

TIME AFTER TIME

KATE DAVIS, ANNETTE KISLING, SIMON DYBBROE MØLLER, BERND RIBBECK, ALBRECHT SCHÄFER

OPENING FRIDAY, MAY 1, 2009, 6 PM

EXHIBITION MAY 2 – JUNE 13, 2009, TUE – SAT 11AM – 6PM

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MAY 1 – 3, 2009

FRIDAY 6PM – 9PM

SATURDAY 10AM – 7PM

SUNDAY 10AM – 7PM

The artists featured in the exhibition "Time after Time" do not conceive of time as proceeding in a strictly linear fashion allowing for easy distinctions between past, present and future. For them, time cycles rather in the form of dissolves and deferrals, in the simultaneous presence of the disjunctive. This exhibition launches its viewer into an indeterminate time dominated by montage, layering and the interplay of both moving and static images.

In their films, Kate Davis, Simon Dybbroe Møller and Albrecht Schäfer forgo conventional narrative structure. Through the use of repetition, duration, rhythm and stillness, the images become unhinged from their contextual history and waver between demonstration and poetry.

In Albrecht Schäfer's video installation "Swing", the movements of a flying bird caught on film are layered with the mobile projection, which similarly "flies" throughout the space. Triggered by the air current of a ventilator, the hanging projector sways on a thin wire like a pendulum. Through the superimposition of these movements, the two temporalities can no longer be perceived as separate.

Simon Dybbroe Møller's 16mm film "Oh Spirit Duplicator, Oh Moving Image (no more dry writing)" is made with the aid of the moving light source within a photocopier. In an abstract progression of colors and forms, light and shadow, letters formed with tinted paper and crystals appear on the glass surface of the machine and gradually spell out the statement "no more dry writing".

In the film "Disgrace", Kate Davis uses a 1972 catalogue of drawings by Amedeo Modigliani as the point of departure for a performance. In this process, the artist draws her own body over the image of a female figure drawn by Modigliani. In Davis' version, however, the body is a fragmented, obscure trace. The film shows a frame-by-frame account of this newly appended figure, yet the performance itself remains invisible. The film merely shows frozen, momentary glimpses of a movement within the image.

The handling of nonlinear conceptions of time in painting and photography is central to the works of Bernd Ribbeck and Annette Kisling. Through layering they create images that exist in an indefinable temporal dimension. Bernd Ribbeck's small format drawings recall the formal language of early 20th century abstraction, yet dissolve these forms from their historical context and transport them into an image-space out of which Ribbeck develops representations devoid of time and object. Annette Kisling circumvents photography's inscription of a single fixed point in time by representing layers that are impossible to conceptualize without movement. In this way, photographs emerge that reflect on the medium's relationship to time, pushing things into a new order that allows us to see more and comprehend less.