

**What are we in now?**

**Sophie Giraux**

**Laura Grisi**

**Daria Huddy**

**Phung-Tien Phan**

**Michael Pollard**

**The Wig**

**Kunstverein Wig,**

**Mülheim an der Ruhr**

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**Therese Schuleit**

**Mülheim Jahrbuch '95**

**Stereophonica**

**Bill Fontana - Landscape Sculpture with Fog Horns (Liner Notes)**

**Rosy Beyelschmidt**

**Daria Huddy**

**The Wig**

**In the exhibition:**

**Sophie Giraux**

**Laura Grisi**

**Daria Huddy**

**Phung-Tien Phan**

**Michael Pollard**

**The Wig**

**Organised by:**

**Gianmaria Andreetta**

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**Jan Ehlen**

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**Makroscope**

**Klaus Urbons**

**Urbane Künste Ruhr**

**May 2023**



1. Michael Pollard  
*Material Study 01 (Sand)* from *Translations 01*, 2012  
Stereo audio track, 16:41min

“Material Study 01 (Sand) is a recording from a stereo hydrophone buried under the sand in a lake. Standing on top of the transducer, holding the MiniDisc recorder in my hand, and monitoring the feed with a pair of in-ear earphones, I slowly shifted my weight and the sand beneath my feet. My younger brother was on the shore throwing firecrackers into the water; this was an ‘accidental’ aspect of the recording.”

2. Laura Grisi  
*The measuring of Time*, 1969  
B/W film in 16mm transferred to digital, no sound, 05:45min

“In *The measuring of Time* the counting of grains of sand in the desert, as an instrument of measure, represented an infinite action beyond time.

This endless, repetitive gesture was emphasized in a film, which I shot in a single spiral sequence, beginning with a close-up of the hands counting the grains of sand and expanding outward to reveal the figure performing the action. Then the camera moved in again, the spiral motion reconstructing, until it returned to the detail of the hands, concluding the sequence.”

3. The Wig  
*Out of the house itself*, 2023  
Photo print on paper

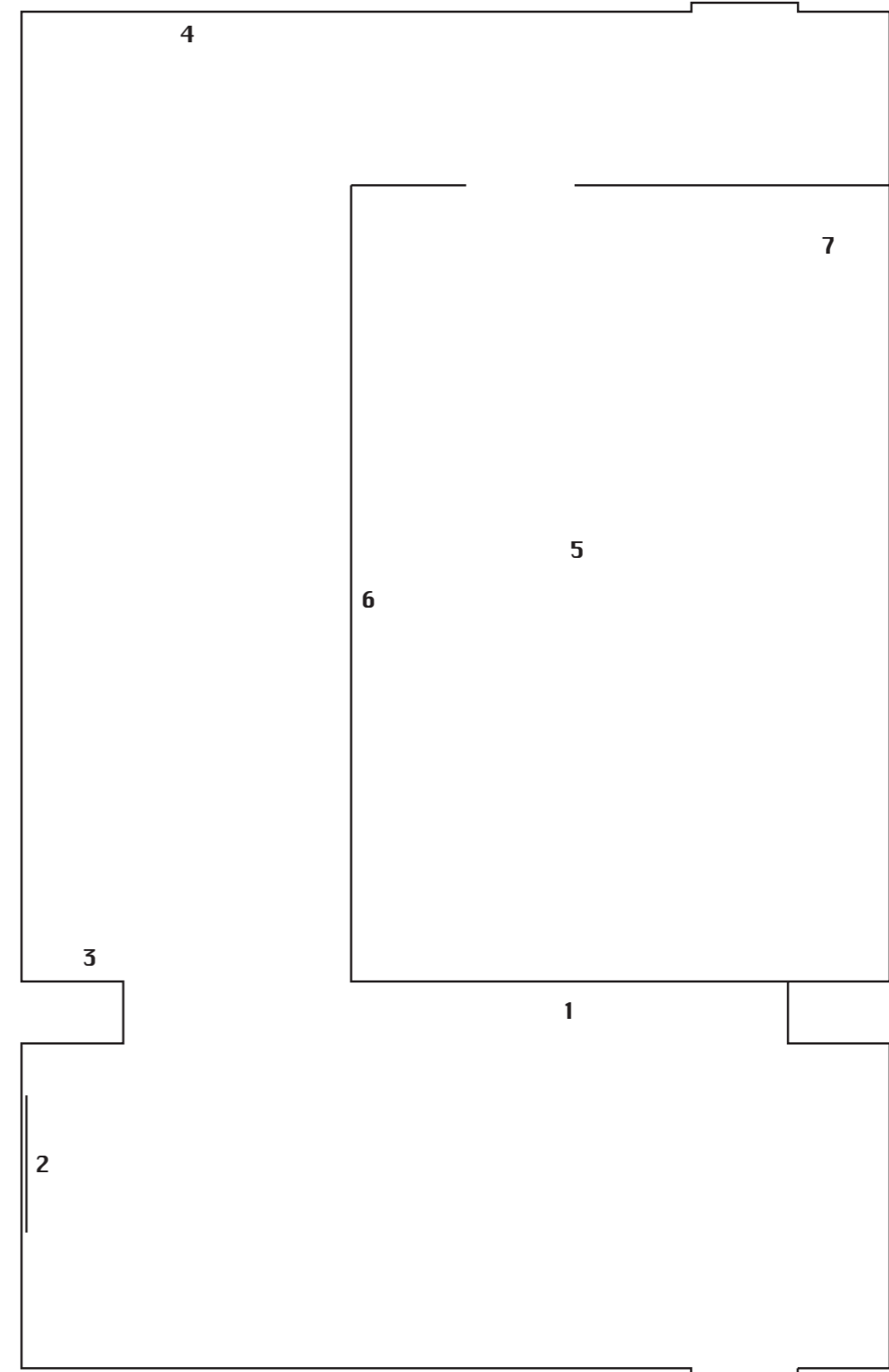
4. Sophie Giroux  
*The Comfort Artwork Series*, 2018  
Cast rubber, charcoal

5. Phung-Tien Phan  
*Trust camp (normal)*, 2018  
Chair, chicco mobile, fly hood, chandeliers pendants, wire, small branch

6. Daria Huddy  
MFF\_000681-MFF\_000699 (*Toner-head*), Unknown date  
Toner on paper

7. Michael Pollard  
*Spatialisation Study 01 (One freeze from seven positions in a house)* from *Translations 01*, 2012  
Stereo audio track, 08:02

“Spatialisation Study 01 (One freeze from seven positions in a house) is made from four frozen tones generated from a file on my computer in a computer audio synthesis environment. The four tones were played back simultaneously in an arbitrary stereo spread at a high volume on a home entertainment system in the living room of a house with high ceilings. The stereo and computer were both left undisturbed for an afternoon, and their output was recorded to a portable SD card recorder via a matched pair of stereo omnidirectional condenser microphones mounted on a homemade disk baffle (for accurate stereo imaging) from seven positions within the house (order of presentation: 01 in the dining room, 02 on the second floor landing, 03 in the middle of the upstairs hallway, 04 in the middle of the upstairs hallway close to the floor, 05 in the front room close to the floor, 06 in the living room facing the speakers close to the floor, 07 in the living room facing away from the speakers close to the floor). Using a DAW, two minutes from each recorded position in the house were combined into the eight minute track here; identical overlapping envelopes were superimposed on each two minute segment, fading in for one minute and then fading out for one minute, with the subsequent segment beginning to rise in amplitude as the previous begins to fall.”



*What are we in now?*  
05.05-25.06.23

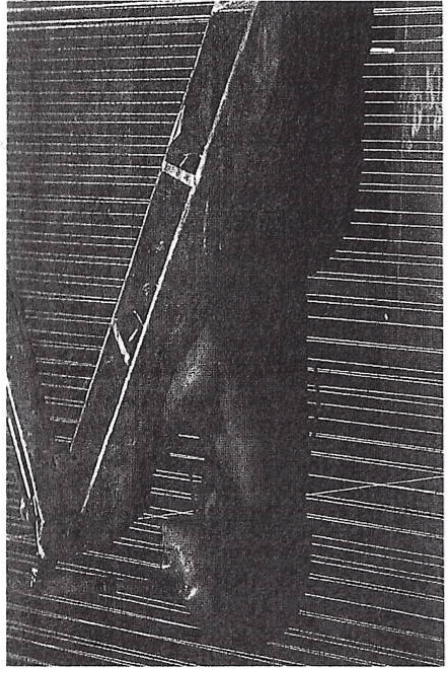
*Ruhr Ding: Schlaf / Urbane Künste Ruhr*  
Makroscope  
Friedrich-Ebert-Straße 48  
Mülheim an der Ruhr  
45468 Germany

## Kunstfrauen und Frauenkunst

ArbeiterInnen

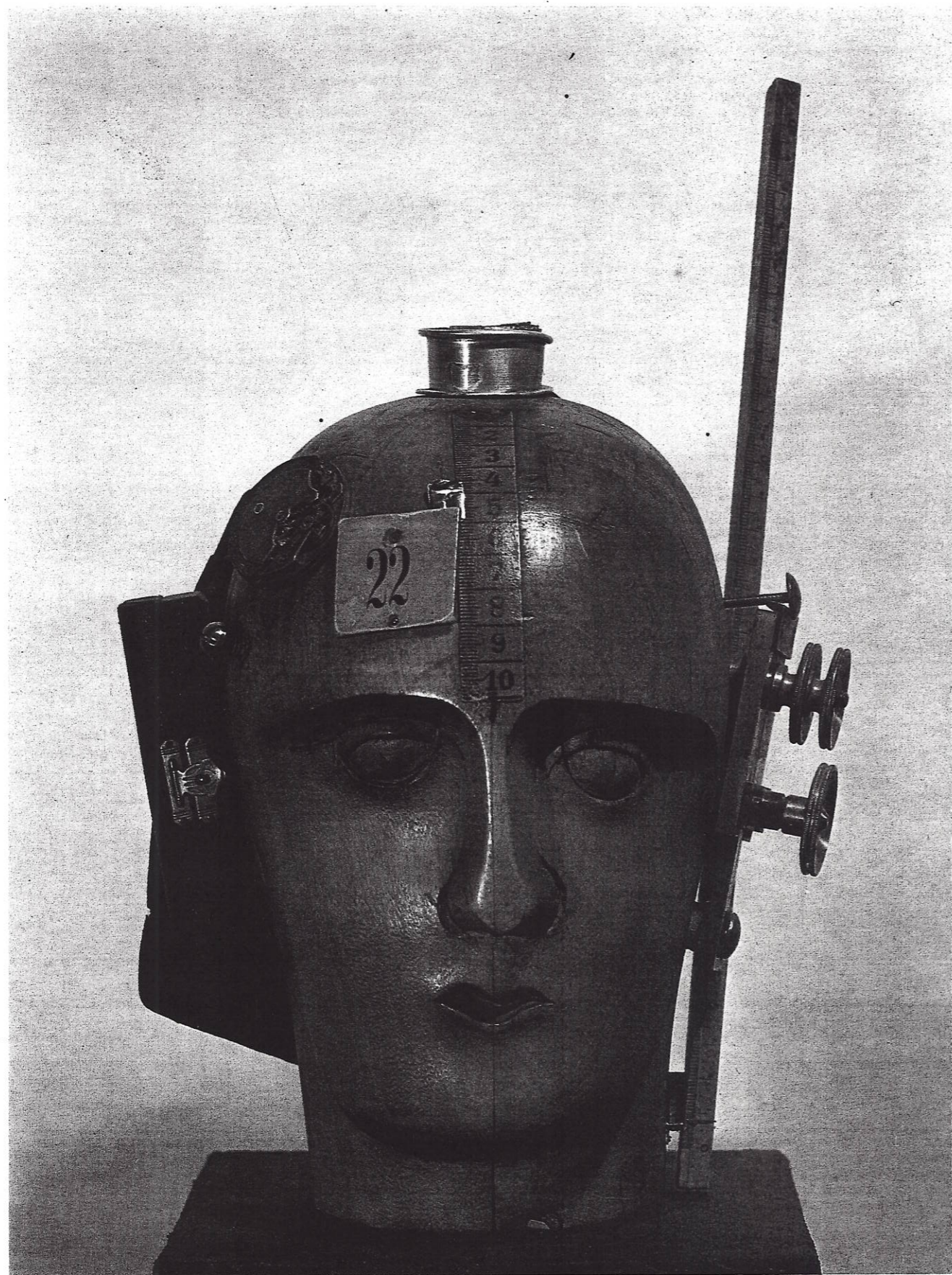
Das folgende ist keine Besprechung einer vereborenen Spielart von Frauenkunst, und die hier beschriebenen Praktiken sind nicht auf ihr Geschlecht rückföhbar oder durch dieses konditioniert und hinreichend erklärbar, weil es (das sog. weibliche Geschlecht) keine Erklärung sondern einen komplexen Zuschreibungsvorgang enthält. Es hat aber auch kein Zufall, wenn miteinander in Beziehung stehende Frauen und ArbeiterInnen hier Erwähnung finden. Die Konstruktion "Frau" läßt sich, wenn man als solche gilt, nämlich auch nicht einfach abstreifen. Verschiedene Umgebungen damit werden hier fallstudienartig vorgestellt, die nicht richtungswiegend sein wollen, sich aber ausschließen lassen, an andere, die Frau oder das sog. Weibliche betreffende Überlegen.

Es fängt schon damit an, daß sie (Koehler, Bonin, von Heyl) sich *Künstlerinnen* selbstverständlich nennen. Die Anhängung der weiblichen Endung (*Künstlerin*) schreibt nämlich ein essentially anderes Weibliches fest, dem sie sich zu entziehen versuchen. Auch wenn man sich dem Essentialismus, der das Keine einem Konzept unterwirft, damit entgegen einem Konzept unterwirft, damit entgegen in particular need to continue to construct strategic subjectivities and to use the category 'woman' as a tool to prevent the too easy and too early collapsing of a difference that continues to organize culture.<sup>1</sup> Mit der Umschiffung der geschlechtlichen Definition von "Frau" oder "weiblich" läßt man nach Kaplan also immer Gefahr, die Tatsache zu ignorieren, daß eine männlich/weiblich-Aufteilung immer noch herrschendes Organisationsprinzip ist. Auf die weiblichen Endungen zu verzichten könnte demnach auch Überbelsel der früheren

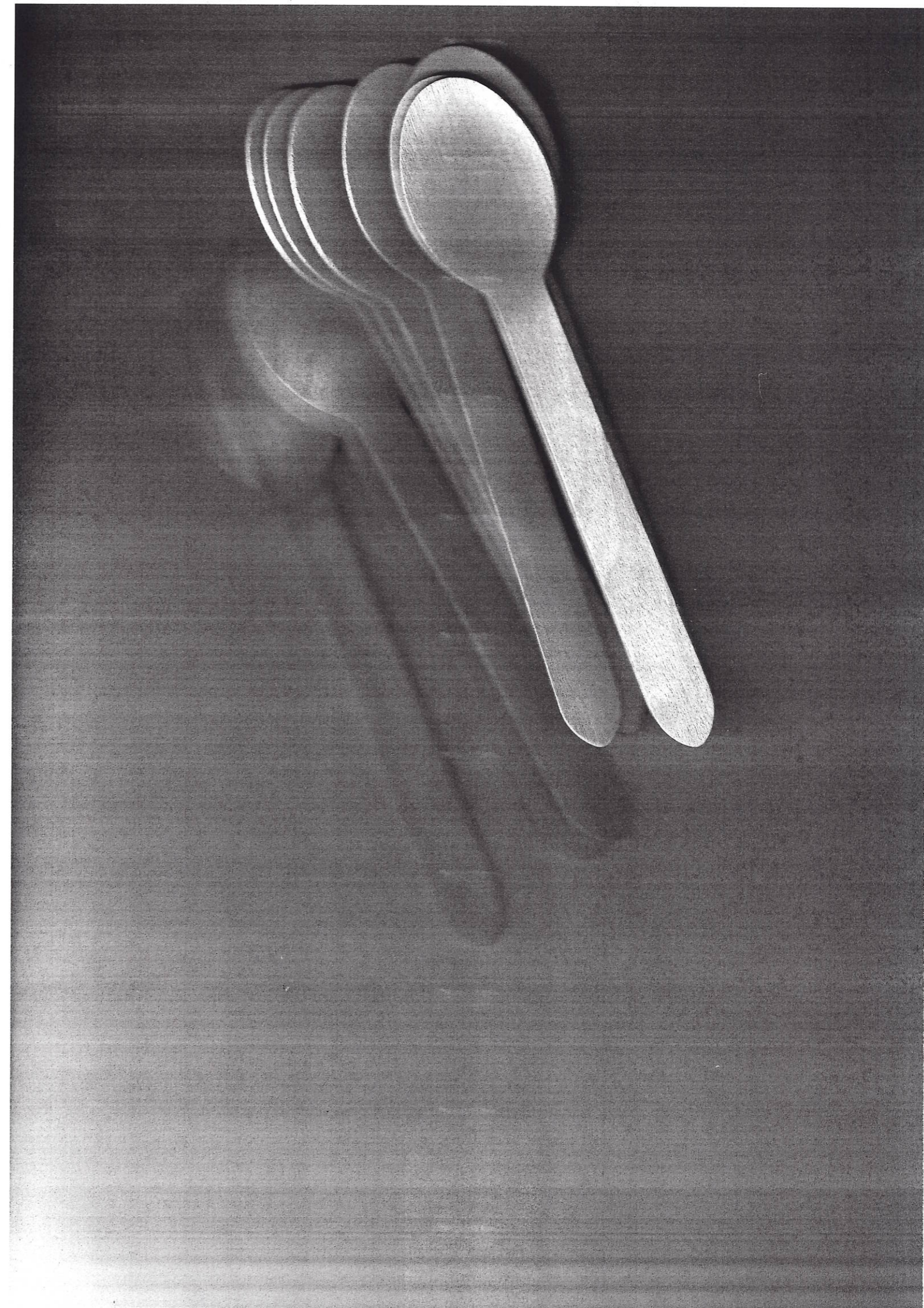


94 x 140cm  
2 Renée Green in Flash Art  
September 1991.

insinküven Weigerung der heute Mägen sein, sich überhaupt auf die sog. Problemematik einzulassen oder die schlechte zu thematisieren. Tösch und geschlechtlichsnatural handeln war I kurzem für viele die Devise.  
Das Sich-"Künstler"-Nennen ist bei Koehler und von Heyl aber nicht unbedingt kämpferische Strategie oder streng grammatrischer Entwurf. Mit ihrem "weiblich" zu übernehmen, verbindet die vorgegebene Kategorie "Frau" die Notwendigkeit, mit den auf sie prägen Frauenkünstlerinnen umzugehen. Ähnlich funktioniert Renée Green's "cultural production" statt die damit einhergehende Infragestellung von Kunst (der in "an schwingenden übertragenden Basishub



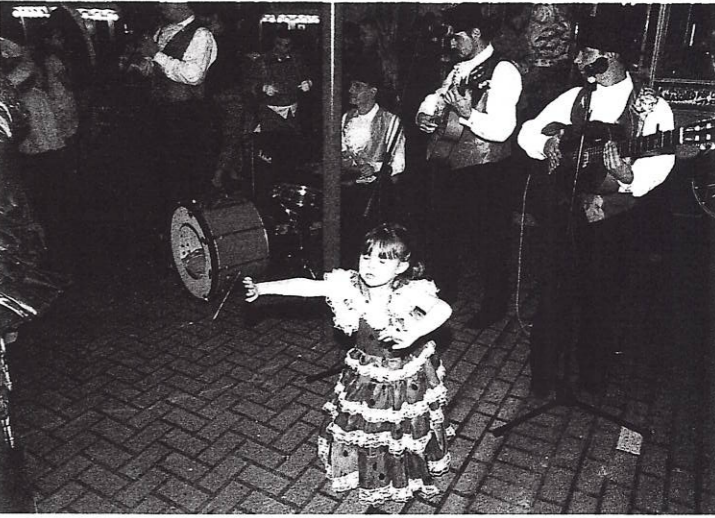
Tafel 46 *Raoul Hausmann, Mechanischer Kopf, 1919-20*



# Jahrbuch '95



Linke Seite: Circus-Logistik im Schatten des Aquarius: Das Roncalli-Equipment trifft in Mülheim ein  
 von oben links nach unten rechts: Wasser, Strom und noch viel mehr: Die Versorgung für einen Circus  
 Heute ein Stein, morgen die Manege: Das Ankerschlagen im Mittelpunkt des Geschehens  
 Letzte Vorbereitungen: Die Clowns Hector und Jann ziehen das letzte Seil fest  
 Fortbewegung à la Mülheim: Die Schollsche Fähre und ihre Roncalli-Besucher  
 Zirkuswelten: Das bunte Roncalli-Leben





Threshold of hearing	0 dB
Rustling of leaves	20 dB
Quiet whisper (3 feet)	30 dB
Quiet home	40 dB
Normal Conversation	60 dB
Average car (15 feet)	70 dB
Loud singing (3 feet)	75 dB
Average truck (15 feet)	80 dB
Subway (inside)	94 dB
Kitchen gadgetry	100 dB
Power Mower	107 dB
Pneumatic riveter	115 dB
Amplified Rock and Roll (6 feet)	120 dB
Jet plane (100 feet)	130 dB

SOURCE OR DESCRIPTION OF NOISE	NOISE LEVEL			DISTANCE SOURCE TO MICROPHONE	NUMBER OF OBSERVATIONS
	MINIMUM DB.	AVERAGE DB.	MAXIMUM DB.		
HAMMERING ON STEEL PLATE, 4 BLOWS PER SECOND		113		2 FT	1
RIVETER: AS HEARD NEARBY	94	97	101	35	16
AS HEARD ORDINARILY ON STREET		79.5		200	3
BLAST OF EXPLOSIVES OPEN CUT DIGGING		96		50	1
SUBWAY STATION UNDERGROUND: NOISE ON PLATFORM: LOCAL STATION: EXPRESS TRAIN PASSING	88	84	97	15-25	5
LOCAL STATION: LOCAL TRAIN	85	88.5	91	6-30	3
5 TURNSTILES: RUSH HOUR	78	83	91	3-7	19
STEAMSHIP WHISTLE TESTS NEARBY	92	93	94	15	4
WHISTLE RATHER LOUD	39	61	65	1450	4
AS HEARD ORDINARILY ON STREET	47	56	68	2500	14
AUTOMOBILE HORN: 34 TYPES, DIRECTED TOWARD MICROPHONE	72	91	102	23	34
AS HEARD ORDINARILY ON STREET	57	71.5	85	25-100	80 *
ELEVATED ELECTRIC TRAIN, ON OPEN STRUCTURE: AS HEARD NEARBY	85	89	91	15-20	7
AS HEARD ORDINARILY ON STREET	70	81.5	91	15-75	54 *
AS HEARD AT 750 FT	51	57.5	63	750	27
CONSTRUCTION AND EXCAVATION: PILE DRIVER, STEAM OPERATED	64.5	87	90	20-80	18
TWO STEAM SHOVELS, WITH ROCK DRILL	61	82.5	86	50	10
HAMMERING, BUILDING		76.5		100	3
IN BRONX ZOO HOUSE: LION ROARING	87	87	87	18	3
SIBERIAN TIGER ROARING	70	79.6	87	7	15
BENGAL TIGER SNARLING	67	75.5	80	15	11
FIRE APPARATUS (SIREN AND BELL)		83		100	1
BELL: FIRE CHIEF'S CAR		81		50	1
POLICE WHISTLE: AS HEARD NEARBY	80	82	83	15	4
AS HEARD ORDINARILY ON STREET	64	74	83	13-75	53 *
AS HEARD AT 185 FT	55.5	57.5	62	185	6
RADIO LOUD SPEAKER ON STREET	73	79	81	30	10
MOTOR TRUCK: EXHAUST NOT MUFFLED	70	77.5	87	15-50	15
CHANGING GEARS	66	74	83	15-50	7
AS HEARD ORDINARILY ON STREET (NOT INCLUDING HORN)	55.5	73.5	87	15-50	203 *
SUBWAY NOISE ON STREET THROUGH GRATING: AS HEARD 5 1/2 FT ABOVE GRATING	74	77	79	5 1/2	6
AS HEARD ORDINARILY ON STREET	60	69	79	5 1/2-50	17 *
ELECTRIC STREET CAR: MOVING FAST	73.5	76.5	77.5	10-15	10
OVER TRACK CROSSING	68	74	81	40	26
AS HEARD ORDINARILY ON STREET	63	72.5	83	15-50	129 *
MOVING SLOWLY	68.5	69.5	70.5	10-15	8
SNOW SCRAPING AND SHOVELLING		75		15	1
HORSE-DRAWN VEHICLE: AS HEARD ORDINARILY ON STREET	63	74.5	83	15-50	23 *
ON ASPHALT STREET	47	61	72	15-50	100
MOTOR BUS CHANGING GEARS	68	71	75	15-50	10
AUTOMOBILE: SQUEAKING BRAKES	62	71	76	15-50	10
CHANGING GEARS	60	70.5	83	15-50	10
EXHAUST	64	70	74	15-50	4
AS HEARD ORDINARILY ON STREET (NOT INCLUDING HORN)	50	65.5	83	15-50	162 *
THUNDER	60	64	70	1-3 MI.	9
DOG BARKING, ON STREET	-49	63	76	20 FT	12
THREE AIRPLANES, IN FLIGHT OVER CITY		62		3000	2
HORSE TROTTERING ON ASPHALT STREET	52	61	65	15	8
SAWING WOOD		61		30	1
CHURCH BELLS	52	57.5	61	1200	5

Figure 7.6  
Rogers H. Galt, "Noise Due to Specific Sources" (1930) (Brown et al. 1930, 140; see also Galt 1930, 43).

Figure 7.1  
R. Murray Schafer's "portrait of your city" in *Book of Noise* (Schafer 1970, 2). Copyright © 1970 by R. Murray Schafer. Courtesy of Arcana Editions.



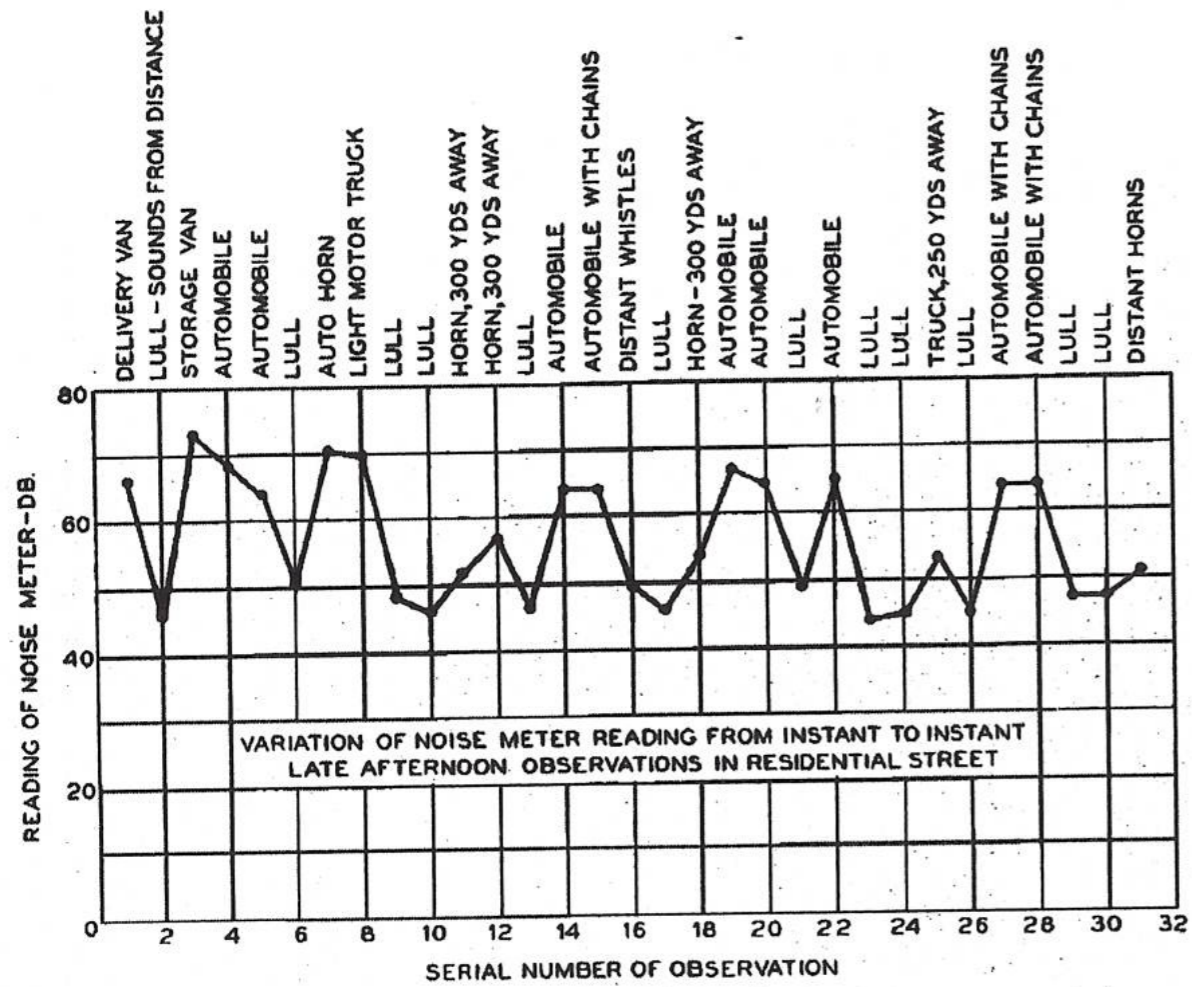


Figure 7.7  
Rogers H. Galt, "Variation of Noise Meter Reading from Instant to Instant; Late Afternoon Observations in Residential Street" (1930) (Brown et al. 1930, 127; see also Galt 1930, 37).

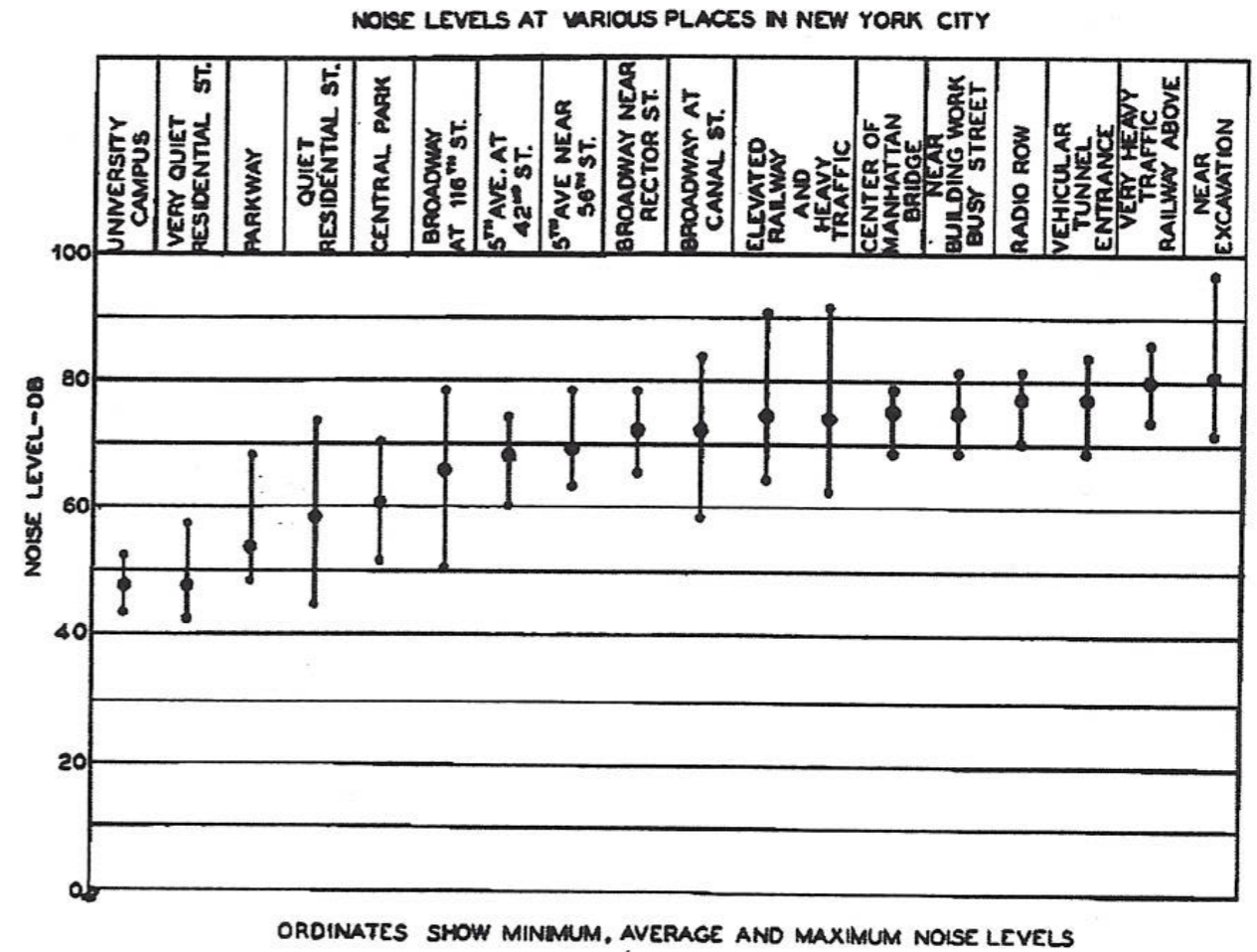


Figure 7.8  
Rogers H. Galt, "Noise Levels at Various Places in New York City" (1930) (Brown et al. 1930, 129; see also Galt 1930, 50).



Figure 7.9

"Traffic noise as revealed in the November questionnaire," Noise Abatement Commission of New York (1930) (Brown et al. 1930, 30).

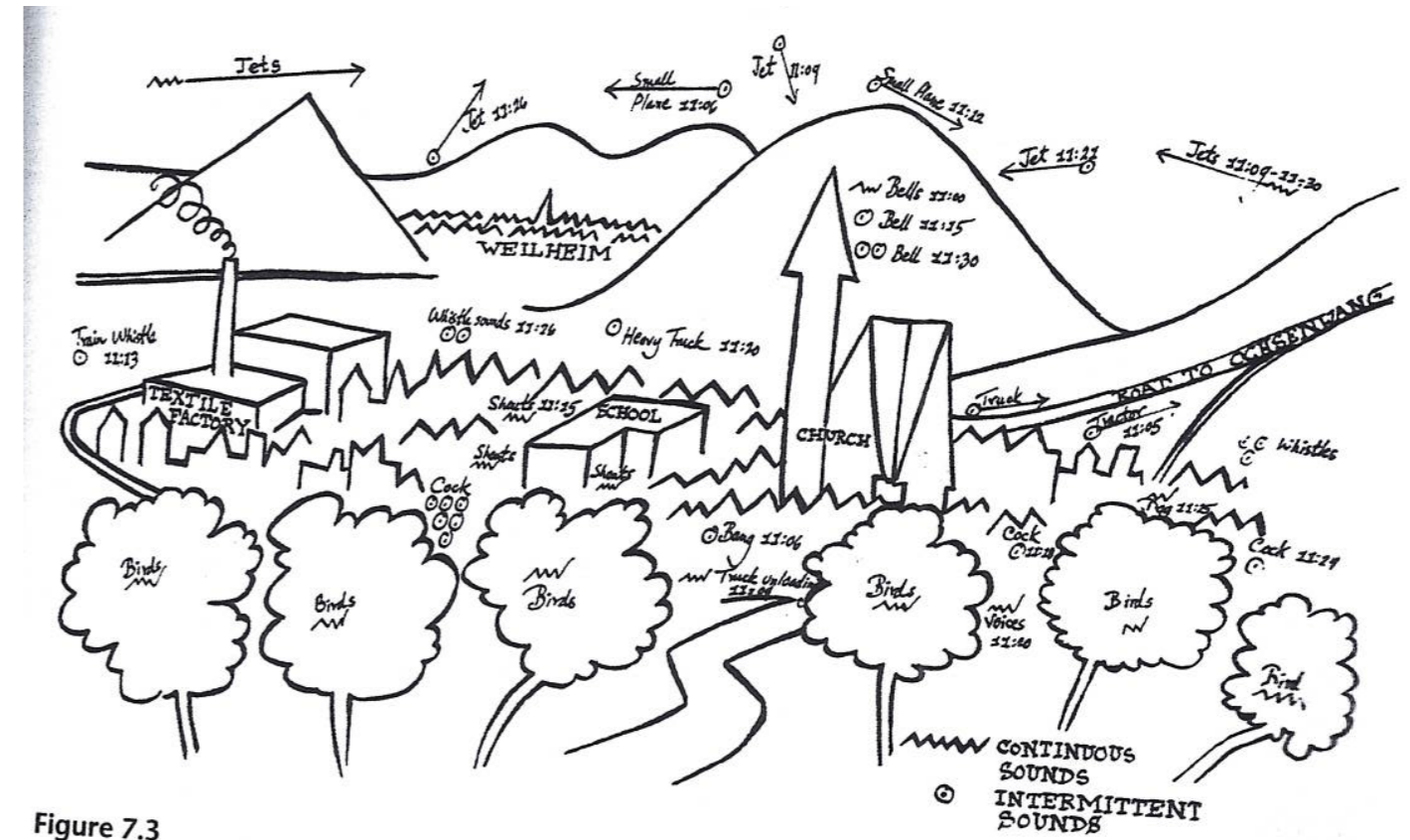


Figure 7.3

"Prominent sounds heard between 11:00 a.m. and 11:30 a.m., March 6, 1975, from a hillside about 500 meters beyond the village of Bissingen" (1975) by the World Soundscape Project (Schafer 1977b). Copyright © 1977 by R. Murray Schafer. Courtesy of Arcana Editions.

## NOTES

FROM THE 1982  
VINYL RELEASE BY  
BILL FONTANA

### Background

As a composer, I have been concerned with the exploration of musical form in the everyday sounds that occur in a variety of environments. The central aesthetic issues are: 1) how is a given sound defined by a volume of space; and 2) how do the acoustic conditions of a given space define a sound? These concerns have led me to work with pure sound as a sculptural medium.

The sound processes that are the basis of my recent projects are environmental, natural and man-made. My method has been to infer a time structure created by the simultaneous comparison of the same sound process from many points in a landscape. The resulting structure is an imaginary landscape, created by reducing the real space between sounds in the landscape, while bringing together the real time between these sounds.

In 1976, while living and working in Australia, I began to make eight-channel field recordings of environmental sounds. This proved an ideal way to notate and present the unique sound forms generated by the landscape. In 1978, these eight-channel field recordings were presented as an exhibition, called *Sound Sculpture*, at the National Gallery of Victoria in Melbourne.

In 1980, I began working with outdoor sculpture sites to explore the real time acoustic relationships existing between a sculpture site and its surrounding landscape. These installations were realized with the technical assistance of the Bell System affiliates. Eight Microphones were installed within the landscape. Then, sounds of the landscape were recreated at the sculpture site.

In 1982, I created my first set of radio sound sculptures with the support of KQED-FM in San Francisco and National Public Radio's *The Sunday Show*. One of these works was a live radio version of *Landscape Sculpture With Fog Horns*.

### *Landscape Sculpture With Fog Horns* Installation Version, 1981 (19:50)

The sculpture site of this version was the East Wall of Pier 2, Fort Mason Center in San Francisco; and was created for the New Music America '81 Festival. At the sculpture site, listeners walked along the 600 foot pier, on a trajectory towards Angel Island (3 miles away). At the end of the pier, all of San Francisco Bay is visible. For 300 feet of this walk, listeners would pass under a sequence of eight loudspeakers. Each of these played a live broadcast of ambient sound from each of eight different and distant microphone locations around San Francisco Bay.

They were:

Point Blunt, Angel Island  
West Garrison, Angel Island  
Treasure Island  
San Francisco Yacht Harbor  
Fort Point  
Legion of Honor  
Cliff House

Acoustically, all of these locations have one fact in common: they can all hear various combinations of the same fog horns. Since the speed of sound is 1,127 feet per second, and the average distance the sound of a fog horn can travel is about 5 miles, a complex configuration of echo patters and sound delays was created. At the sculpture site, these delays were acoustically mixed in real time, with the fog horn sounds that are part of the normal ambience of Pier 2.

### The Coast Guard Light List

Caution: Fog signals depend upon the transmission of sound through air. As aids to navigation they have certain inherent defects that should be considered. Sound travels through the air in a variable and frequently unpredictable manner.

It has been clearly established that:

*Fog signals are heard at greatly varying distances and that the distance at which fog signals can be heard may vary with the bearing of the signal and may be different on occasions.*

*Under certain atmospheric conditions, when a fog signal has a combination high and low tone, it is not unusual for for one of the tones to be inaudible.*

*The intensity of the sound emitted by a fog signal may be greater at a distance than in the immediate proximity.*

Fog signals are distinguished by their characteristics as specified for each signal. The signal characteristic is the phase relationship of the recurring sound emissions. Fog signals on fixed stations produce a specific number of blasts and silent periods each minute, to provide positive identification. The following is a list of the characteristics specified for the main fog horns in San Francisco Bay.

*Point Bonita Light, 1855 and 1877 – 2 blasts every 30 seconds: a 2-second blast, followed by a 2-second silence, followed by a 2-second blast, followed by 24 second silence.*

*Mile Rock Light, 1906 and 1966 – 1 blast every 15 seconds: a 2-second blast, followed by a 13-second silence.*

*Point Diablo Light, 1923 – 1 blast every 30 seconds: a 3-second blast rolled by a 27-second silence.*

*Golden Gate Bridge, Mid-Channel Fog Signal, 1937 – 2 blasts every 40 seconds: a 1-second blast, followed by a 2-second silence, followed by a 1-second blast, followed by a 36-second silence.*

*Golden Gate Bridge, South Pier Light, 1937 – 2 horns sound simultaneously with 2 blasts every 20 seconds: a 2-second blast followed by 18-second silence.*

*Alcatraz South Fog Signal, 1972 – 1 blast every 30 seconds: a 3-second blast followed by 27-second silence.*



*Alcatraz North Fog Signal, 1901 and 1913 – 2 blasts every 30 seconds: a 2-second blast followed by a 2-second silence, followed by a 2-second blast, followed by 2-second silence.*

*Point Blunt Light – 1 blast every 15 seconds: a 2-second blast followed by a 13-second silence.*

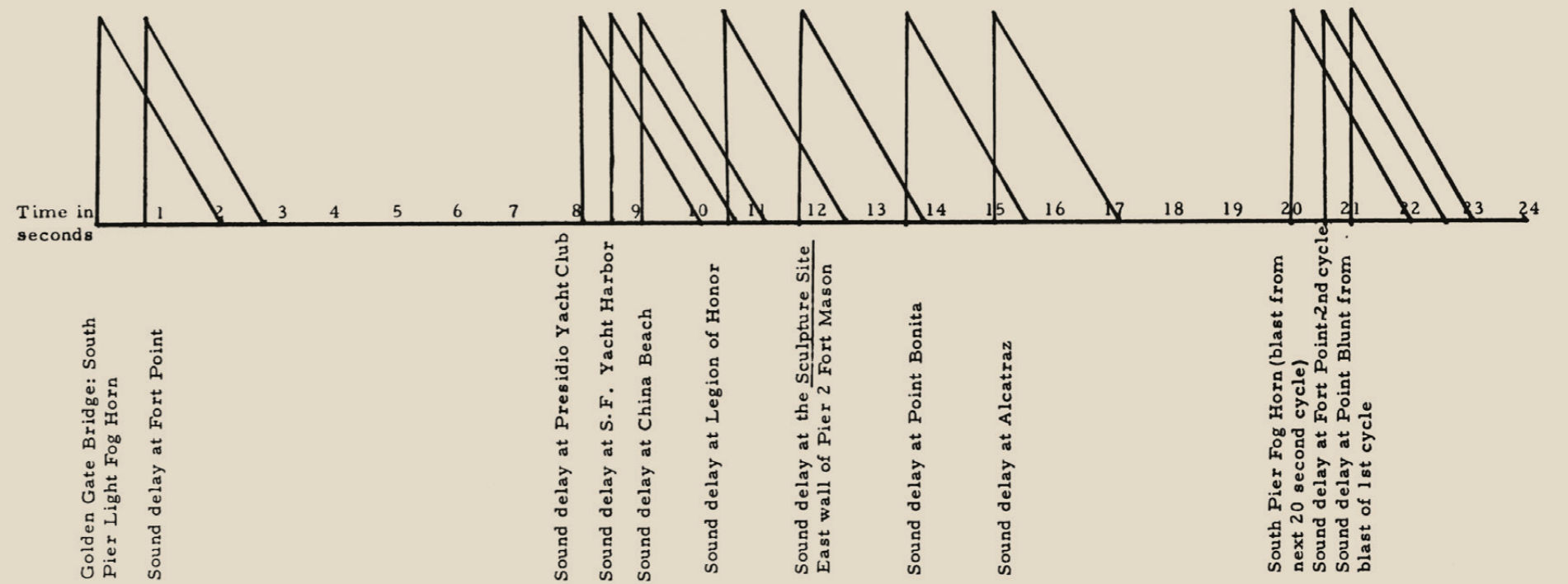




LANDSCAPE SCULPTURE WITH FOG HORNS

Time Structure Of Sound Delays As Measured From One Blast Of Golden Gate Bridge Fog Horn(a 2 second blast every 20 seconds)

At the sculpture site(East wall of Pier 2 Fort Mason Center) you walk along the 600 foot long pier, on a trajectory towards Angel Island. At the end of the pier, all of San Francisco Bay is visible. For 300 feet of this walk, you will pass under a sequence of 8 loudspeakers. Each of these will play a continuous live broadcast of ambient sounds from 8 different(and distant) locations around San Francisco Bay. Acoustically, all of these locations have one fact in common: they can all hear various combinations of the same fog horns. Since the speed of sound is 1,127 feet per second, and the average distance a fog horns sound can travel may be up to 5 miles, a complex and beautiful configuration of echo patterns and sound delays will be created. This will acoustically mix with the sounds of fog horns one can normally hear at Pier 2 Fort Mason Center. The following chart describes the time structure of sound delays from one very loud fog horn:



**BILL FONTANA**  
LANDSCAPE  
SCULPTURE WITH  
FOG HORNS



JENNIFER LUCY ALLAN

The foghorn was invented, the story goes, in Canada in 1853, by a man named Robert Foulis. Foulis was a Scottish widower who moved to Saint John in the Bay of Fundy, where he remarried and had a daughter. One foggy evening, he went for a walk along the shore, and as he walked, he could hear the sound of his daughter's piano playing drifting across the shore. As he listened, he noticed that the lower notes sounded louder than the higher, and that they were carrying better through the fog. The piano's low notes guided him home, and from this, he was inspired him to build a foghorn.

Foulis's horn was installed on Partridge Island in 1859, but he failed to patent his invention, and died in poverty less than a decade later. It was others – including a particularly enterprising inventor called Celadon Leeds Daboll – who made patents on horns for sounding in fog. In the next 100 years the sound spread around the world, particularly around the Bay Area, where the ocean's

narrow breach of the mountain range produces dense fogs that move faster than a person can run.

By the second half of the 20th Century, there was cacophony of foghorns in the Bay Area, and these sounds had become as much a part of San Francisco's identity as the fog they sounded for – foghorns had become shorthand for the city. At one time there were as many as 91 sound signals around the Bay, including horns, sirens and bells. However, as navigational technology at sea advanced and boats no longer needed sound for orientation, these coastal sounds were also becoming obsolete. So when Bill Fontana came to record these sounds for his 1981 work *Landscape Sculpture with Foghorns*, he was taking a snapshot of not just a landscape, but a moment in history that was soon to be lost.

Fontana captured the way the sound of the horns were shaped by the topography of the Bay Area, by placing microphones at eight sites around San Francisco – Lincoln Park, China Beach, Point

Lobos, Fort Point, the Yacht Harbor in San Francisco, Point Stuart and Point Blunt on Angel Island, and on Treasure Island – these picked up the sounds of the horns and played them at speakers on Pier 2 at The Fort Mason Centre. The distances between the sites meant that the sounds overlapped, were broadcast with varying delays created by the speed the sounds travelled. The intention was to “hear the whole landscape,” and to do this he uses sound as material. The title of the work is quite literal – the sounds of the foghorns as they pass over the Bay Area have a form no physical sculpture can possess, taking on an aural image in and of the landscape. In these echoes and resonances are the shapes of the land itself, the horn's sounds like plaster poured into a topographic mould.

In the decade after Fontana's installation many horns were deactivated or removed, without much fanfare of consultation. However, in the 1990s, when people began to realise the sounds they associated with home were soon to

become extinct, a minor media storm blew up in the local newspapers. Wayne Wheeler, the founder and president of the US Lighthouse Society, said that when newspapers began reporting the loss of the Bay's foghorns, his phone rang off the hook with people wanting to save them. He was fond of referencing Dashiell Hammett's *Maltese Falcon* when interviewed, invoking Sam Spade chasing a crook down Kearny Street, and how it wouldn't be the same scene if it wasn't soundtracked by foghorns. Wheeler told the *San Francisco Examiner* at the time: “It's so much of San Francisco's background. You've heard of national historic landmarks. Well, this is a national historic soundmark.”

There are now just a few small electric horns left around the bay, although the Golden Gate Bridge's iconic horns remain. So when we listen to *Landscape Sculpture With Fog Horns* what we are hearing, are ghosts. It captures a sound world largely from the past, but one that still resonates as part of the city's identity.

The blasts of foghorns heard on this record can orient us in the ways we relate to sound in the environment, and raises questions about what it means to remove, restore or protect these sounds.

Sound, historically and culturally speaking, is a multi-track happening, and sounds from one place can make it into another, through installations and reissues of work like Fontana's *Landscape Sculpture With Fog Horns* is not just a document of an installation, but a reflection on what it means for a sound to belong to a place. Listening doesn't just tell you about a history of sound, but also about the shape of a place, through capturing the Bay in the melancholic bel-lowing, beeps, and moos of the foghorns that have come to define it.



# LANDSCAPE SCULPTURE WITH FOG HORNS

**BILL FONTANA**

A continuous acoustic simulcast from 8 different locations around San Francisco Bay, to 8 loudspeakers along the E wall of Pier 2 FORT MASON.

June 1 to 13, 1981

From FORT MASON, KPFA-FM will receive a continuous live feed, which it will broadcast live at various times during NEW MUSIC AMERICA - 81. Anyone receiving the KPFA broadcast of the sound sculpture at a location that normally hears the fog horns, will experience their own version of the sound sculpture.

**Map Legend**



indicates fog horn



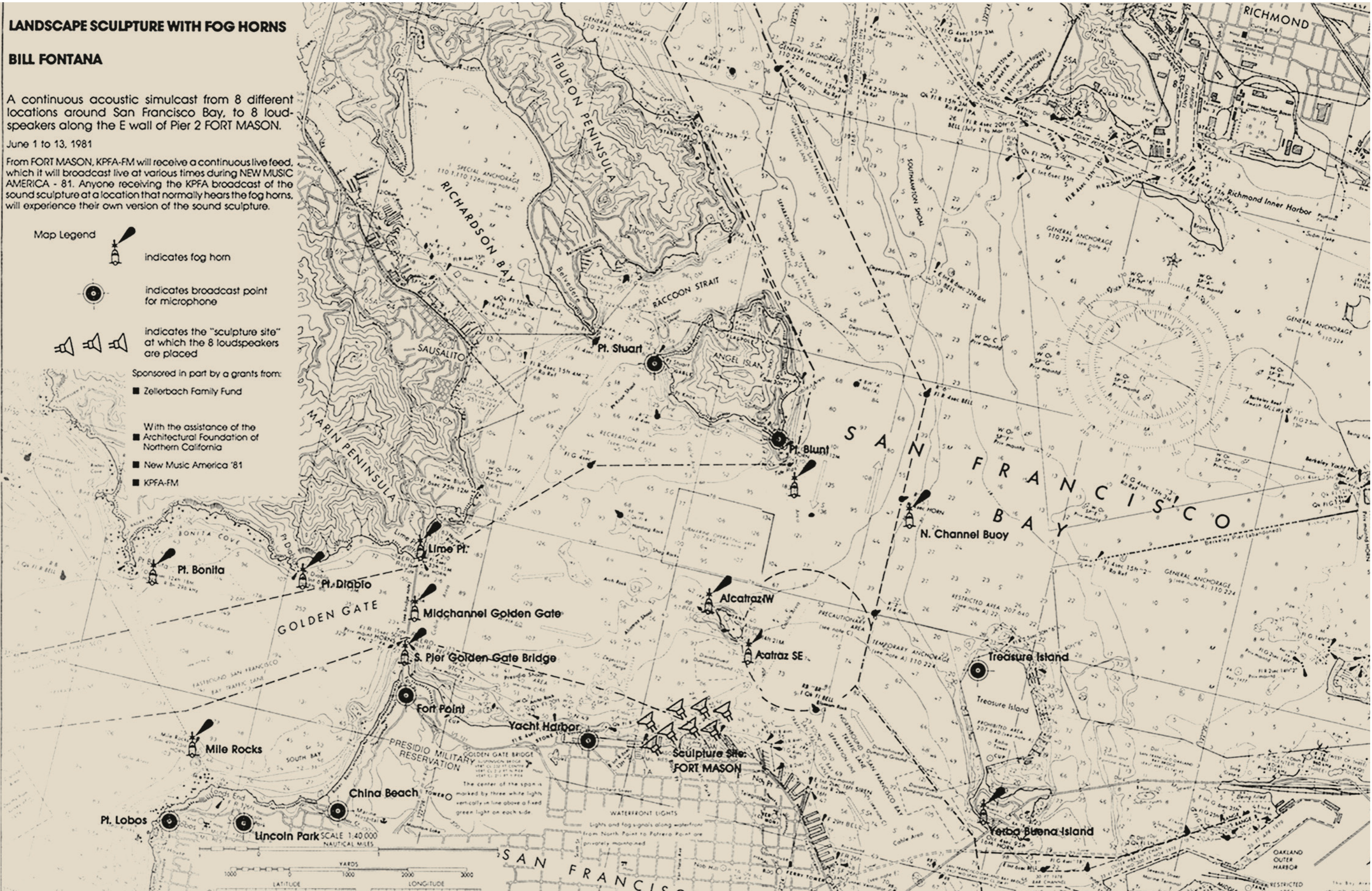
indicates broadcast point for microphone



indicates the "sculpture site" at which the 8 loudspeakers are placed

Sponsored in part by grants from:

- Zellerbach Family Fund
- With the assistance of the Architectural Foundation of Northern California
- New Music America '81
- KPFA-FM



--- He Pandora, mach' den Deckel zu ! ---

Kopierer-/Foto-Installation 1988

Die Installation besteht aus:

- 1 vereister Kopierer
- 2 Foto-Großformate
- 11 zerteilte Foto-Großformate  
(in Zeitungsstücke eingeklemmt)

Mythologien sind Botschaften - sie haben immer lehrenden Charakter, ohne daß sich das Weltbild dadurch ändern würde - die mahnenden Beispiele werden zwar gehört, aber niemand richtet sich danach. Oft wird in ihren Geschichten nach dem Grund der menschlichen Misere gesucht und aufgezeigt.

Der vereiste Kopierer, als Quelle des Geschehens, Individuen zur Rechten und zur Linken (die beiden Extremen - als Reinheit und Finsternis - ) und sein Output in Form von zerteilten Foto-Großformaten (das fragmentarische Erinnern und das bequeme Ablegen von Geschehnissen deutend), befinden sich in Beziehung-, Aktions- und Spannungsfelder.

Der Vereisungsprozeß des Kopierers zeigt den Glauben und die Hoffnung, daß einmal durch die Erkenntnis des Menschen die Quelle geschlossen wird. Der Besucher trägt hierzu durch seine Anwesenheit und die damit verbundene Erhöhung der Luftfeuchtigkeit, die von der Gefrierungsmaschine angezogen, in eine auf dem Kopiergerät sich verdickende Eisschicht umgewandelt wird, zur Umschließung der Quelle bei. Er wird somit Teil der Installation; er hinterläßt eine Spur seiner Anwesenheit.

Rosy Beyelschmidt



