

# kerstin engholm galerie

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## ANGELA BULLOCH FROM THE EIFFEL TOWER TO THE RIESENRAD

**Opening: 31 October 2000, 7pm**

Exhibition: 1 November till 9 December 2000

### **Press information**

**With the request to publicize this in your media**

Angela Bulloch (b. 1966) investigates in her works elements such as difference and movement within seemingly fixed, often binary systems. The observer, through mere presence or active participation, characteristically functions as a trigger of sounds, movements, or symbols and thereby becomes a component of the transformable structure which the artist has defined, a piece of the artwork. A remarkable feature lies in the observation of natural systems - for example, the basic processes in the human brain and the nerve cells, whose basic functionality Bulloch transfers into individual mechanical structures. For this purpose, she uses an automated formal language from the latest technologies such as pixel modules, infrared, video, hi-fi and sensors.

For the series "Sound Clash Bench" (1996) for example, a simple on-off mechanism is triggered by physical presence. When the observer assumes a position in front of the monitor, the video's soundtrack turns on. The title of the exhibition "From the Eiffel Tower to the Riesenrad" refers to the title of the video shown, from Angela Bulloch (1993), in which she transforms the content of Jean Rouch's short film, "Gare du Nord," by adding in German and English dialogues. She also expands it with scenes shot in Vienna. In this way, not only is the film's originality questioned, but also factors such as time and place are overcome.

In her pixel pieces, which captivate by virtue of the colors' extraordinary luminosity, movement and print are translated into the vividness of digital image fields. A pixel, as the smallest imaginable pictorial unit, can only be read in multi-field combinations. Through the dimensions which Bulloch has set for the light boxes, 50 x 50 cm, theoretically a distance is given which the observer must keep, in order to identify a picture. Nonetheless, these modules are too large to show any clear picture of the cause of the movement. The new pixel systems can be programmed as desired and are able to create a nearly unlimited number of colours.

A group of works begun in 1992, "Rules Series," provides rules of conduct for diverse areas of life, including wall and floor inscriptions and clarifies Bulloch's concern in her works for multi-layered systems which steer human behaviour. The complete dependence on systematic social rules is revealed here in the most direct way - Bulloch falls back on already existing routines from diverse social realms, integrates them into another, strange context and thereby reduces them to absurdities.

At various levels, the installations develop into an exciting interplay of perception, old and new technologies, and human ways of behaving and functioning. The technical elements provide a vehicle for intense visual and interactive experiences. Bulloch reaches back for finished objects and already existing aesthetic codes. In her artistic productions, she integrates machines which function according to a predetermined plan, whereby momentary external influences such as those of a visitor are integrated into the exhibition situation. The artist's personality only appears to remain anonymous.

For detailed information about the exhibition please contact Kerstin Engholm at: +43 1 585 73 37.