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## Martin Ebner

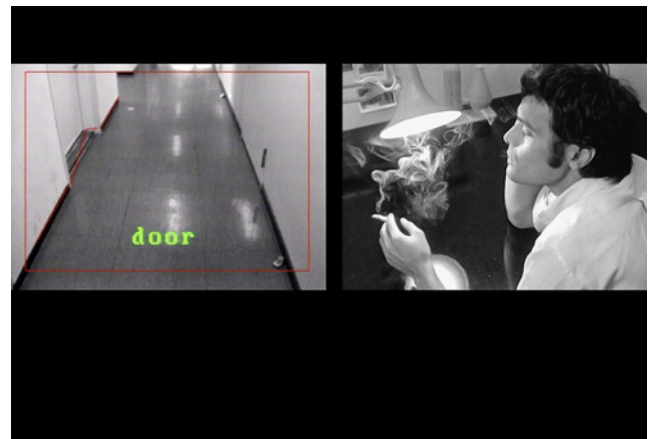
### EIN HELLES KINO

Presented as a 2-part video installation, Martin Ebner's piece investigates the spatial and temporal experiences that are connected to a fictitious cinema space. This space can be seen as an imaginary, inner, and mental state of mind. A feeling of floating is created for the spectator by a screen that smoothly and steadily glides up and down in the background. In close range, a different projection screen presents the "program," which is stretched in time and consists of short, very short, and medium-length sound and image fragments as well as regular breaks in the sound and image. The fragmentary use of time, unusual for conventional models of perception, allows the spectator's mind to stray, and at the same time the object-like quality of the two projection surfaces and their respective projectors come more and more to the fore, especially when the screen remains dark or when there happens to be no sound. During the course of events, there will be no beginning and no end, which eventually means that the duration of the work could be anything from a few seconds to a couple of days. This video installation turns into a specific walkable space, to which you can react. Through its exemplary dissection of some of the basic elements of the cinematographic experience it describes the possibility of a reserved and complex audiovisual presence.

2015, 35 min., 2-channel video installation, sound.

**Martin Ebner** was born in Austria in 1965 and lives in Berlin and Hamburg. He studied Journalism and Communication Studies at the University of Vienna and Visual Media at the University of Applied Arts Vienna. His work draws on film, video, sound, sculpture, installations, room installations, text, music, and economic criticism. He publishes on a regular basis, is involved a range of communication projects, is the co-runner of the JAZZCLUB, Berlin as well as co-editor of the magazine STARSHIP. In 2005, he designed the exhibition project "Poor Man's Expression" in the foyer of the Filmhaus at Potsdamer Platz together with Florian Zeyfang.

Contact: <http://martinebner.org>



© Antje Ehmann, Jan Ralske

## Antje Ehmann, Jan Ralske

### WIE SOLL MAN DAS NENNEN, WAS ICH VERMISSE?

*How shall I name what I am missing? (Wie soll man das nennen, was ich vermisst?)* is the title of a text that Harun Farocki wrote for "Search Images: Visual Culture between Algorithms and Archives" (ed. Wolfgang Ernst, Stefan Heidenreich, and Ute Holl), a book published in conjunction with the symposium "Search Images: Toward an Image Archive of Filmic Topoi," held at the Kunst-Werke Institute for Contemporary Art in Berlin in February 2001.

What Farocki felt he was missing was an image archive of filmic topoi or a history of filmic motifs, to be compiled within the medium of film itself. Over the course of many years, pursuing multiple strands of film history, he composed a number of entries for such an imaginary encyclopedia: *Workers Leaving the Factory* (1996); *The Expression of Hands* (1997); *Prison Images* (2000); *Feasting or Flying* (with Antje Ehmann, 2008); and *War Tropes* (with Antje Ehmann, 2011).

Harun Farocki can no longer continue this filmographic project himself. This is one of the many things we now mourn and ourselves deeply miss. We have conceived an approach to the motif of doors in film history as an addition to the encyclopedia that we feel Harun would have approved with enthusiasm.

We found ourselves tempted to apply Harun's method to his own work, which supplied us with many examples of doors in film, as well as with frequent references to linked motifs: the threshold, the factory gate, separation/connection, incarceration/liberation. Thus we began to index and edit all the door scenes in Harun's work and to research the door motif generally. It quickly became clear that we could not pretend to make a Harun-film without Harun. Instead, we found ourselves writing something like a love letter to Harun – hoping meanwhile to open some doors in the process. (Antje Ehmann, Jan Ralske)

2015, 12 min., 2-channel video installation, sound.

**Antje Ehmann**, born in 1968 in Gelsenkirchen, is an author, curator, and video artist who lives and works in Berlin.

**Jan Ralske**, born in 1959 in the USA, is an artist and filmmaker who lives and works in Berlin.

Contact: <http://farocki-film.de>