

GATE 1

The video installation consists of 3 correlated film loops:

| | |
|-----------------|---------------------------|
| “Trust and Try” | 7:55 minutes, 2005 |
| “Easy Winner” | 5:23 minutes, 2005 |
| “Originals” | 6:03 minutes, 2005 |
| | and a complementary loop, |
| “AGM” | 3:26 minutes, 2005 |

The loops are immediate derivatives of the motifs used in the film:

| | |
|---------|---------------------|
| “Gate1” | 15.30 minutes, 2005 |
|---------|---------------------|

The video loops, which form the installation,
are positioned in a row and projected concurrently.

“The condition of weightlessness is the most dramatic of all environmental characteristics. People are subjected to a radically new experience at zero gravity.”

A Russian scientist publishes a text referring to a self-developed anti-gravitation machine, and is consequently expelled from the scientific world. This headline, which the artist found on the Web, provided the inspiration for a cinematic examination of the laws of gravity.

In “Trust and Try”, the narrative starts with a blank background, into which buildings are gradually “pushed”, until the collage of individual urban “blocks” eventually forms a cinematic “reality”. A bag is subsequently moved into the film. The atmosphere appears to be acrimonious; jets fly overhead; initial successes with the anti-gravity machine soon turn into failure; jewelry is stolen, and an apocalyptic sky turns to black.

In “Trust and Try” and in “Originals” the protagonists act on behalf of the audience. Their self-experiments take place in an instable landscape, where they playfully influence their own environment; they are scientists after all, and they are obsessed with the idea of manipulating gravity, although this may not be immediately apparent.

In “Easy Winner”, the two protagonists attempt to discover the secrets of antigravity by repeatedly dipping their faces into a large cream cake. The cake acts as a door to another dimension, and the protagonists undergo several metamorphoses, transforming into other parallel versions of themselves.

In the extra loop “AGM”, elements of the film-sequence are graphically manipulated and eventually dissolve into the blackness of space in the super-imposed animations.

The film “Gate1”, as well as its derivative loops, ignores the conventions of dramaturgic narrative, although there are various playful references to the historical catalogue of feature films. The presence of three different projections inside the exhibition space invites the audience to move between them; thus, the visitors become an integral part of the sculpture. The incessantly recurring sequences appear to create an almost ecstatic condition, allowing the visitor to fleetingly experience the coveted sense of weightlessness.

Hamburg 06. 02. 2007 Jürgen Brockmann,
Translation: Phillip Jacobs