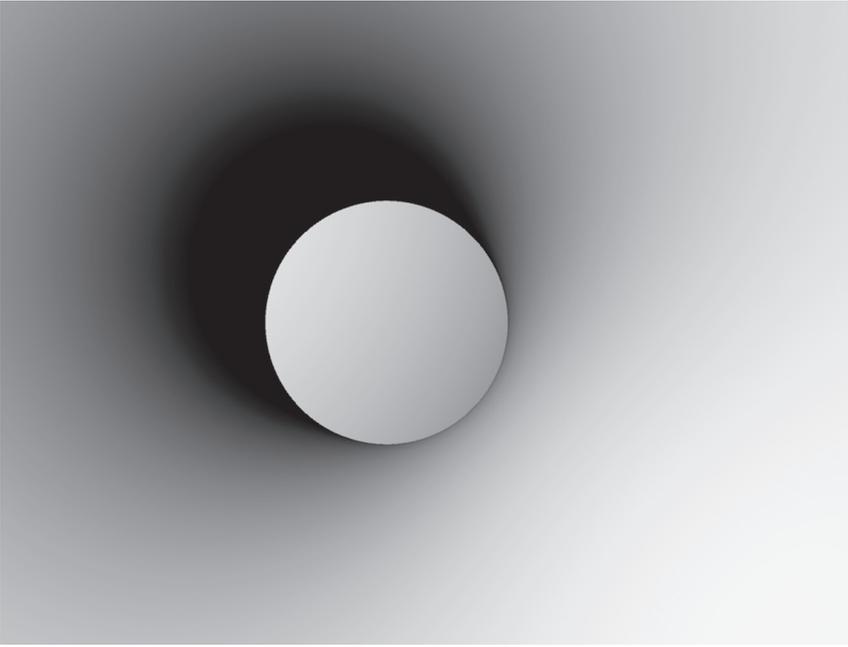
98





99





100





101

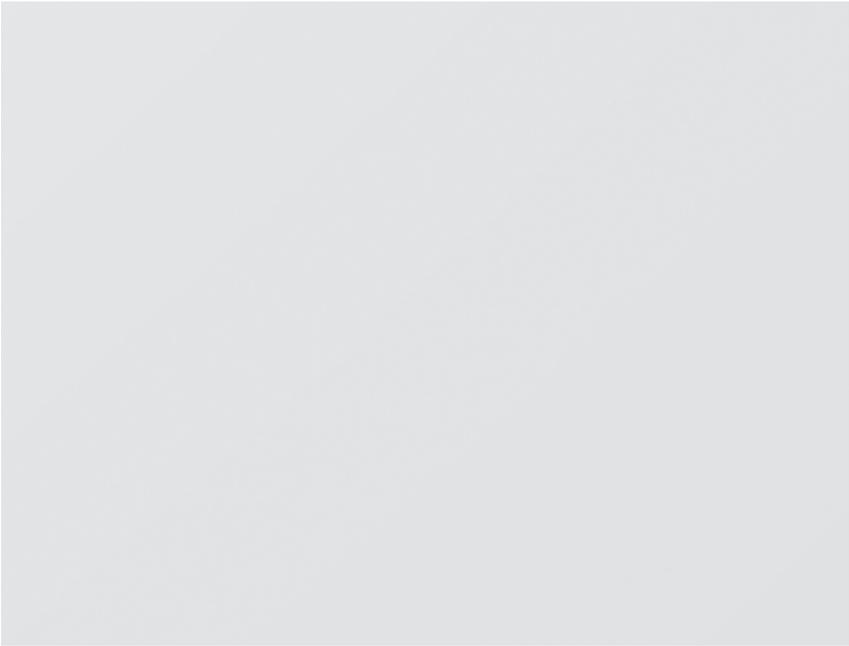


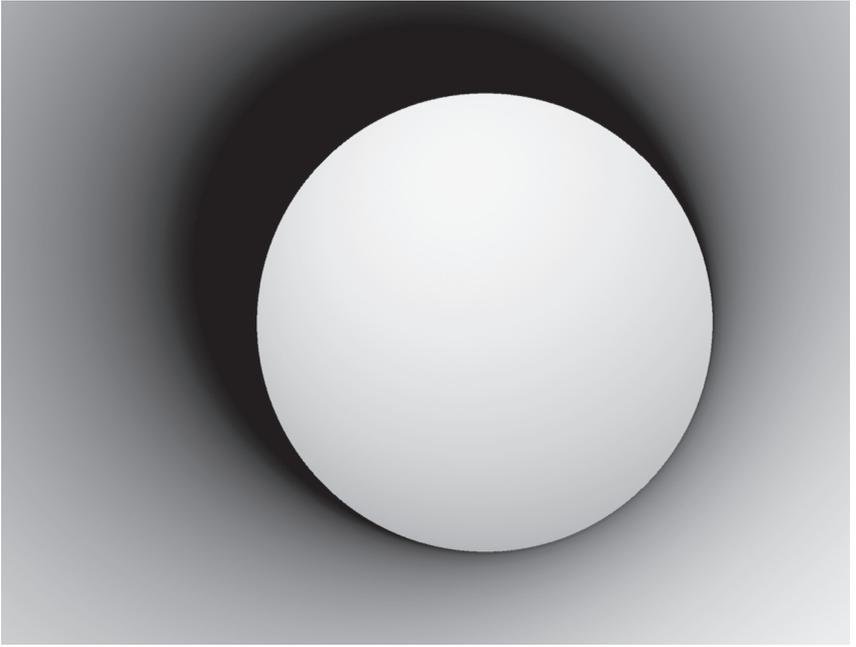




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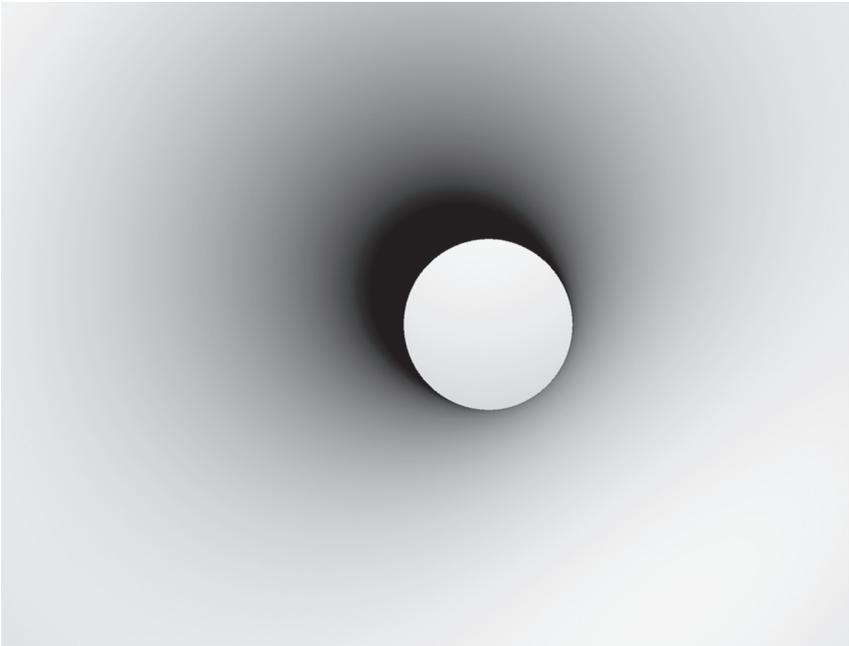


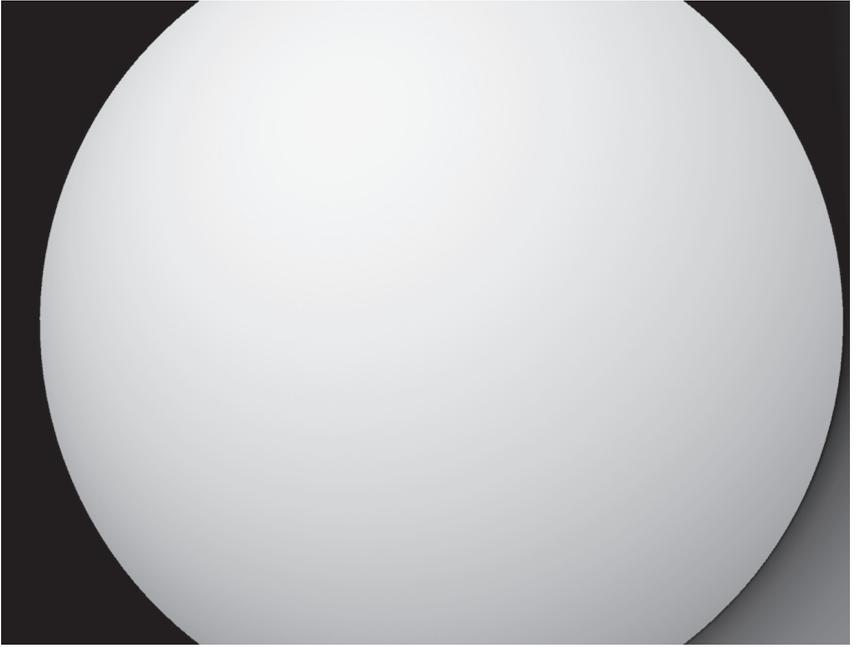




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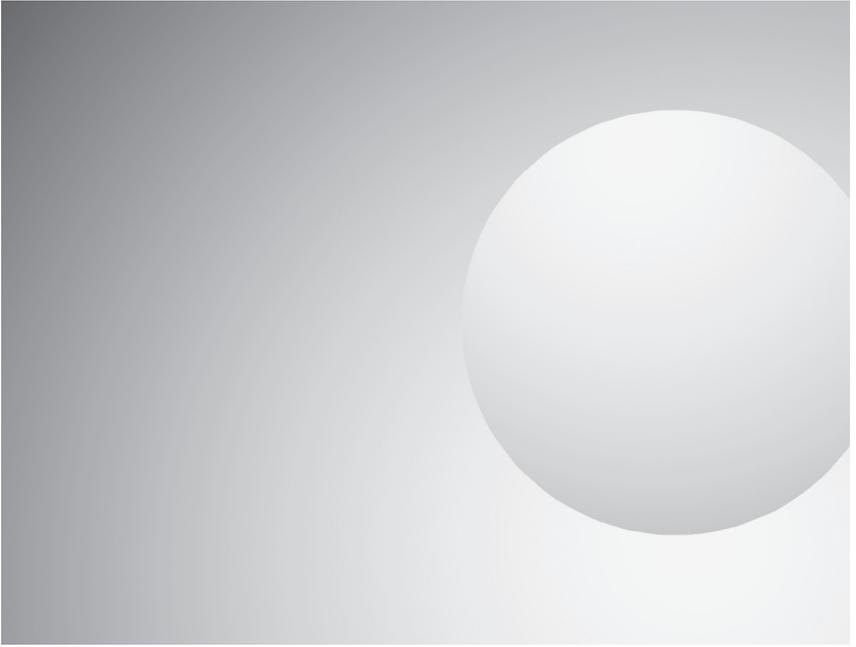




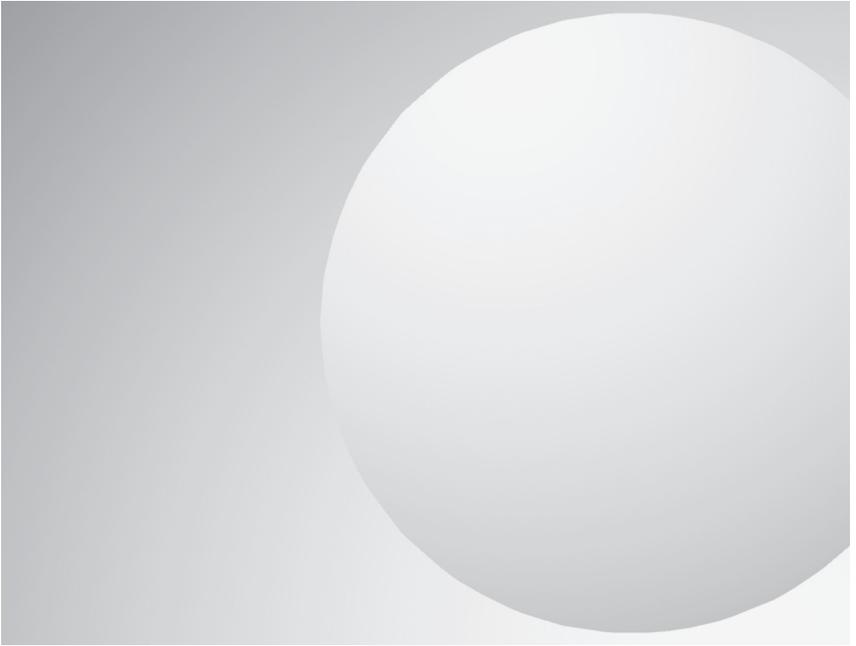
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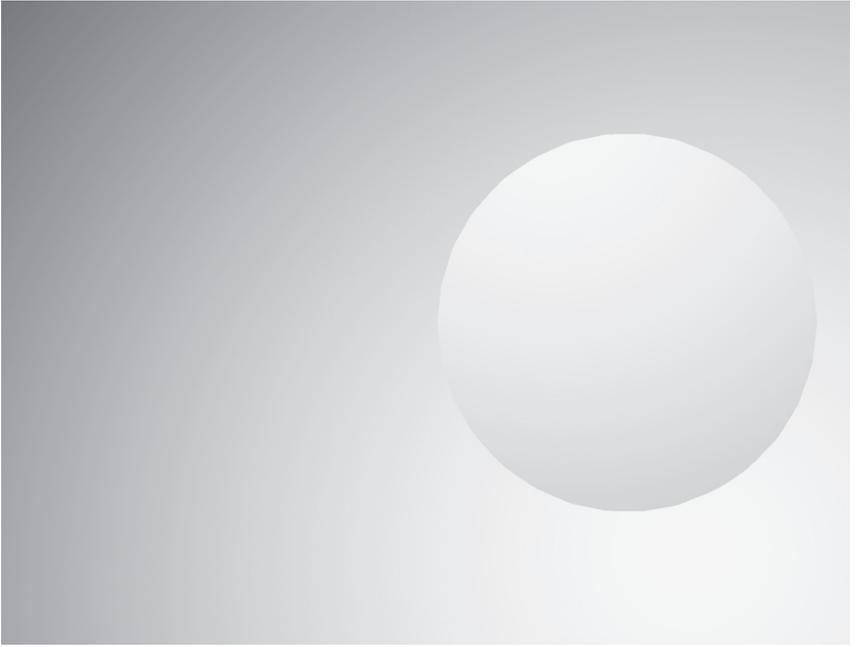
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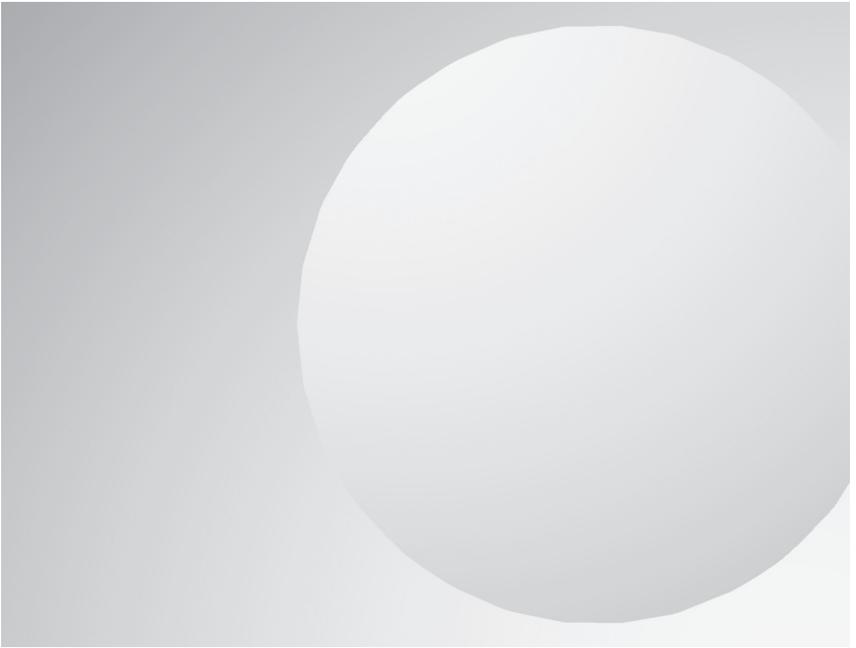


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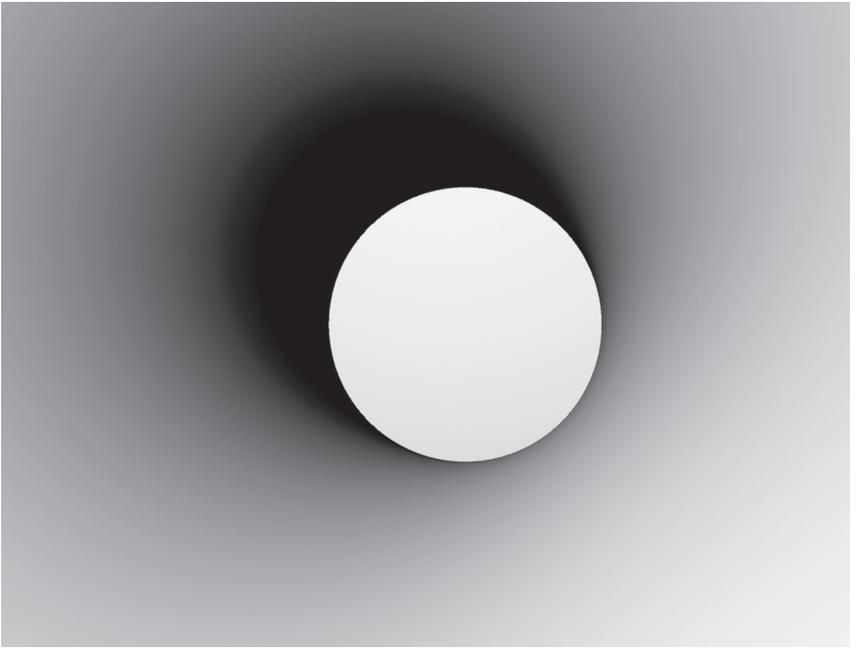
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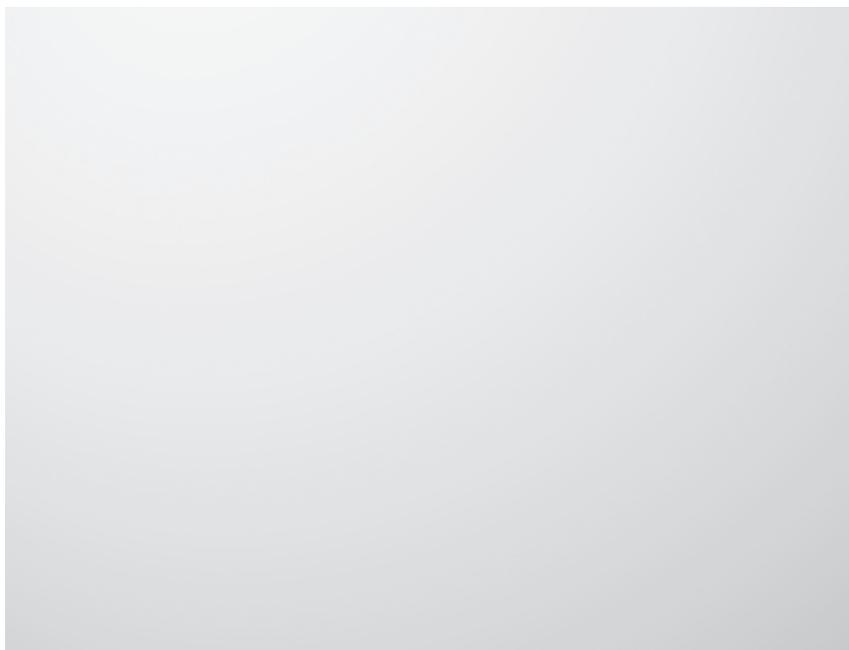
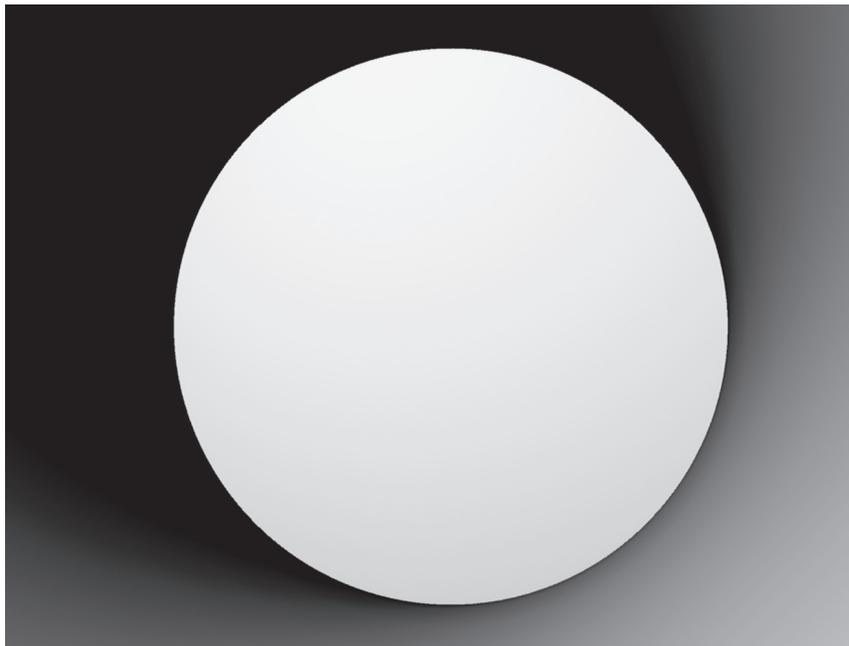






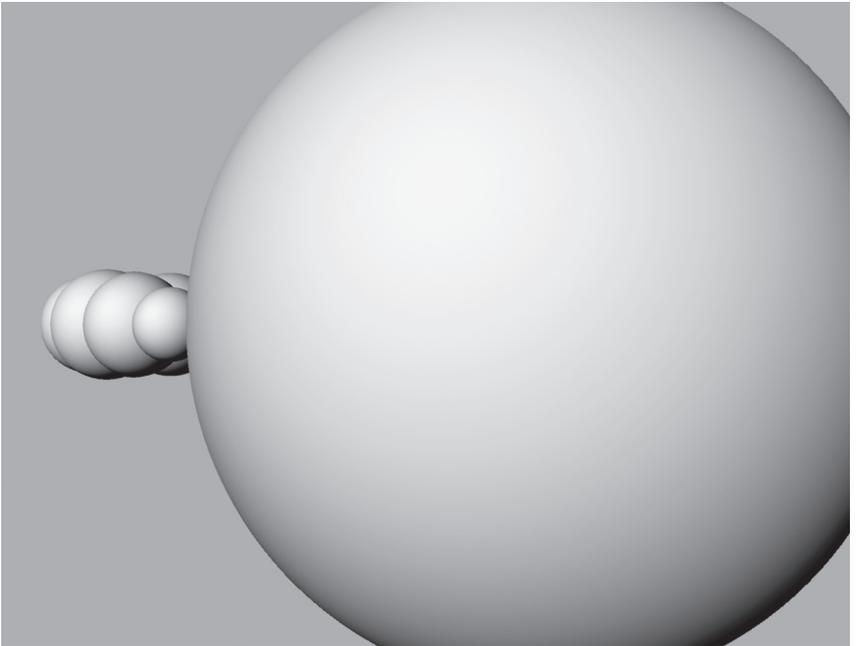
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115





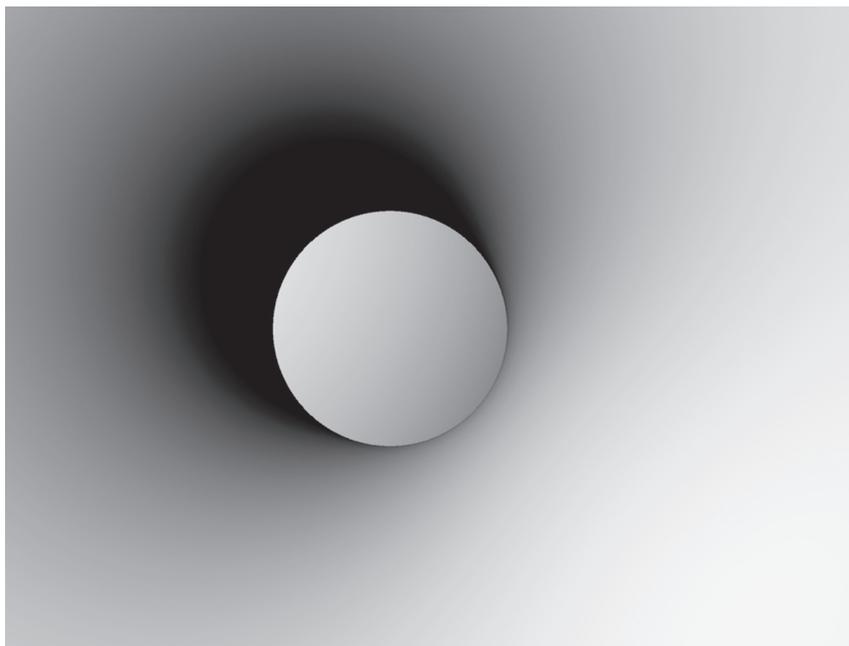
116





117





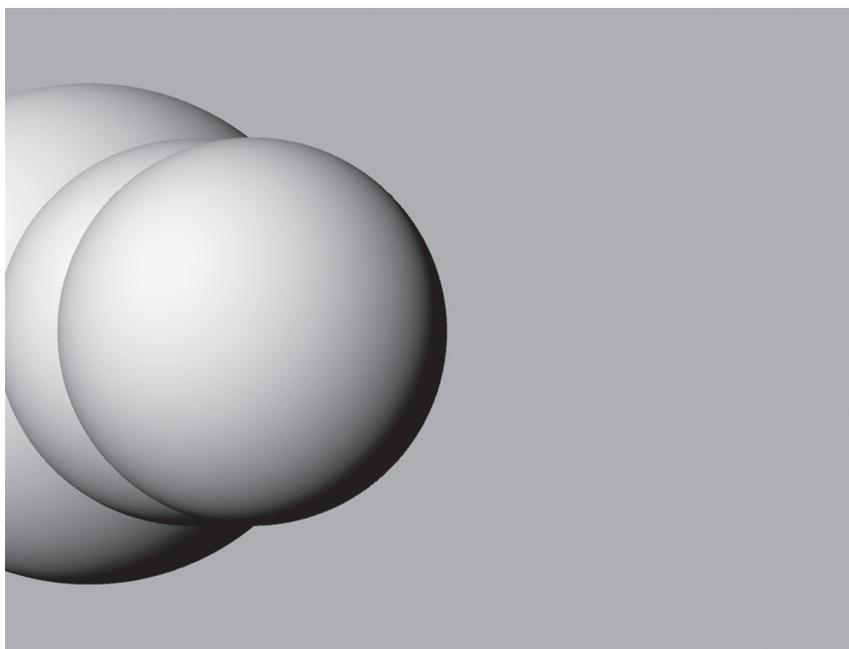
We Don't Bleach With Cream 13  
30sec, 10fps

119



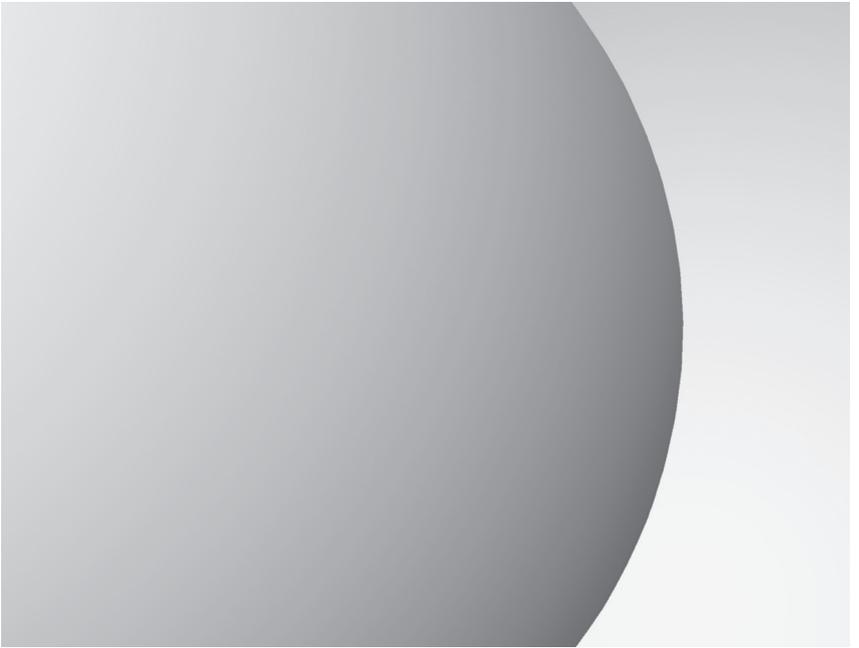


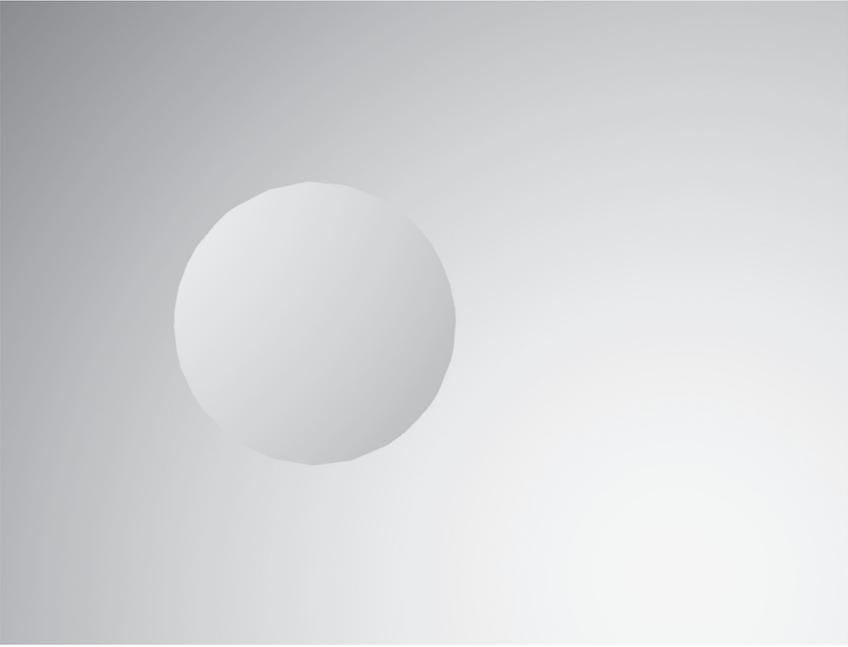
120





121





122



Epilog  
Caroline Eggel

123 Wir rasen durch ein weisses Universum und ziehen eine Bahn quer durch den Raum. Das Tempo ist enorm, bleibt aber konstant. Monoton ist der Ausblick – bis es knallt und wir auf eine Kugel prallen. Ihre Oberfläche ist weiss und glatt, von unerhörter Präzision. Wir überstehen den Crash unbeschadet und rasen weiter. Die Anzahl Kugeln variiert im Verlauf der Reise, und sie durchqueren unsere Fahrt oft. Schiessen wir oder werden wir beschossen? Aber es ist, als würden die konvexen und konkaven Wölbungen das eigentliche Ziel dieser Bewegung darstellen und sich durch unser Dazukommen nicht stören lassen. Wir können sie durchbohren oder ihnen näherkommen, ohne dass uns etwas geschieht. Der wiederholte Vorgang gleicht einer sanften Art von Aggression, einem kraftvollen Aufeinandertreffen von Körpern ohne Schmerzen. Das Durchbrechen oder Umfahren von plastischen Objekten wird zum endlosen Spiel in *We Don't Bleach With Cream*. Geometrische Abstraktionen, allein mit Hilfe von Lichteinwirkung modelliertes Weiss, bergen weniger neurophysiologische Erkenntnisse, sondern entspringen der Vision eines Spektakels.

Sie steht in Kontrast zu den bunten, aber stillen Filmen *Satellites*, in welchen Kugeln, Zylinder und Linien in verschiedenen Farben um ihre eigene Achse rotieren. Wie in einem Universum erheben sich die Elemente über eine endlose imaginierte Ebene. Es bietet sich ein bewegtes Bild, als würde man in einer Galaxie oder einer schematisierten Molekularstruktur schweben. Die digitale Form- und Farbgebung erinnert an wissenschaftliche Darstellungen oder visionäre Architekturpläne. Auf diesen Gebieten wird das Computerprogramm gewöhnlich eingesetzt, welches hier projiziert wird. Die Assoziation von Wissenschaft oder Science Fiction entspringt dem technoiden Charakter der computergesteuerten Zeichnung, dem Tempo der Animation sowie der Stille der Installation. Die Animation bietet Gelegen-

heit, die räumliche Struktur der Anordnung richtiggehend zu erfahren, die detailreiche Weite wie einen offenen Raum zu erkunden.

Die CAD-Zeichnungen, auf ein Filmprogramm übertragen, sind das Ergebnis eines über längeren Zeitraum entstandenen Arbeitsprozesses. Hoken zeichnet am Computer Linien und Flächen, die er meist während mehrerer Wochen und Monate immerfort weiterentwickelt. Dadurch schafft er im Laufe der Zeit mehr Zeichen und somit eine höhere Dichte an Information. Die vermeintliche Endlosigkeit der Darstellungen eröffnet die Frage nach der Betrachtungsweise. Das Hin- und Herdriften vom Mikrokosmos in einen Makrobereich, vom kleinsten Detail zum Kosmos, welchem wir scheinbar angehören, wird darüber ausgedrückt. Da kein Vergleich mit der Realität unternommen wird und Anhaltspunkte bezüglich Dimensionen fehlen, bleibt die reale Grösse offen. Die Präsentationsweise ist letztlich ein ebenso wichtiger Faktor wie die Zeichnung selbst. Denn von der digitalen Ebene muss sie wieder auf die analoge visuelle Perzeption der Betrachtenden finden. Die dritte Dimension der filmischen Umsetzung mag trügerisch sein, aber wirkungsvoll ist sie allemal. In diesem Fall löst sie die Frage nach der Wahl des Mediums: die computergesteuerte, animierte Zeichnung hat den Vorteil, die Dreidimensionalität erlebbar scheinen zu lassen.

Epilogue  
Caroline Eggel

125 Whilst we zoom through a white universe with an enormous but constant speed, we draw a continuous line straight through the space. The outlook is monotonous, until we bang into a sphere. It's surface white and smooth, the sphere is of an extraordinary precision. We come through the crash without a scratch and our trip continues. The amount of spheres we meet varies during our travels, but they continue crossing our path frequently. Are we the ones that emit them or are we being shot at? It seems as if the convex and concave curves form the actual purpose of these movements and don't allow themselves to be disturbed by our presence. We can pierce through or approach them, without anything happening to us. The repetitive action resembles a smooth form of aggression, a powerful clash of bodies without pain. This smashing into or avoiding of three-dimensional objects becomes an endless game in *We Don't Bleach With Cream*. Geometric white abstractions that are only visible because of their exposure to light, emanate from the vision of a spectacle rather than a perhaps more self-evident resemblance with neurophysiologic cognitions.

This forms a contrast with the colourful still movie *Satellites*, where spheres, cylinders and lines in different colours turn around their own axis. Like in a universe the elements arise from an endlessly imaginative plain. The viewer is presented with an image in motion, as if floating in a galaxy or a schematised molecular structure. The digital form and colour schemes of digital computer drawings are reminiscent of scientific representations or visionary architectural plans; CAD is frequently employed in these areas. The association of science or science fiction stems from the technoid character of the computer drawing, the speed of animation and also the calm of the installation. The animation provides an opportunity to properly experience the spatial structure of the drawing, to sense the detailed expanse like an open space.

The CAD drawings transferred to a film programme are the result of a long-term work process. Holen uses the computer to draw lines and areas, which he in most cases develops over a period of weeks and months. As time passes, he thus creates more symbols and a higher density of Information. The imagined infinity of the depiction opens up the question of perspective. It serves to express the drifting to and fro from microcosm into macro area, from the finest detail to the cosmos that we ostensibly belong to. As no comparison is made with reality and there are no reference points in terms of dimensions, the real size of the drawings remains open. The manner of presentation is ultimately as important a factor as the drawing itself—there has to be a progression from the digital level to the analogue visual perception of the viewer. The transformation into a film that demonstrates via a projection the three-dimensionality of the representation solves the question of the choice of medium; the drawing created on a computer has the advantage of the third dimension, which in addition to being suggestive can now also be actually experienced.



Yngve Holen

Satellites 2, 3, 5 & 7

We Don't Bleach With Cream 2, 7, 8 & 13

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