



## LIST OF WORKS

### **Vika Kirchenbauer *Violet but more radical***

#### ***SPECTRAL SENSITIVITY, 2021***

Translucent film, UV fluorescent tubes, dimensions variable

#### ***SHE WHOSE BLOOD IS CLOTTING IN MY UNDERWEAR, 2016***

Single-channel video, 03:24 min.

Performance: Max Göran, Vika Kirchenbauer

Camera: Rita Macedo

Music: *COOL FOR YOU*

#### ***MOOD MANAGEMENT, 2017***

Single-channel video, 01:53 min.

Performance: Judith Sieber, Vika Kirchenbauer

Music: *COOL FOR YOU*

#### ***SHAME/HUMILIATION, 2018***

Single-channel video, 02:08 min.

Camera: Rita Macedo

Music: *COOL FOR YOU*

The idea of transparency has found ways to diffuse into nearly all realms of life. Knowledge about the other is the currency that economies of love and war operate on. The three works presented here form part of a video series produced by Vika Kirchenbauer for her music project *COOL FOR YOU*. Following her research on infrared technology in modern warfare, here she utilizes these technological means to discuss intimacy, the body, physical relations between bodies as well as the privileged gaze of the spectator. In what ways does the affective system interfere with the cognitive rendering of such images? What kinds of tensions arise within the perception of simultaneously enhanced and reduced forms of seeing?

#### ***UNTITLED SEQUENCE OF GAPS, 2020***

Single-channel video, 12:31 min.

Camera: Vika Kirchenbauer; Rita Macedo

Artistic adviser: Judith Sieber

Script adviser: Philip Hucknall

Music: *COOL FOR YOU*

Supported by: QueerScope Kurzfilmförderung

Composed of short vignettes in different techniques and materialities, *UNTITLED SEQUENCE OF GAPS* uses the form of an essay film to approach trauma-related memory loss via reflections on light outside the visible spectrum – on what is felt but never seen. Carefully shifting between planetary macro scales, physical phenomena and individual accounts of affective subject formation, the artist's voice considers violence and its workings, class and queerness not through representation but from within.

The video's montage is slow and rhythmic, yet also uneven. The flow of images is interrupted by gaps that hold no less significance than the imagery itself. Footage in which public visual memory stands in for personal remembrance exists alongside sequences recorded via infrared imaging and scenes

captured under ultraviolet light or microwave radiation. While pondering the effects of the invisible and the power inherent in shifting violence beyond visibility, the piece simultaneously reflects upon the digital archives and technologies that help shape the contemporary human's relation to past, present, and future. The work tests the limits of vision and recordability, contemplating instances where a subject remains opaque to itself. Ghosts appear from holes ripped into time by an unremembered childhood, and a recently abolished witch-burning ritual in the artist's rural hometown serves as a foil against which to question the politics of visibility.

### ***THE CAPACITY FOR ADEQUATE ANGER, 2021***

Single-channel video, 14:48 min.

Script and research adviser: Judith Sieber

Script adviser: Philip Hucknall

Music: *COOL FOR YOU*

Supported by: Stiftung Kunstfonds; Künstlerinnenförderung des Berliner Senats;  
Gebert Stiftung für Kultur

*THE CAPACITY FOR ADEQUATE ANGER* constitutes an attempt at a personal and self-reflexive form of artistic critique that considers contemporary art, in its production as well as its presentation, from a perspective of class. Alongside questions around the intersections of negative affect and political agency, the work problematizes notions around upward mobility that the field of contemporary art both produces and presupposes. Deploying an essayistic approach, the video work reflects upon the manifold meanings of distance in both its subjective and social senses.

A voice-over text subtly moves along ambiguous negative emotions such as shame, envy, irritatedness and unsettlement, that—unlike more dynamic and outward-oriented states of feeling like anger or rage—are often associated with scenes of blocked or suspended action. Considering the particular kinds of subjects these feelings help produce, the piece questions the political nature of emotions and which forms of agency they facilitate or hinder.

A return to the village where she grew up after an absence of over ten years marks the point of departure for this video work, which Vika Kirchenbauer produced for the occasion of her first institutional solo exhibition at the Kunstverein für die Rheinlande und Westfalen, Düsseldorf. Photographs taken on this journey are combined with scans of childhood drawings, CD booklets, family photos and basketball trading cards as well as reframed scenes of an anime series outlining the life of Marie Antoinette through the story of a fictitious and gender-ambiguous guardsperson. Set against a foundational layer of imagelessness, these pictures and sequences come flashing in and out.

Two strands are connected that have shaped Vika Kirchenbauer's practice over the past ten years: The personal and autobiographical explorations of societal power relations, and the preoccupation with established routines of looking at and experiencing the physical or visual presence of marginalized bodies in the exhibition space.

The piece complexly negotiates distance both as personal circumstance or necessity, but also as a resource considered a prerequisite for seeing and experiencing as well as for critical or artistic engagement, thus giving rise to a series of underlying questions: What does distance signify in relation to one's own life, past and social positioning? And who are afforded the privileging aspects of distance in contrast to those whose lives and bodies remain intimately affected by politics and its effects?

Texts: Vika Kirchenbauer