

Radio Piece (Hong Kong), 2015

duration: 11 min. 40 sec

single channel video projection, color,
binaural sound over headphones in
collaboration with RAY Fotografieprojekte
Frankfurt/RheinMain

Radio Piece (Hong Kong) is an audiovisual installation that position the viewer on the intersection of mental and physical space. It mainly uses images from Hong Kong's notorious Kowloon Walled City. In the '90, the city contained a demography, almost inhumane, of more than 30,000 within its 3 hectares. It now has been taken down. The work depicts itself as an uninterrupted backtracking camera, smoothly moving from one type of space to another. Its primary angle focuses on the image of a zen garden, slowly opening into a cramped room to finally expand into the view of the Walled City of Kowloon. On the other hand, the sound conveys the experience of those same spaces as an inner experiment, inside the head of the listener, or to be more precise : inside the headphones. The sound of Radio Piece (Hong Kong) in fact uses binaural recording, a method of recording that uses two microphones, arranged with the intent to create a three dimensional acoustic experience for the listener. It results as an uncanny presence of fictional noises of people and events taking place inside the room. In Radio Piece (Hong Kong), all seems directed to appear like a rhythmical sounds sequence which is growing in an uninterrupted and sovereign space. But in reality, space, living-conditions, mental space and virtual space have been mixed up to cast doubt onto the coherence of perception, a critical point of view of mind colonisation as real estate. Mental space has today become the new real estate. And literally considered, a mental space might be the space running from ear to ear, where the sense of hearing can be understood as a dividing wall. Also, we might now be expecting for the emergence of a market of mental real estate that develops spaces between the ears. A profitable market which offers unlimited possibilities of expansion.

KING (after Alfred Wertheimer's 1956 picture of a young man named Elvis Presley), 2015

duration: 10 min.

HD animation, black & white, silent

Silent, black and white projection, based on a photograph in a book that marks the transition from ordinary life to superstardom of Elvis Presley, then aged 21. That week in 1956, Wertheimer portrayed a young man who generously returns every shot that the camera makes with an incredible calm, allowing the photographer to come very close and feel at ease with a 'body' that will soon transition from casual to monumental. It is at this intersection that KING has been conceived. In this animation (3D), the reconstructed head and body of Elvis have been textured using fragments of hundreds of original photographs of Elvis' skin and features, allowing the camera to come in a close-up of one of the world's most charismatic figures. This reconstructed picture has been produced in a world without a lens (just a virtual lens), but it is based on an photograph taken in a world where having a lens in front of Elvis still equalled the proximity to that holy body. To cut a corner short: a world without lenses is a world of pure concepts, severed from the world where uncontrollable things happen. It is the world of control which we are moving into, and it means living with the heavy burden of having to set-up everything in the picture (you know pictures are a metaphor for life). It is hard to ignore the changes that took place between 1950's modernity, a time in which we still

believed everything the camera told us (the time of youthful Elvis) and today's reconstruction of that picture: the net result of a society of control. 'interface' seems to be today's keyword, a provider of just enough freedom, or a means of just enough control. Interface determines where the fences stand, beyond which we have no access. The conservatism that speaks from the composition (the dark interior, people and attributes) and half naked freshness that speaks from Young Elvis, got me interested I tried to show the relation between control and conservatism, with Elvis serving as the protective saint, once again. Most- if not all- of my work is marked by the use of new technologies against control (for a change) instead of the augmentation of control. The paradox seems to be that I use precisely those

Travel, 1996-2013

12 min.

HD color animation, stereo sound

The idea and first preparation for this work date back from 1996 when I came across a particular piece of relaxation music. It was originally composed in the mid 1980's by Eric Breton whose therapeutic music would take away stress, and ultimately induce sleep. I considered that making a piece that could make people fall asleep was not a bad thing at all. Being purpose driven sounds, the aural images are so predictable and 'locked in' that they reminded me of people with stubborn ideas who are unable to give them up. One particular interest lies in the dispassionate, yet cinematic character of the synthesizer, suggestive of 'generic' images anyone could imagine, of places in a dark and tranquil forest. The decision not to film, but to use very advanced computer images reflect the search for a space that is beyond the specific, that wants to be generic: it could be many places, but none in particular. After a three-year production period, a continuous camera movement makes a journey starting in a park, going into a dark European forest, then into an Amazonian jungle and finally exiting the forest revealing a nondescript suburban plain. At this moment of musical finale, disenchantment and catharsis 'share the podium' while the camera is taken up into ascension, making it impossible to conclude a final image. Travel is an attempt to prove to myself that I am capable of working with something that is simultaneously intelligent and banal in equal measure.