Read Only Memory Philipp Goldbach

Museum Wiesbaden

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Fragmente - Zu den Arbeiten von Philipp Goldbach

Fragments – On the Work of Philipp Goldbach

Was geschieht, wenn Geschichte verschwindet? Kann Geschichte verschwinden? Ist es nicht vielmehr das Wissen über eine Zeit, über deren – zumeist erdachte – Zusammenhänge, das verblasst? Und wie verändert sich die Geschichte, wenn das Wissen über diese Zusammenhänge abnimmt?

Philipp Goldbach setzt sich in seinen Arbeiten mit Formen der Wissensaneignung und Überlieferung auseinander, mit historischen Formen, deren Präsenz im Alltag mehr und mehr zurückgeht oder bereits vollkommen verschwunden ist. Dabei ist es nicht nur das Interesse an den heute ungewöhnlichen Verfahren und Techniken das ihn antreibt, sondern auch deren historische Verortung und damit Funktion in ihrer jeweiligen Zeit. Jede Form der Tradierung von Wissen prägt ebenjenes mit, lässt mittels des verwendeten Mediums oder Trägers Zusammenhänge und Zugriffsmöglichkeiten entstehen. Philipp Goldbach befragt in seinen Arbeiten den Verlust dieser je eigenen Schnittstellen, indem er die Überlieferung noch ein letztes Mal in der nun überkommenen Form präsentiert. Zugleich deutet er deren Verschwinden an, indem er den eigentlichen Zugriff unterbindet. Die nun historische, ehemals aber gewohnte Form der Kommunikation und Sicherung von Wissensinhalten, wird zur Folie einer ästhetischen Erfahrung im Kontext bildender Kunst. Neben die ursprüngliche Funktion des Verfahrens und das Bewusstsein der Konsequenz des Verlusts derselben tritt die distanzierte Sicht auf das Medium und seine technischen Hilfsmittel.

Im Projektraum des Museums Wiesbaden findet sich die Diathek des Kunsthistorischen Instituts zu Köln. Die Dias selbst liegen ungeordnet auf dem Boden des Raums verteilt, die Schränke der Diathek, die über Jahrzehnte Bewahrung, Ordnung und Zugriff auf die Kleinbilddias regelten, stehen leer im Nebenraum. Mit einem Blick lassen sich alle einzelnen Dias – mithin Wissensfragmente – erfassen, ein wirklicher Überblick ist nicht mehr möglich, geschweige denn ein geordneter Zugriff. Dafür zeigt sich die Potenz des kunsthistorischen Wissens als Bildgedächtnis, als Kommunikationsund Verständigungsmittel und damit auch als Rahmen und Begrenzung einer bestimmten Form des Wissens und der Geschichtsschreibung. Die an sich absurde, letztlich aber nicht zu vermeidende Abstraktion realer Kunstwerke oder Architekturdenkmäler auf deren bloße Abbildung mittels vergilbter Filmstreifen wird als ehemals alltägliche Form der Erarbeitung und Weitergabe von Wissen verabschiedet. Ein Verlust im Hinblick auf die damit verschwindenden Formen

What happens when history disappears? Can history disappear? Or is it much more our knowledge of a time, of its – at least, conceived – relationships that can fade? And how does history change when our knowledge of these relationships diminishes?

The work of Philipp Goldbach deals with a variety of forms of knowledge acquisition and transmission; it takes up historical forms which are slowly but steadily receding from everyday life or have already completely disappeared. It is not merely his interest in processes and techniques no longer belonging to our contemporary historical moment, but their historical contextualization and function in their own time. Every form of knowledge transmission shapes knowledge itself, the medium of transition itself creates relationships, contexts, and determines the accessibility of this knowledge. Philipp Goldbach's work interrogates the unique loss encountered at each such point of transition by foregrounding once more "old" knowledge in its virtually original form. The obsoleteness of this knowledge, however, is underscored by the lack of genuine access to it—his works are ultimately representations, simulacra. The now historical, once standard form of communicating and storing knowledge becomes a film of an aesthetic experience in the context of fine art. Together with this awareness of the original function of out-dated processes and the consequences of their loss, the works take a distanced perspective on the medium and its role as technological aid.

The slide archive of Cologne University's Institute of Art History can be found in the project room of Museum Wiesbaden. The archive's shelves, which for decades housed, ordered and made the collection of small-format slides accessible, stand empty in the adjacent room – the slides themselves lie disheveled and strewn about the project room floor. Though every single slide of the collection – fragments of art historical knowledge – is now visible at a glance, a genuine overview is no longer possible, to say nothing of orderly access. The chaos, however, offers a visualization of the power of art historical knowledge as visual memory, as communication and interpretive mediator and, hence, as framework and delimitation of a particular form of knowledge, of engagement with history. The absurd, yet ultimately unavoidable, abstraction of real works of art or of architectural monuments to mere representations on yellowed strips of film is both dismissed as the standard means of working with and handing down art historical knowledge and, at the same time, lamented—lamented

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des Austauschs und der Kommunikation, an deren Stelle heute mittels digitaler Bildarchive und deren unbeschränkte Zugriffsmöglichkeiten ein weitaus größerer, aber auch deutlich babylonischerer Bilderschatz getreten ist. Die Fülle der am Boden liegenden Dias ist ein letztes Aufblitzen des verloren gehenden Ordnungssystems wie auch eine Reflexion über dessen Beschränkungen, also "wissensbildende" Strukturen. Zudem zeigt sich im Meer der Dias eine spiegelnde Auflösung der gewohnten Räumlichkeit, die vollkommen unabhängig von der inhaltlichen Auseinandersetzung ein eigenes visuelles Erlebnis bietet. Der Zugriff auf einzelne Motive, deren Zuordnung mittels Beschriftung sowohl topografisch wie auch bibliografisch, steht im Wechsel und Gegensatz zur Totalen als Erfahrung im Raum. Die Wissensfragmente bleiben als solche sichtbar, wenn auch der Gesamtzusammenhang nicht mehr hergestellt werden kann.

In den Jahren 2002 und 2003 fotografierte Philipp Goldbach Kreidetafeln in den Lehrsälen des philosophischen Seminars der Universität Köln. Auch die Kreidetafel ist eine heute historische Form der Wissensvermittlung, ein Lehrmittel, das durch moderne Techniken abgelöst wird. Die Tafelaufschriebe haben als Lehre, aber auch diskursive Form des Austauschs die Wissenschaft über viele Jahrzehnte geprägt. Wo früher an der Tafel im kleinen Kreis und in direktem Austausch um Begriffe gerungen und nach Formeln gesucht wurde, ermöglicht heute das Internet eine viel weiter gefasste Diskussion. Der Charakter ist freilich ein anderer. Auch hier prägt das Medium die Form und Kommunikation.

Philipp Goldbachs Fotoserie der Tafelbilder verhandelt das Entstehen und Verschwinden von Schrift als Vorgang und zugleich als Versuch der Aneignung und Vermittlung von Wissen. Die an sich leeren Kreidetafeln spiegeln durch ihre Verortung in der Geistesgeschichte ein Prinzip der Tradierung von Wissen, das eine heute fast schon historisch anmutende Komponente in sich trägt. Die Fotografien dokumentieren vorgefundene Zustände. Dazu wurden vorzugsweise Tafeln ausgewählt, die auf den ersten Blick leer erschienen, erst beim zweiten Hinsehen zeigt sich die "verwischte" Geschichte, zeigen sich Wissensfragmente, die chiffrengleich auf eine dahinter liegende Botschaft zu verweisen scheinen. Die als Fotografie festgehaltene Tafeloberfläche erscheint als Momentaufnahme eines sich permanent fortschreibenden Prozesses.

In Fortsetzung der Kölner Serie fotografierte Philipp Goldbach zwischen 2009 und 2011 rund 50 Tafeln in Lehrsälen deutscher Universitäten und Forschungseinrichtungen. Die historischen Tafeln - teilweise noch aus dem 19. Jahrhundert, jedoch auch aus der jüngeren Vergangenheit bis in die 1970er Jahre – führen ihren eigenen Ort (lokal aber auch wissenschaftshistorisch) unsichtbar eingeschrieben unter der Oberfläche mit. Die leere Tafel bleibt nicht leer, sondern wird in Erinnerung an ihre je spezifische Geschichte (etwa die dort lehrenden Wissenschaftler oder die dort entwickelten methodischen Ansätze) durch den Betrachter aufgeladen. Sie verweist über ihren Ort und das darin implizierte "Geistesgebäude" der dort ehemals tätigen Wissenschaftler auf einen abgeschlossenen Prozess. Anhand der Tafeln wird Wissenschaftsgeschichte aufgerufen. Zugleich wird aber auch deutlich, dass sich diese Geschichte bis in die Gegenwart fortsetzt und dabei grundsätzlich immer nur bruchstückhaft erzählt werden kann. Die unterschiedlichen wissenschaftlichen Ansätze, ob nun philosophischer, naturwissenschaftlicher oder sozialwissenschaftlicher Natur können je als Versuch gesehen werden, die Welt, oder zumindest Teile von ihr zu beschreiben. Diese einzelnen Versuche werden in ihrer je eigenen Differenziertheit offensichtlich in der Vielgestalt der abgebildeten Tafeln. Denn den Tafelbildern ist eigen, dass sie sich dem Betrachter gegenüberstellen ohne den erwarteten Inhalt zu transportieren. Die Tafel bleibt leer, unabhängig davon, ob der Betrachter sich eher als Produzent oder als Rezipient der möglichen Kreide-Notate sieht. Nur vereinzelt zeigen sich Schriftfragmente, Ruinen gleich, einer archäologisch zu bergenden Zivilisation. Der Ort des Schreibens wird thematisiert als ein Ort, an dem sich Wissen zeigt - oder auch erst entsteht - indem es in Worte (oder Zahlen) gefasst wird. Zugleich ist dieser Ort ein flüchtiger, da jede Erkenntnis sich über die vorhergehende legt und diese verwischt. Die scheinbar leere Tafel ist ein Gefäß allen möglichen Wissens, der Zustand der Leere gleicht einem Innehalten im beständigen Versuch, die Welt zu beschreiben.

Philipp Goldbach wählt für seine Tafelbilder unterschiedliche Formate: Mit den kleineren orientiert er sich an einem Format, das eine Betrachtung unterschiedlicher Tafeln in einer Portraitreihe ermöglicht. Die großen Formate dagegen zielen eher auf ein Panorama, das die Aufmerksamkeit des Betrachters vollständig absorbiert. Die plane Ansicht der Tafeln, ihre Präsentation der Schreibfläche als Bildfläche lässt den Blick des Betrachters springen zwischen der fast malerischen, von Kreidespuren durchzogenen Tafel und der sie umgebenden Holz und Metallkonstruktionen, die den nötigen Umraum für die Funktion der jeweiligen mechanischen Tafelsysteme bilden. Dabei bietet die meist "antiquarisch" anmutende Technik einen Erfahrungshorizont der praktisch-technischen Geschichte der Universitäten, der sich dem be-

as a form of exchange and communication in whose place a mass of images of clearly Babylonian proportions has entered in the form of digital image libraries with unlimited accessibility. The abundance of slides lying on the floor is a last glimmer of the lost ordering system, as well as a reflection of its limitations, its "knowledge generating" structures. The sea of slides, moreover, reflects and redefines the usual space of the room, which, entirely independent of its content, is a visual experience in itself. The accessibility of individual motifs, their topographical and bibliographical cataloging by means of labeling, stands in contrast to and is put into play with the experience of the whole within the room. The fragments of knowledge remain visible, as such, though the context as a whole can no longer be reconstructed.

In the one-year period between 2002 and 2003, Philipp Goldbach photographed blackboards in the lecture halls of the Department of Philosophy at the University of Cologne. The blackboard, too, can be considered an historical form of knowledge transfer, a teaching tool that has been made redundant by modern technology and teaching techniques. The words on blackboards as learning content and as discursive form have shaped intellectual exchange for decades. While the blackboard represents the circulation of thoughts in a smaller, more intimate circle of direct verbal exchange, for example, in search of a word or concept, today the Internet enables a much broader discursive space expanding the parameters of discussion. Naturally, the character of the discussion is a different one. Here, too, the medium shapes both form and the communication of knowledge.

Philipp Goldbach's blackboard photo series deals with the production and erasure of the written word as process and as attempt to acquire and transfer knowledge. As a result of their position in intellectual history, the essentially "empty" blackboards reflect a principle of knowledge transmission which in our contemporary moment already contains an almost historical component. The photographs document the condition of the blackboards as they were found in the lecture rooms. The artist, however, selected blackboards that appeared at first to be empty, but which, when examined more closely, bore the traces of their vanished histories, revealing fragments of knowledge that, like chimeras, seem to point to a message just behind or beneath the surface. The blackboard surface, captured as photo, appears as a snap-shot of a permanently self-perpetuating process.

Between 2009 and 2011, Philipp Goldbach continued his blackboard series, photographing some 50 blackboards in lecture halls of German universities and research institutes. The historically-significant blackboards of this series – some from the 19th century, others from more recent history into the 1970s – carry their specific positionality (both geographical and within intellectual history) within in them, imprinted but not visible beneath their surface. The "empty" blackboards do not stay empty, but are filled by the viewer through associations of their specific historical context (the professors who taught in that particular lecture hall or the development of particular methodological approaches that took place there). The board makes reference to its location and, contained therein, the implicit "intellectual edifice" of the figures who taught there references a completed process. The blackboard triggers associations with intellectual history. At the same time, it becomes clear that this history continues into the present day and, thus, can only ever be told in fragments. The various scientific approaches, be they philosophical, natural scientific, or sociological, can only ever be seen as attempts to describe the world, or at least parts of it. The uniqueness and distinctiveness of these separate attempts is made visible in the diversity of the photographed blackboards. What makes the blackboard photos unique is that they appear before the viewer without transferring content, as one expects. The blackboard remains empty, whether or not viewers perceive themselves as producers or receptors of the would-be chalk notations. The fragments of writing reveal themselves only sporadically, like ruins of a civilization awaiting archeological recovery. The space of writing is thematized as a space in which knowledge reveals itself - or perhaps comes into being - recorded in words (or numbers). This space is, at the same time, transitory, for every moment of cognition is layered upon the previous one, blurring it. The apparently empty board is a receptacle of all possible kinds of knowledge. Its empty state is like a pause in the incessant attempt to describe and make sense of the world.

Philipp Goldbach selected different formats for his blackboard photos. The smaller format allows us to view the different boards as a portrait series, while the size of the large format photos, measuring 125 x 156 cm, offer something more like a panorama view, fully absorbing the viewers' attention. The planar perspective of the board, the presentation of writing surface as image surface, draws the viewer's gaze alternately between two points: the almost artistic surface of the board, smeared with traces of chalk, and the wood and metal constructions surrounding it, which provide the neces-

schriebenen geistesgeschichtlichen Horizont in gewisser Weise entgegenstellt. Die Tafel als Zentrum des Hörsaals und als Medium des Wissenstransfers scheint im universitären Bereich zunehmend selbst Geschichte zu werden. Modernere Formen der Vermittlungs- und Erläuterungstechnik lösen die Kreidetafel mehr und mehr ab.

Für seine Mikrogramme wählt Philipp Goldbach Reiseberichte aus dem späten 19. und frühen 20. Jahrhundert sowie vier zentrale Texte der deutschen idealistischen Philosophie und schreibt diese in winzigen Lettern per Bleistift ab. Wer im frühen 19. Jahrhundert eine Reise unternahm und davon erzählen wollte, wählte die Form des Reiseberichts, der mittels Schrift als Medium der Sprache die gemachten Erfahrungen meist als Bilder im Kopf entstehen zu lassen suchte. An Fotografie war nicht zu denken, jedes Erlebnis auf dem Skizzenblock festzuhalten unmöglich. Heute dagegen lässt sich schnell und unkompliziert über Schnappschüsse kommunizieren, beinahe in Echtzeit, so dass der ausgeschmückte Bericht, der im Nachgang und Monate später das erlebte zu illustrieren versuchte, anachronistisch erscheint. Anachronistisch wirkt auch Philipp Goldbachs Unternehmung einen kompletten Text von Hand so auf ein großes Blatt Papier zu schreiben, dass dieses einem minimalistischen Bild gleichend von oben bis unten angefüllt ist. Der Text ist vollständig da und kann doch kaum erfasst werden, da die kleinen Buchstaben nur eine fragmentarische Lesart zulassen. Das Auge springt über die Fläche und sucht nach Zusammenhängen, was bleibt, sind einzelne Eindrücke, die vor den Augen des Betrachters die Reise momenthaft Wirklichkeit werden.

Für seine Mikrogramme wählt Philipp Goldbach zwei unterschiedliche Formate. Die kleineren Blätter drängen die Schrift auf eine gerade noch erkennbare Größe, lassen sich dafür aber mit den Maßen 130 x 100 cm ohne Schwierigkeit als komplettes Format erfassen. Das Großformat von 192 x 150 cm dagegen, ermöglicht oder auch erzwingt mit seiner übermenschlichen Größe eine mehr fragmentarische Lesart. Die etwas größeren Buchstaben fesseln den Blick an einzelne Stellen und fördern eine eher intuitiv sprunghafte Lesart. Der Betrachter geht selbst auf Expedition durch die ihm fremde Welt des Textes. Dabei steht dieser physischen Erfahrung des Lesers die physische Erfahrung des Schreibers gegenüber. Robert Scott beispielsweise berichtet in seinen Tagebucheinträgen in packender Weise von seiner letztlich scheiternden Mission zur Eroberung des Südpols. Ständigen Rückschlägen ausgesetzt steht die Expedition von Anfang an unter keinem guten Stern. Und dennoch zwingt sich Scott dazu, bis zum Schluss, bis zu seinem Tod im Eis seine Erfahrungen akribisch für die Nachwelt zu dokumentieren.

Philipp Goldbachs Mikrogramme sind nicht nur Texte im Sinne der sprachlichen Botschaft sondern auch Bilder im Sinne der Tradition. Die Flächen seiner Papierbahnen, durchzogen vom Muster der schriftlichen Spuren, sind grau schillernde Oberflächen voll von räumlicher Energie und Bewegung. Diese Graphitflächen entstehen in monatelanger Arbeit. Auf speziellen Tischen wird Zeichen an Zeichen gesetzt. So wächst aus dem kontinuierlichen Schreibprozess ein lebendiges Bild, dessen Maße von Anfang an kalkuliert sind. Ausgehend von der jeweiligen Länge des ausgesuchten Textes berechnet Goldbach die erforderliche Schriftgröße. Dabei werden die einzelnen Buchstaben mit Bedacht so gesetzt, dass am Ende das letzte Wort des originalen Textes auch das tatsächlich entstandene Bild beschließt. Das Original bleibt erhalten und erhält keinerlei schriftlichen Kommentar – allein das Bild, das entsteht, verleiht ihm eine neue, nie dagewesene Bedeutung. Bild und Sprache konkurrieren miteinander. Und dennoch sind beides Formen der Wissensaneignung und -tradierung. Philipp Goldbach begibt sich in seinen Arbeiten auf eine Spurensuche. Abwesendes verweist auf Gewesenes, Historisches korrespondiert mit Gegenwärtigem.

Wenn Philipp Goldbach wie in Read Only Memory einen historischen Text (hier: Hermann Wurmbachs Abhandlung über elektrische Organe bei Fischen) in einer fast schon historischen Technik (manuelles Einlöten tausender Dioden in eine Leiterplatine) im wortwörtlichen Sinne fixiert, so wird dieser zunächst sichtbar nur als Bild: Das monumentale Gitter trägt den Text zwar offensichtlich in sich, lesbar wird er aber nur mittels des 8-Bit-Systems des ASCII-Codes. Das Bild als Ganzes, technisch und präzise, benötigt einen Schlüssel zum Verständnis seiner Teile. Deutlich wird hier, dass System und Schlüssel einander bedingen, ohne Regel und Form kein Inhalt tradiert werden kann. Auch wenn das Medium stets den Inhalt prägt (zumindest anteilig), so wäre ohne diese äußere Form Kommunikation erst gar nicht möglich. Mit jeder Praxis im Umgang mit Wissen, mit Geschichte und Überlieferung lebt und stirbt ein Teil derselben. Doch stirbt sie in Schönheit, gerade dann wenn sie wie in Philipp Goldbachs Arbeiten ins Abstrakte zerfällt.

sary structure for the operation of the respective blackboard systems. The apparently most "antiquated" technology, however, represents an experiential horizon in the practical and technological history of the university as institution, which, in a way, sets itself against the intellectual-historical horizon. The blackboard as central focus of the lecture hall and as medium of knowledge transfer is itself on its way to becoming an historical artifact, being replaced more and more by modern forms of technological communication and exposition.

For his "Micrographs," Philipp Goldbach selected travelogues from the 19th and early 20th century, as well as central works of German Idealist philosophy, transcribing them with pencil in miniscule letters. Anyone in the early 19th century who took a journey and wanted to tell about it, wrote in the form of a travelogue, using writing as a medium of spoken language to share their experiences, most commonly in an attempt to create pictures in the reader's mind. Photography was not to think of and sketching pictures of every experience impossible. Today, by contrast, we are able to quite simply and almost instantaneously communicate in snap-shots, nearly in real-time, so that the flourished reports, composed in the aftermath of travel months later in an attempt to illustrate the experience, seem anachronistic. So, too, is the effect of Philipp Goldbach's endeavor to copy by hand the complete manuscript of a text on a sheet of paper, filling it from top to bottom so that it looks like a work of Minimalism. The text is there in its entirety, yet hardly perceptible as such, for the tiny alphabetic characters can only be read fragmentally. The eye jumps across the surface and searches for relationships. What remains are individual impressions that momentarily transform the journey, before the viewers' eyes, to reality.

Here, again, Philipp Goldbach works with two different formats. The smaller sheets of paper force the writing into a barely recognizable size, yet the dimensions of the 130 x 100 cm paper allow us to perceive them without difficulty as a complete form. By contrast, the oversized dimensions of the 192 x 150 cm sheets enables or, perhaps again, forces, a more fragmentary reading. The slightly larger letters draw the viewer's gaze to individual areas of the work and demand a more intuitive, acrobatic style of reading. Viewers themselves undergo an expedition through the foreign world of the text. The reader's physical experience is, thus, juxtaposed to the physical experience of the author. The vivid journal entries of Robert Scott, for example, tell of his last, failed mission to make it to the South Pole. Facing constant setbacks, the expedition was doomed from the very start. Yet, Scott forced himself until the very end—up to the moment of his icy death—to document his experiences for posterity in painstaking detail.

Philipp Goldbach's "Micrographs" are not only texts in the linguistic sense, but also pictures in the traditional sense. The surfaces of his paper rolls, covered with the pattern of his handwritten words, are shimmering gray surfaces full of spatial energy and movement. These graphite surfaces are the result of several months of labor inscribing word upon word at a specially-constructed table. Out of this continuous process of inscription grows a living image. Its dimensions have been calculated from the start—Goldbach determines the necessary size of the letters based on the length of the selected text. The calculation is so precise that the final word of the text is, at once, the final "stroke" that completes the image. The copy is true to the original, no commentary added – the image created in the writing process lends the text a new, never-before-present significance. Word and image compete with one another. And, yet, both are forms of knowledge acquisition and transmission. Philipp Goldbach begins a search for traces in these works. What is missing points to what once was, the historical corresponds with the now.

When Philipp Goldbach, as in Read Only Memory records or, literally "affixes," an historical text (here, Hermann Wurmbach's discussion of electrical organs in fish) using an almost historical technique (manually soldering thousands of diodes on a circuit board), the text is at first visible only as image. The monumental matrix of diodes apparently contains the text, but it can only become legible with the use of the 8-bit system of the American Standard Code for Information Interchange (ASCII). The image, as a whole, technical and precise, requires a key to unlock and understand its components. It becomes clear—system and key are mutually determined. Without rule and structure, no content can be communicated. Though the medium always shapes the content (at least in part), communication would not be possible at all without this external structure. With each successive practice of how we deal with knowledge and history and their transmission, some element of what we know, of when we knew it, of how we pass it on lives and dies. Still, the loss may transform to beauty, particularly when, as in the works of Philipp Goldbach, it dissolves into abstraction.

Sturm

Iconoclasm

Auf dem Boden liegen sämtliche Kleinbild- The entire slide collection of the archives of Dias aus der Diathek des Kunsthistorischen Cologne University's Institute of Art History Instituts der Universität zu Köln. Es sind foto- is strewn about the floor – photographic regrafische Reproduktionen von Kunstwerken productions of art works representing over aus über 2000 Jahren Kulturgeschichte.

etwa 200.000.

sie sind durch digitale Bildformate und Pro- the classroom, having been usurped by digijektionstechnik ersetzt. Nachdem die Insti- tal image formats and projection techniques. tutsleitung im April 2013 entschied, die Dia- When the institute's directory board decided thek aufzulösen und die Bilder zu entsorgen, to dissolve its slide archive in April 2013, I habe ich mich um ihre Überlassung bemüht. was charged with their disposal.

en Akt inszeniert, einem Bildersturm, wie into historical play, referencing the Bilderwir ihn z.B. aus der Reformationszeit ken- sturm of the Reformation period. While the nen. Physisch bleiben sie dabei intakt, doch slides remain physically intact, the act of das Entleeren der Schränke auf den Boden dumping the archive shelves onto the floor bedeutet einen irreversiblen Eingriff, der das signifies an irreversible encroachment of the Bildarchiv im klassischen Sinne unbrauchbar integrity of the one-time image library, now macht. Zugleich wird das Material so in seiner become fully un-useable. In turn the archive's Gesamtheit erstmals sichtbar.

2000 years of cultural history.

Mit und an ihnen wurde seit den 1950er

They have been both the subject and sup-Jahren an der Universität zu Köln gelehrt. Die porting material for many lectures at Cologne Dias wurden von Dozenten wie Studenten bei University since the 1950s. The slides were den Fotografen des Hauses in Auftrag gege- made at the request of lecturers and students ben, von Hilfskräften säuberlich beschriftet, alike by the institute's photographer, then in Diakästen einsortiert und für die Vorlesun- properly labelled and filed by assistants to be gen und Referate entliehen. Ihre Zahl beträgt lent out for lectures and presentations. They number in the 200 000.

Als Lehrmittel haben die Dias ausgedient, The slides, however, are no longer used in

Die Dias werden in einem ikonoklastisch
In an iconoclastic move the slides are put contents become visible in their entirety.



Sturm, Kleinbild-Dias, ehem. Diathek des Kunsthistorischen Instituts der Universität zu Köln Iconoclasm, Small-image format slides from the former slide archives of Cologne University's Institute of Art History, Museum Wiesbaden, Projektraum 2013









Read Only Memory

Read Only Memory

Ein Festwertspeicher oder ROM (engl. read- A ROM (read-only memory) is a data storage kann nicht beliebig gelöscht und wieder be- erased or rewritten, but only read. schrieben, sondern nur "gelesen" werden.

ell hergestellt, wie es zwischen den 1950er und 1970s. It represents the principle of digital 1970er Jahren üblich war. Es repräsentiert das storage by means of binary logical switching Prinzip digitaler Speicherung mittels binärer states in an elementary way and is, at the same logischer Schaltzustände auf elementare Weise. time, a minimalistic image. Zugleich ist es ein minimalistisches Bild.

for Information Interchange" (ASCII) – einem standard binary text code. Standard binärer Textkodierung.

herausgeführt, an die ein Computer zum Aus- be connected. This time, we do not see how the lesen angeschlossen werden kann. Die tech- connection technically works, but it allows us nischen Mittel dafür werden dem Betrachter to read the ROM's content. By viewing the senicht zur Verfügung gestellt. Anhand der Ab- quence of diodes with the aid of a table of the folge der Dioden kann er - mit einer Tabelle ASCII character set, the data stored on the dedes ASCII-Zeichensatzes – die gespeicherte In- vice becomes visible. formation jedoch optisch gewinnen.

Speicher enthält einen Text über elektrische bach. Wurmbach was a professor of zoology Organe bei Fischen von Hermann Wurmbach. at the University of Bonn from 1948 to 1971 Wurmbach war von 1948 bis 1971 Profes- and is Joseph Beuys' father-in-law. The original sor für Zoologie an der Universität Bonn und manuscript of Wurmbach's two-volume, zooloist der Schwiegervater von Joseph Beuys. Das gy textbook is housed in Museum Wiesbaden's Manuskript seines zweibändigen Lehrbuchs der natural history collection. Zoologie befindet sich in der Naturhistorischen Sammlung des Museums.

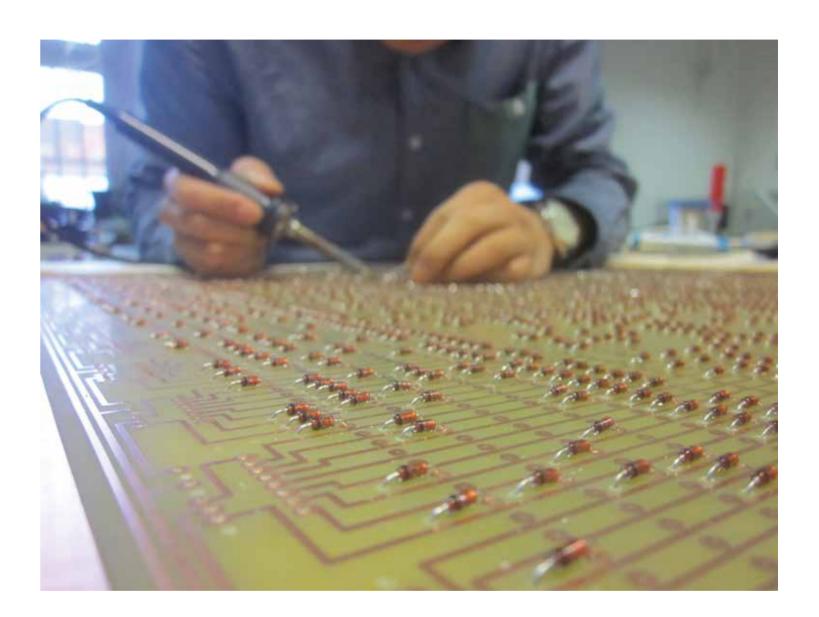
only memory) ist ein Speicher, dessen Inhalt medium, whose data content is permanently bei der Herstellung fest verdrahtet wird. Er recorded in production. A ROM cannot be

I have built a Read Only Memory by tech-Ich habe ein "Read Only Memory" manu- nical means common from the the 1950s to

The ROM device consists of a grid of hori-Der Speicher besteht aus einem Gitter hori- zontal and vertical lines etched on the front and zontaler und vertikaler Leitungen, die aus der back of a copper-coated plate. Positive bits, i.e. Vorder- und Rückseite einer kupferbeschich- logical switch- ing states of 1 are encoded by teten Platte geätzt wurden. Positive Bits, a diode connecting the rows and columns on d.h. logische Schaltzustände von 1 sind durch both sides at their point of intersection. The die Verknüpfung zweier Leitungen gegeben connection is established through a bore hole - mittels Bohrung und Anlöten eines elek- onto which an electrical component known as trischen Bauteils (Diode). Bei negativen Bits, a diode is soldered. Negative bits, i.e. switchd.h. Schaltzuständen von 0 bleiben die Kreu- ing states of 0 are not connected at their points zungspunkte unverbunden. Insgesamt fasst of intersection. In total, the ROM device is cader Speicher so Information im Umfang von pable of storing 18.304 bits of data, a capacity 18.304 Bits. Das entspricht einem Text von equivalent to 2.288 characters of text with spac-2.288 Zeichen inklusive Leerzeichen; bei 8 es (8 bits per character) in American Standard Bits pro Zeichen im "American Standard Code Code for Information Interchange (ASCII)-the

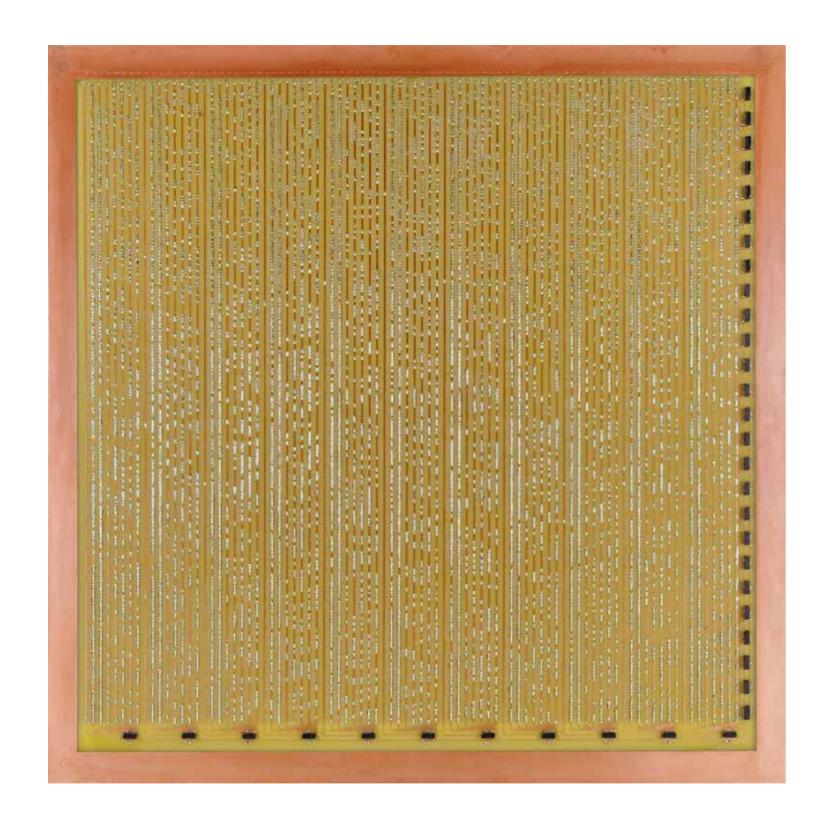
Coming out of the lower left corner of the Links unten sind 9 Leitungen aus der Platine plate are nine cables to which a computer can

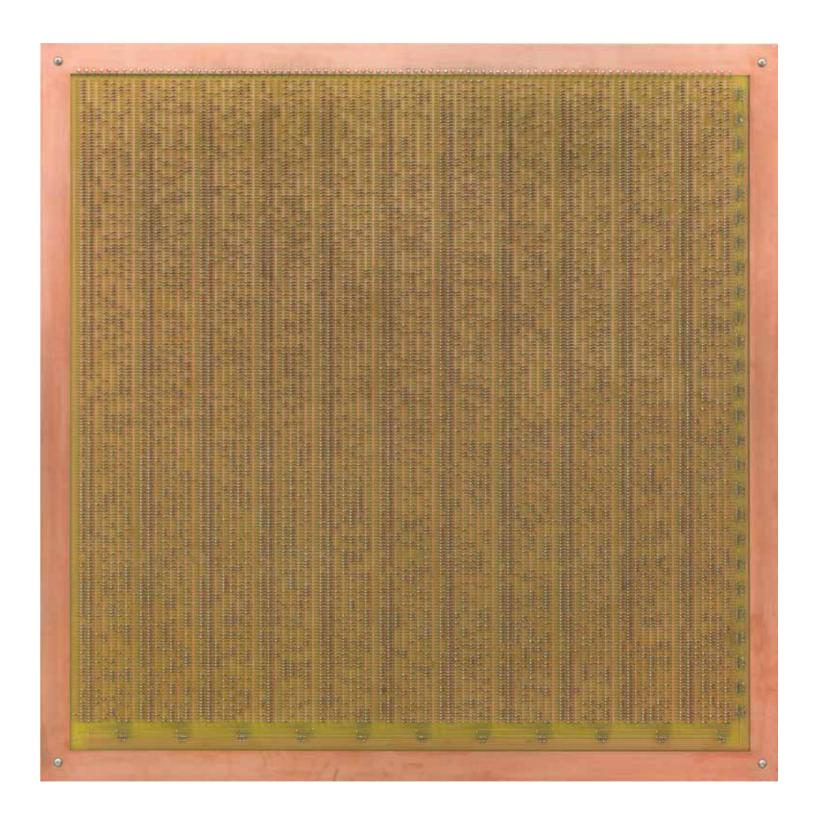
The data saved on the ROM is a text about Der für das Museum Wiesbaden entwickelte electrical organs in fish by Hermann Wurm-



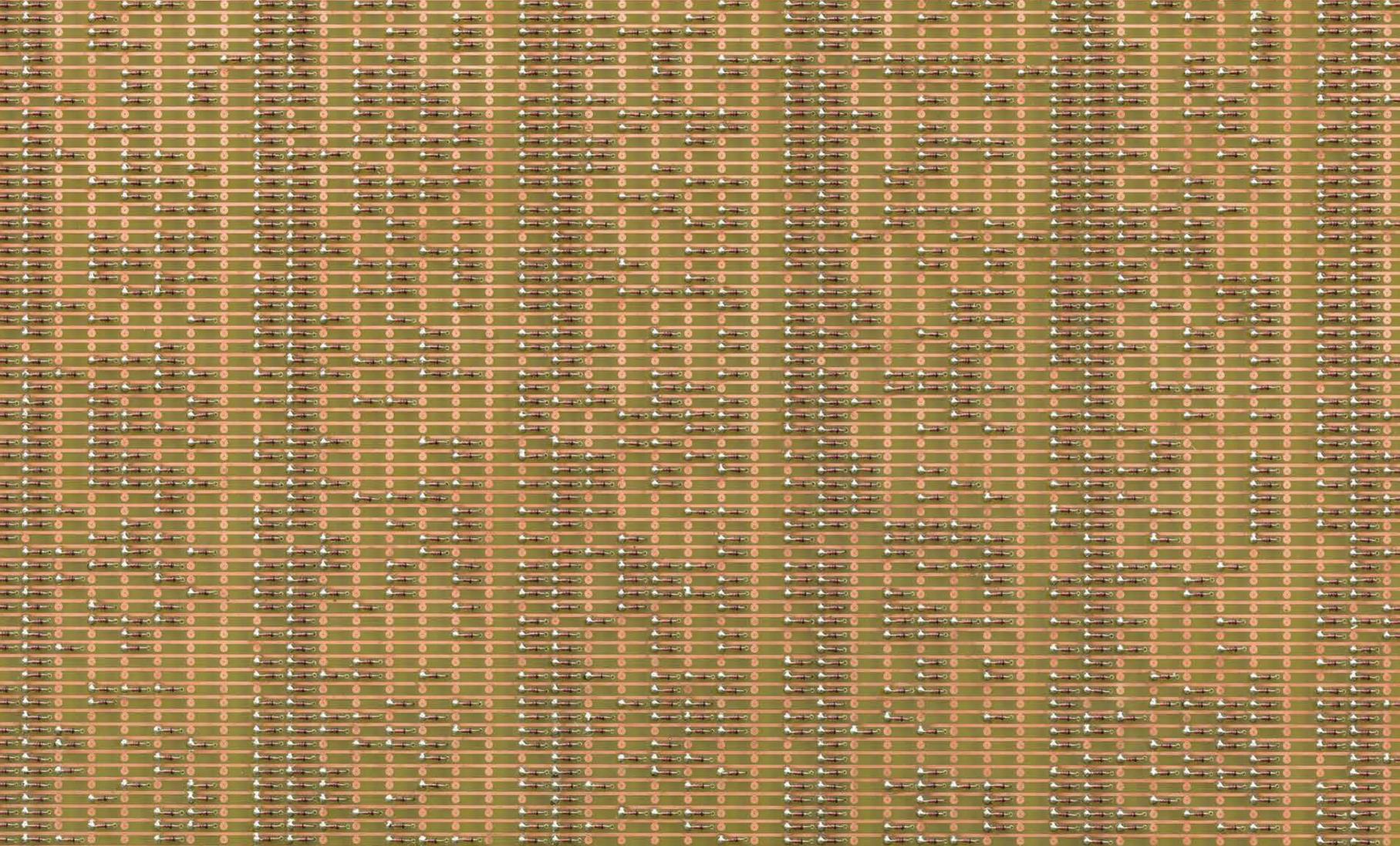
ROM (H. Wurmbach), Doppelseitig kupferkaschiertes Epoxidharz-Glashartgewebe (FR-4 Basismaterial), elektrische Bauteile, Lötblei Double-sided, copper-coated, epoxy resin glass fabric laminate (FR-4 base material), electrical components, lead solder, 106,5 x 106,5 cm, 2013

▶ Rückseite back side ▶▶ Vorderseite front side









Copy that

Copy that

Licht trifft auf die chemisch sensibilisierte Light hits the surface of the chemically-sensi-Filmoberfläche und hinterlässt eine Spur. Um tive film, leaving its trace. Frank Stella's paintdiesen unzugänglichen und gewöhnlich kurzen ings serve as the point of departure, here, in the fotografischen Moment der Aufzeichnung oder attempt to temporally extend this inaccessible Einschreibung zeitlich zu dehnen und phy- and normally brief moment of photographic resisch erfahrbar zu machen, dient Frank Stellas cording or inscription and make it physically Maltechnik als Ausgangspunkt. Seine Gemälde accessible to experience. Stella's works from the der 1950er bis 1970er Jahren haben mich im- 1950s to the 1970s have always reminded me mer an fotografische Belichtungsreihen oder of photographic exposure series or test strips. Teststreifen erinnert. Mit solchen elementa- With such basic tools of analog photography, I ren Mitteln analoger Fotografie wurden aus- reconstructed selected motifs of Stella's "Black gewählte Motive der "Black Paintings" und der Paintings" and "Protractor" series. "Protractor"-Serie rekonstruiert.

nie für Linie langsam über die Folie mit dem neath. darunter liegenden Papier bewegt, um es zu The "Protractor" motifs were reproduced schwärzen.

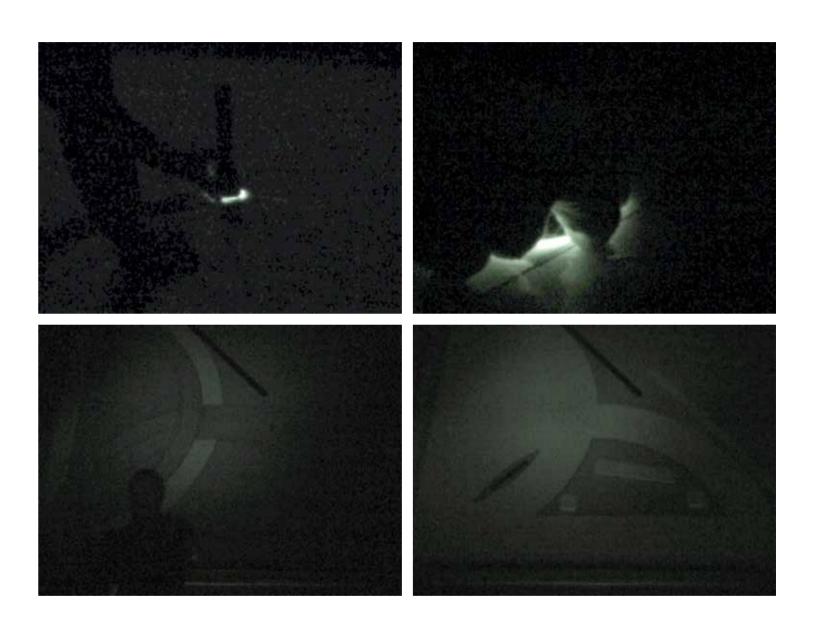
von Grauwerten entsteht, die den Tonwerten shades of Stella's painting. von Stellas Gemälden entspricht.

über die räumliche und zeitliche Distanz hin- above all, their own materiality. weg. Dabei präsentieren die Fotogramme vor allem ihre eigene Materialität.

My procedure corresponds to Stella's own or Dabei entspricht meine Vorgehensweise rather constitutes its photographic equivalent. exakt derjenigen Stellas bzw. bildet ihr analog- Stella sketched his preparatory drawings for fotografisches Pendant. Vorzeichnungen, die the "Black Paintings" with pencil directly onto Stella für seine "Black Paintings" mit Bleistift the canvas; I "sketched" onto transparent foil, direkt auf die Leinwand skizzierte, habe ich which I then placed on top of the photographic auf transparente Folie gezeichnet. Sie ist in der paper spread out on the darkroom floor. Stella Dunkelkammer über das auf dem Boden ausge- moved his brush to fill the spaces in between breitete Fotopapier gespannt. Wo Stella seinen the lines of his sketch; I shined the beam of a Pinsel zwischen den Linien der Vorzeichnung flashlight, moving it slowly line-for-line, across entlangführte, habe ich eine Taschenlampe Li- the foil to blacken the photographic paper be-

by cutting half-circle shapes out of cardboard. Bei den "Protractor"-Motiven sind die Initially, these shapes covered the entire surface Halb-kreisformen aus Karton geschnitten und area of the photographic paper. One-by-one, bedecken zunächst vollständig das Papier. Suk- they were removed and the paper repeatedly zessive werden sie abgehoben und immer wie- exposed to light at each stage, so that a graduader dem Licht ausgesetzt, so dass eine Staffelung tion of grey tones was produced to recreate the

While the images I produced possess the Die resultierenden Lichtbilder haben zwar character of photographic reproductions of the hinsichtlich ihrer Ähnlichkeit mit den Origi- originals, they undermine the assumption that nalen den Charakter fotografischer Reproduk- photographic reproductions require the prestionen, sie unterlaufen jedoch die Annahme, ence of the photographed object. The act of exdass Fotografien die Anwesenheit des fotogratending the moment of exposure repeats Stella's fierten Objekts voraussetzen. Der gedehnte artistic gesture across physical and temporal Belichtungsakt wiederholt Stellas Malgestus distance, allowing the photograms to reveal,



Videostills: De la nada Vida a la nada Muerte / Sabra I (F. Stella), Kunsthalle Bremerhaven, Video, 4:43 min, 2012

Sabra I (F. Stella), Fotogramm auf Silbergelatinepapier (zweiteilig) Photogram on silver gelatine paper (in two parts), 254 x 254 cm, 2012

Die Fahne hoch! (F. Stella), Luminogramm auf Silbergelatinepapier (vierteilig) Luminogram on silver gelatine paper (in four parts), 325 x 200 cm, 2012







Takht-i-Sulayman I (F. Stella), Fotogramm auf Silbergelatinepapier (vierteilig) Photogram on silver gelatine paper (in four parts), 250,5 x 484 cm, 2012

De la nada Vida a la nada Muerte (F. Stella), Luminogramm auf Silbergelatinepapier (zweiteilig) Luminogram on silver gelatine paper (in two parts), 254 x 756 cm, 2012. Kunsthalle Bremerhaven 2012



Planfilme

Sheet Films

schiedener Hersteller handeln.

Sichtbarkeit hin konzipiert sind, sondern equivalent in nature. notwendige Mittel für eine naturalistische Objektwiedergabe im photochemischen Umwandlungsprozess des Films - und für die es in der Natur keine Äquivalente gibt.

Unterschiedliche fotografische Möglichkeiten The various photographic possibilities to pro-"Leerfilme" zu erhalten, bilden das Prinzip duce "blank film" form the principle of this dieser Serie von Skulpturen. Ausgangspunkt sculpture series. The starting point of each ist jeweils ein Plan- oder Blattfilm des For- sculpture is a 4 x 5 inch sheet or leaf of film. mats 4x5 Inch. Unter "leeren" Filmen ver- "Blank" film, as I understand it, is film on stehe ich Filme, auf denen "nichts" zu sehen which there is "nothing" to see, because it is ist, weil sie entweder unbelichtet oder voll- either unexposed or completely overexposed. ständig überbelichtet sind. Sie können an- In some cases, the films - various brands of schließend noch die chemische Entwicklung either diapositive or negative film - have durchlaufen oder nicht, und es kann sich um undergone chemical development, in oth-Diapositive oder um Negativfilme (mit ihren ers not. Six basal combinations of unexposed unterschiedlichen chemischen Prozessen) ver- or overexposed (and/or developed) film have been "translated" onto a sheet of enameled Sechs basale Kombinationen von unbeli- Plexiglas. None of the films bears a recognizchteten bzw. überbelichteten und / oder able image, an image arising from the photoentwickelten Filmen sind in lackierte Plexi- graphic emulsion of reflected light. They ofglasscheiben übersetzt. Sie alle zeigen kein fer, instead, ever fluctuating, ever present, yet erkennbares Bild, das als Ergebnis einer fleeting perspectives and reflections, depend-Lichtreflexion auf der Emulsion hinterlas- ing upon the viewers' movement in space. The sen wurde, sondern, abhängig von der Bewe- transparent or opaque surfaces with omitted gung der Betrachter im Raum, kontinuierlich film notches are reminiscent of a window or flüchtige Durchblicke und Reflexionen. Die "Claude glass", a pre-photographic means of transparenten bzw. opaken Flächen mit den landscape viewing and painting in the 18th ausgesparten Filmkerben lassen an Fenster and 19th centuries, popular primarily in Engoder "Claude Gläser" denken, ein im 18. und land. At the same time, they remind me of 19. Jahrhundert vor allem in England verbrei- "shaped canvases", of monochrome painting tetes prä-fotografisches Hilfsmittel der Land- in those idiosyncratic film tones, which are schaftsbetrachtung und -malerei. Zugleich er- not intended to be visible in their own right, innern sie an "Shaped Canvases", monochrome but which are a necessary means for naturalis-Malerei in jenen eigentümlichen Filmfarben, tic reproduction of the object in photochemidie von den Labortechnikern nicht auf Eigen- cal film processing – and for which there is no

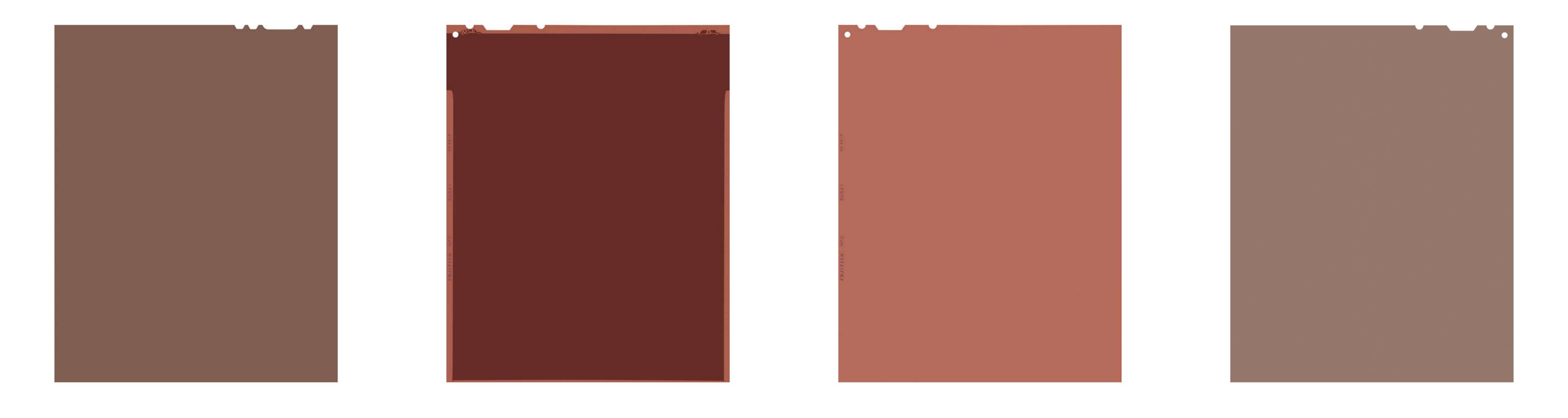


Kodak E100G (0441), Lack auf Plexiglas enamel on plexiglass, 190 x 150,5 cm, 2011



Kodak E100G (0741), Lack auf Plexiglas enamel on plexiglass, 190 x 150,5 cm, 2011

- ▶▶ Fujifilm NPS (54541), Lack auf Plexiglas enamel on plexiglass, 190 x 150,5 cm, 2011 (überbelichtet overexposed)





Fujifilm NPS (52741), Lack auf Plexiglas enamel on plexiglass, 190 x 150,5 cm, 2011

- ◀◀ Fujifilm NPS (54541), Lack auf Plexiglas enamel on plexiglass, 190 x 150,5 cm, 2011 (unbelichtet unexposed)

Phototype

Phototype

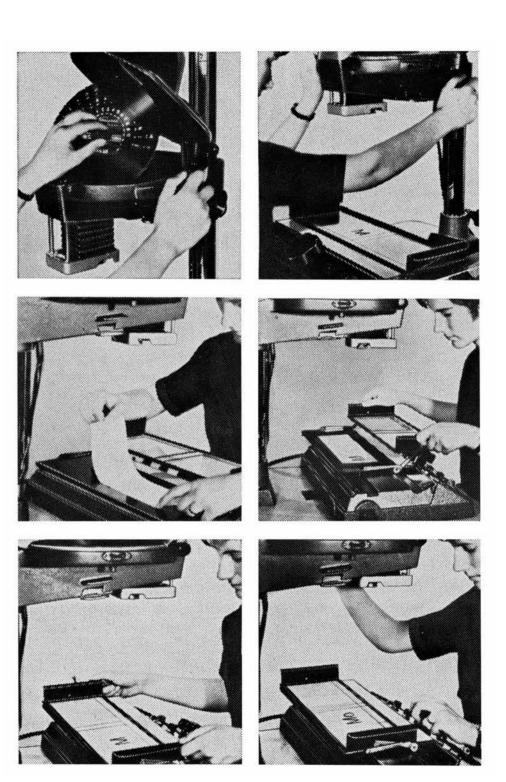
Ich habe Matrizen einer überholten Technik des I collected old matrices once used in a now-Schriftsatzes gesammelt, und von ihnen Foto- outdated typesetting technique and reproduced gramme erstellt. Sie dienten einmal der Herthem as photograms. They were once used to stellung von Druckvorlagen mittels der Foto- produce printing plates by photographic means. grafie. Der "Photo-" oder "Lichtsatz" ist eine Phototypesetting was invented by William Hen-Erfindung William Henry Fox Talbots. Er ließ ry Fox Talbot, who in 1843 patented an "appli-1843 eine "application of photography to prin- cation of photography to printing by arranging ting by arranging movable letters" patentieren movable letters". Talbot produced the first exund hat erste Beispiele des fotografischen Let- amples of phototype by writing individual charternsatzes produziert. Dabei schrieb er einzel- acters by hand on pieces of paper, which he then ne Schriftzeichen von Hand auf Papierstücke, made transparent with oil and copied through machte diese mit Öl transparent und kopier- direct contact on photographic paper or rephotote sie im direkten Kontakt auf Fotopapier um graphed with a camera. Although the first typeoder fotografierte sie mit der Kamera nochmals setting machines already existed at the turn of ab. Obwohl um die Jahrhundertwende schon the 20th century, the era of phototypesetting did erste Setzmaschinen vorlagen, begann die Ära not begin until the 1950s. des Fotosatzes erst in den 1950er Jahren.

Nicht Bleilettern werden hier zu Zeilen to set lines of script, but works, instead, with magesetzt, sondern von "Matrizenscheiben" aus trix discs of glass or plastic containing the char-Glas oder Kunststoff, die die Schriftzeichen als acters in one font as negatives. The typesetting Negativ tragen, Zeichen für Zeichen mit dem machine records, or, rather, exposes, the charac-Setzgerät auf Film belichtet. Davon können anters one after the other onto the film from which schließend Offset- oder Tiefdruckplatten her- off-set or intaglio printing plates can be made. gestellt werden. Die Berliner Berthold GmbH In 1960, the Berlin-based Berthold GmbH präsentierte 1960 die bei Tageslicht arbeitende presented the "Diatype", a phototypesetting "Diatype" für Akzidenzdrucke, wie die Bild- machine for commercial printing, such as headköpfe von Zeitungen oder Drucksachen. Ihre ers for newspapers or print papers, which could vorgestanzten Typen nutzte bis in die 1980er be operated in broad daylight. The company's Jahre u.a. die Leipziger Volkszeitung. Sie gehö- pre-cut matrices were used as late as the 1980s ren genauso zu den von mir gesammelten Ma- by some newspapers, including the "Leipziger trizen wie jene der "Letterphot", einem Titel- Volkszeitung". I collected the matrices of these setzgerät der Gutenberg GmbH aus Ismaning, old machines, as well as those of the "Letterphot", das nach dem Prinzip eines analogen Fotover- a typesetting machine manufactured by Gutengrößerers in der Dunkelkammer funktioniert. berg GmbH in Ismaning, that works something

seiten, die mit ihrer Hilfe geformt wurden. pages it once helped to produce.

Phototypesetting does not use lead characters Matrizen dieser beiden Fotosetzmaschinen like a photo enlarger and requires a darkroom.

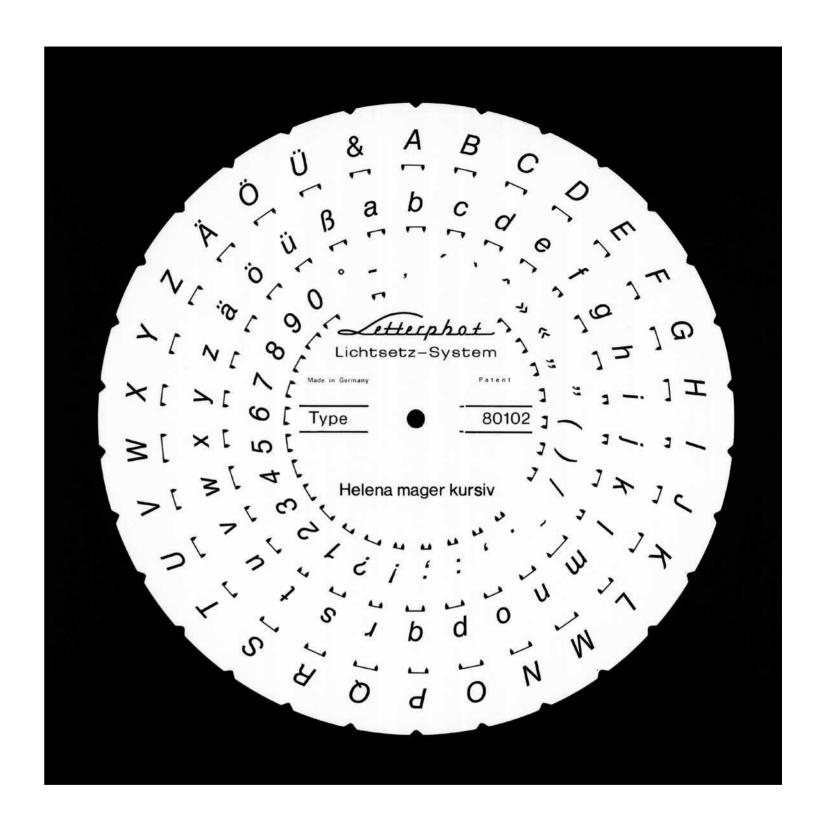
wurden durch Auflegen auf lithografischen The matrices of this machine were transposed Film (kontrastreiches, auch Strichfilm genann- through direct contact with so-called lithotes Filmmaterial mit transparentem Träger, graphic film (a film on clear foil with very steep wie man es beim Schriftsatz verwendet hat) in gradation that was originally used for phototypedirektem Kontakt übertragen. Was einst dazu setting purposes). What once served to expose diente, die Lichtdurchlässigkeit in immer neu- alphabetic characters in ever new combinations en Kombinationen zu steuern, wird nun selbst is now, itself, subjected to exposure, becoming Lichtbild, ein dauerhaft fixiertes Fotogramm an image, a permanent photogram and visual und Erinnerungsbild all jener Sätze und Druck- reminder of all of those sentences and printed



Letterphot Arbeitsplatz Letterphot workstation: Sepp Dußler u. Fritz Kolling: Moderne Setzerei, Pullach 1973

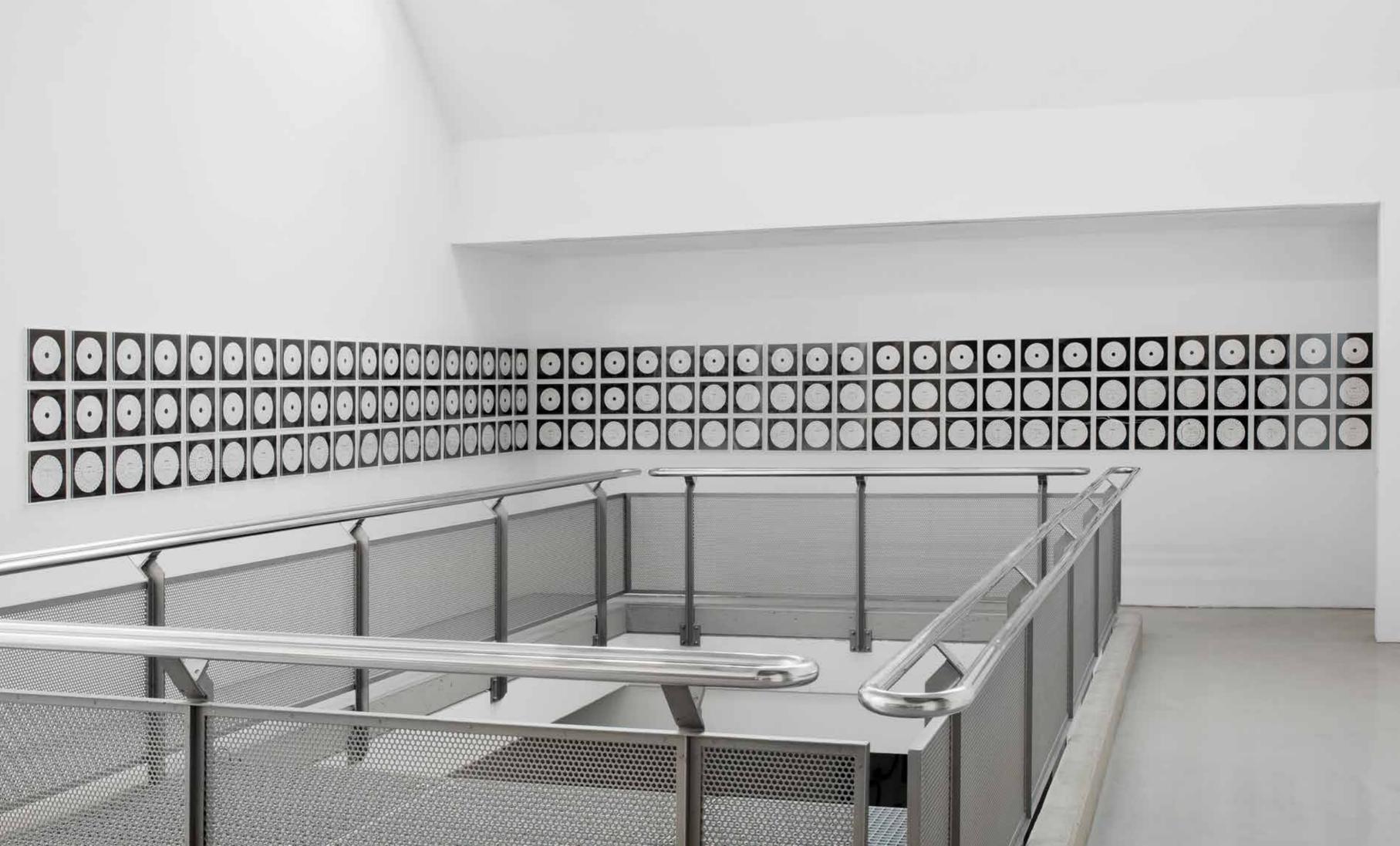






Phototype (Diatype / Helena mager kursiv), Fotogramm auf lithografischem Film, photograms on lithographic film, 24 x 24 cm, 2011

Phototype (Diatype / Letterphot), 128 Fotogramme auf lithografischem Film, 128 photograms on lithographic film, 24 x 24 cm, 2011. Weserburg | Museum für moderne Kunst Bremen 2012





Wirkliche Hieroglyphen

Real Hieroglyphs

Fotografisch illustrierte Mappenwerke und The display cases contain photographicallyzeigen Reproduktionen von Hieroglyphen- inscriptions. Inschriften.

Bildbände aus der Frühzeit der Ägyptologie illustrated portfolios and books from the zwischen 1850 und 1900 sind in einer Vi- early days of Egyptology between 1850 and trinenpräsentation zusammengebracht. Sie 1900, showing reproductions of hieroglyphic

Egyptology is the first scientific discipline Die Ägyptologie ist diejenige Wissen- to employ photography in the mid-19th censchaft, die Mitte des 19. Jahrhunderts die tury for the systematic recording of script, Fotografie mit als erste nutzt um systematisch resulting in a curious overlapping and trans-Schriftgut zu dokumentieren. Dabei kommt position in the theoretical conception and es zu einer eigentümlichen Überlagerung und treatment of "hieroglyphs" and "photogra-Vertauschung der Weise, wie "Hieroglyphe" phy". A passage from a well-known speech und "Fotografie" theoretisch konzipiert und given by Dominique François Arago on 3rd verhandelt werden. Eine Passage der berühm- July 1839 to the Academy of Sciences in Parten Rede, die Dominique François Arago am is, in which he announced the invention of 3. Juli 1839 bei seiner Bekanntgabe des foto- the daguerreotype, puts no too fine a point on grafischen Verfahrens vor der Pariser Akad- it: "While these pictures are exhibited to you, evemie der Wissenschaften hält, bringt es auf eryone will imagine the extraordinary advantages den Punkt: "Nachdem Sie mehrere Bilder gesehen which could have been derived from so exact and haben, wird wohl jeder daran denken, welch unge- rapid an means of reproduction during the expediheuren Nutzen die ägyptische Expedition aus einem tion to Egypt [...] To copy the millions of hieroso genauen und so schnellen Reproduktionsmittel glyphics which cover even the exterior of the great hätte ziehen können. [...] Um die Millionen und monuments of Thebes, Memphis, Karnak, and oth-Aber-Millionen Hieroglyphen zu kopieren, die auch ers would require decades of time and legions of nur die Außenseiten der Denkmäler von Theben, draughtsmen. [...] Equip the Egyptian Institute Memphis, Karnak usw. bedecken, bedarf es Dut- with two or three of Daguerre's apparatus, and zende von Jahren und einer Legion von Zeichnern. before long on several of the large tablets of the [...] Man rüste das ägyptische Institut mit zwei celebrated work, which had its inception in the oder drei Apparaten Daguerres aus und auf den expedition to Egypt, conventional sketches will be Tafeln des berühmten Reisewerks, das die Ergeb- replaced on a grand scale with real hieroglyphs." nisse unserer unvergeßlichen Expedition sammelt, ("...de vastes étendiues d'hiéroglyphes réels iront

die fiktiven und konventionellen Zeichen ersetzen." vention.")

Die ägyptischen Hieroglyphen erscheinen The Egyptian hieroglyphs appear – in Hieroglyphe" ersetzt.

dition, nach der die Hieroglyphen vor ihrer cording to which hieroglyphs, before they Entzifferung durch Champollion als eine Uni- were deciphered by Champollion, were conversalsprache galten, eine heilige Dingschrift, sidered a universal language, a sacred script, deren Zeichen im natürlich-unmittelbaren whose characters bear a natural, immediate Bezug zur Welt stehen, die sie abbilden. Die relation to the objects in the world for which Geschichte der Hieroglyphen-Rezeption wird they stand. The history of the reception of sich noch einmal in der Fotografiegeschichte hieroglyphics will be repeated in that of phowiederholen, wenn die in unseren heutigen tography, when the naïve (from a contempo-Augen naive Vorstellung von der Fotografie als rary perspective) conception of photography "wahrem Bild der Sache" dem einer vielfältig as the "true representation of the object" codierten Sprache weicht. Für einen Moment gives way to its perception as a complexly aber muss es scheinen, als könne das Objek- coded language. For a moment, however, it tiv der Kamera die konventionellen Zeichen must appear as if the objective camera might der ägyptischen Kultur noch einmal in Natur transform the conventional symbols of Egypverwandeln.

Die Präsentation im Museum Folkwang, The presentation at the Museum Folkwang Universität Bonn realisiert.

werden im großen Ausmaß wirkliche Hieroglyphen remplacer des hiéroglyphes fictifs ou de pure con-

- in Aragos Worten - als "falsche Hierogly- Arago's words - as "fake hieroglyphs" which phen", die die Fotografie nun als "wirkliche photography now replaces with "real hieroglyphs".

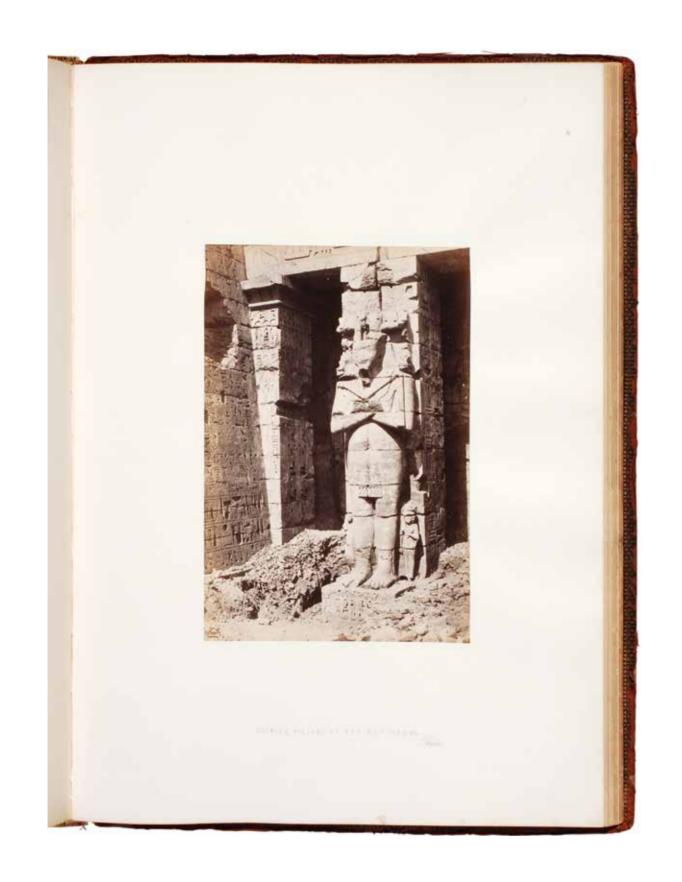
Im Hintergrund steht dabei die alte Tra
The context, here, is the old tradition actian culture, once again, to nature.

Essen von Oktober 2011 bis Januar 2012 in Essen from October 2011 to January 2012 ▶ wurde mit Leihgaben aus der Fotografischen was made possible with loans from the pho-Sammlung des Museums Ludwig in Köln, der tography collection of Museum Ludwig in Universitätsbibliothek Heidelberg und der Cologne, the Heidelberg University library Bibliothek des Ägyptologischen Instituts der and the branch library of the Institute for Egyptology of the University of Bonn.

Wirkliche Hieroglyphen Real Hieroglyphs, Vitrinen, Egyptologie-Bücher vitrines. egyptology books. Museum Folkwang, Essen



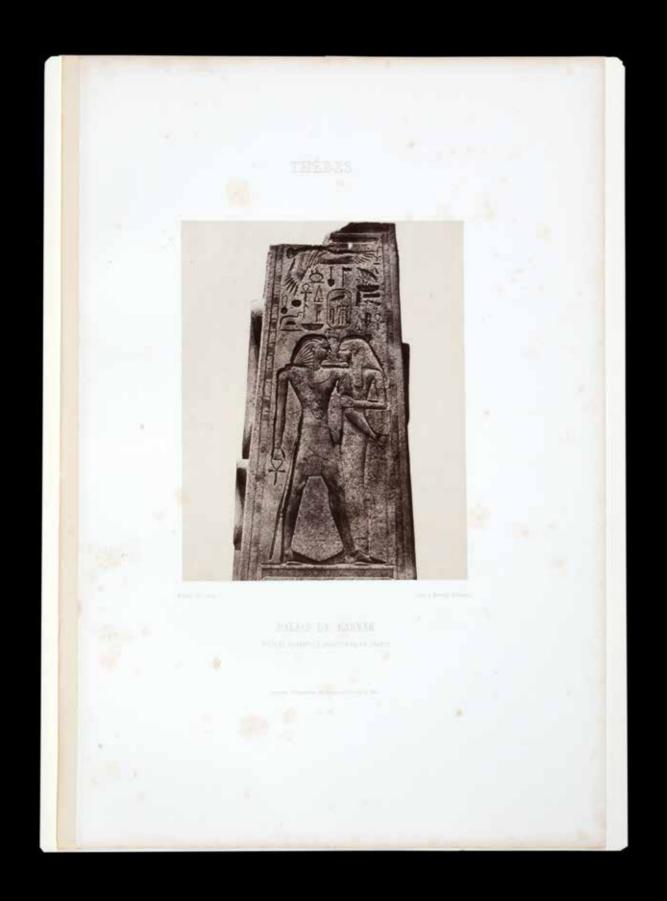


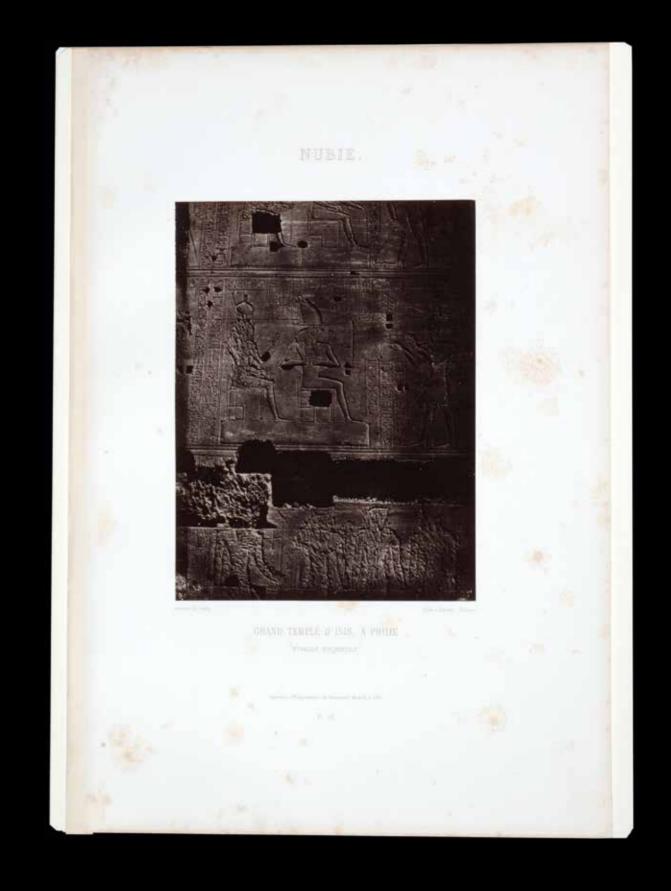




Francis Frith, "Lower Egypt, Thebes, and the Pyramids", London 1862 (Osiride Pillars at Medinet Habou – Thebes)

Auguste Mariette-Bey, "Voyage dans la Haute-Égypte", Kairo 1878 (Vol. 2, Pl. 43: Thebes - Karnak)





Maxime du Camp, «Égypte, Nubie, Palestine et Syrie", Paris 1852 (Pl. 38: Palais de Karnak, Piliers deviant le Sanctuaire de Granit; ▶ Pl. 78: Grand Temple d'Isis a Philae – Muraille Occidentale)

► Émile Chassinat, "Le Temple d'Edfou", Paris 1895-1934 (Vol. 11 / Tome 28, Pl. CCLXXXIX)



Mikrogramme

Micrographs

Hegels "Phänomenologie des Geistes".

nach Diibouti 1931-1933.

Schreibprozesses, wenn das Bild der Vorrichimage is removed from the device. tung entnommen wird.

Die "Mikrogramme" sind handschriftliche The "Micrographs" are handwritten copies of Kopien jeweils eines vollständigen Textes mit complete texts in pencil on a single sheet of pa-Bleistift auf einem Bogen Papier. Dabei hat per. Each individual letter has a height of mereder einzelne Buchstabe eine Höhe von wenigen ly a few millimeters. Up close, the texts are Millimetern. In der Nahsicht sind die Texte just about legible – from a distance, they take gerade noch lesbar, aus der Distanz erscheinen on the appearance of irregularly-structured, sie als monochrome unregelmäßig struktu- monochrome graphite surfaces. An initial serierte Grafitflächen. Eine erste Serie (2006- ries (2006-2007) comprises the major works 2007) umfasst Hauptwerke der deutschen of German Idealist philosophy - Kant's "Criidealistischen Philosophie: Kants "Kritik tique of Pure Reason", Fichte's "Foundation of der reinen Vernunft", Fichtes "Wissenschaft- the Entire Doctrine of Scientific Knowledge", slehre", Schellings "Naturphilosophie" und Schelling's "Philosophy of Nature" and Hegel's "Phenomenology of Mind".

Eine zweite besteht aus den original- A second series (2008-2011) comprises sprachlichen Abschriften von Reiseberichten original-language transcriptions of 19th and des 19. und frühen 20. Jahrhunderts (2008- early 20th century travelogues – Alexander von 2011): Alexander von Humboldts "Ansichten Humboldt's "Views of Nature", recording his der Natur", das auf seiner Forschungsreise research travels through Latin America from durch Lateinamerika 1799-1804 entstand, 1799-1804; Charles Darwin's reports of his Charles Darwins Bericht seiner Reise mit der travels aboard the HMS Beagle between 1831-HMS Beagle 1831-1836, Robert Scotts Tage- 1836; Robert Scott's journal of his tragically buch der tragisch gescheiterten Südpol-Expe- failed South Pole expedition from 1910-1912; dition 1910-1912, und Michel Leiris' Journal and Michel Leiris' journal of his ethnological der ethnologischen Expedition von Dakar expedition from Dakar to Djibouti between 1931-1933.

Der eigentlichen Ausführung geht jeweils The actual composition is preceded by preeine Berechnung voraus, die das Bildformat cise calculation to determine the format and und einen Richtwert für die Schriftgröße fest- approximate value for the size of the characters. legt. Dem Schreibvorgang dient eine Tisch- The writing process is then carried out on a konstruktion, die das Papier von einer Rolle specially-constructed table that slowly unrolls langsam über die Schreibfläche führt, so dass the paper from a spool across the writing surnur der bearbeitete Ausschnitt freiliegt. Das face so that only the segment of text being tran-Resultat zeigt sich, wie bei einer fotogra- scribed is visible. The final outcome is revealed, fischen Belichtung erst nach Beendigung des as with photographic exposure, only when the



Voyage of the Beagle (C. Darwin), Bleistift auf Papier pencil on paper, 193,5 x 150,0 cm, 2011 ▶ Detail detail

bulle and mile of promy of which from donks after days and in all one of which selected as the selected of the selected selected as the individual home for both discuss of the promise of the selected account from the promise; I belt tags had been known by the last, the black of the beat with the selected and the selected as the sele	he krotege at analysismist, per closingl with standards of lightless families, the local families of appealant dates of the cryoterrals contained. The serie die an although standard and proposed proposed as a families of them as the day analysis series of the cryoterrals and analysis of the contained and analysis series extending the contained and analysis series extending the contained and analysis of the contained and analysis of the contained and analysis of the contained analys	See having experience intends to have well-off-the expensional body is a principle of Alexa. Was allowed when the expension of Alexa and Alexa and Alexa and the expension of the better with the above the expension of the expens	do carriero I. chith facility sits in the beauties of the course on rhad to it AFI , and a rest of a band and death, dated 1955 I he beauties guilly used by Soulie, and high policies of controlled indicated to several ribuse of atteined a pooly of short back? some black sits. Autica	, and there in have an executary every and lineards in it because y closes own parels use the why thinks on their mixed place that complete an a joint attributes at the first of the looks about the handlest made at your cellent mate, tidy though some rouse behind their being set as	erd, had mak se kacalishal as the Battapeare corects in he flight t governe. The except of charact formers one field of a nanadamate public immediation on the anome Soft had in the particular one by Calendal touchear and force formatic has some as we reported	t, compared, and place of behinds on, which somewhite it the placed, rolle , a the middle of which of bongs (bungs of benefits over himself). The consider bands, and hope high the translet. Thus is also not think out tell all all all and the set tell all constant read takent, that Sudditula all become county, and control the party pain high in the	y , where is obtain a single difference. One ober, was in the Micros area metallike (who shan a historial, continuous) provide a federa microsiste (potolog, amendos site or to observable to a new orthoropout shand at one point one to federa on continuous on thomass, some only somet potony a which form, happing some orbits thank hand
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ding canacit, thing probled militain, is fairly deadly to love, and it distincted by broad a stay matter of 1200-be caude militain 25 deams at a list to happer it does managed color, a clinic are still state. On their matters canacity contains state dealth a colored a color of color and appeared a tille, at these contexts in the 15 sec. 250-best colored a color of many in, any other also seems in the analysis colored in the 15 sec. 250-best colored and and the many in, any other also seems in the analysis colored in the 15 sec.	o Green and the control of the contr	an juring rates. The mast site forminate of their probability, with facility is distributed at a few and a few control probability and the few of the factority dependent specifies of mention facilities and their few of their probabilities and their few of their few	yak tersising yangsi didapance 1 aan eelaha kuan is merjang in ka sisteriahawa kelelah yang merutup menerimban 1 pa ha katan banah, hir pelapatankan mendi lebuya nemori (ilat menerimban katan), hir dalih, habing piancel a simekh simek sa sa in laharetah menara 1 dal pahan anga periodokah samandah, lama hayara ka termasa 1 pahal da habila, alahar paharetah sada benda katan jenera banisa katan benda da menerimbah sajah	t times of observations in the process on their distributions the instrument of the contract o	mit and abstractiff call many better it state doubt better that it man in either his adjustativity transferst () do mit have vide to be the remedies of a floorlife pribationale, and block best property to the deposit, and apole, but is parts. The course form indicated with a bed somewhat is that in the other field at classified by form indicated better the second of and his state of the second of the seco	akalakin, as on espannosis motamieta de viaz alem 3. Lanoka 13 ald, egillating, taten, i 1840. Alazoni, politika, kaja ke tika on kieka indikantani oseenda, ja on akaisi 13 aliani kia naring Johita, kaj mokeg gang tenglesijani, kiazi tag ja penala, ekit militeris pieti mer. On nakin fonding ita vinding, ili kia, enganotetazad usi pijatina ya kasi as, fosa hennigista Macan ina kajati taditi, adalar adampa naka tarin, kanda. A dengle dadi pindipetani	ned networked, gradicionally de Poir d'America, l'America, and the l'America Color-Color (1964). The second of Second Million, freezier is fair principalities of elithères forming algorithm, the project of I party on the memoria, the literally most most and difficulties, and this federal and this displaying results the Color (1964) that the second memoria of the second all the three controlly clouding the second difficulties of the federal the second subject to provide the third is the application of the second second the second second second the second second second second second second
ad Captarida yan 1914-a di Terretyo Tizalasto ali Bashini dali ta Caba dipastik Jiza Sand Selt, 1919, marak Santi, jambar bashini da Santi Yan Libi Shinesan na tarada Santi ali dikebit da nganda fatadi da mangal findusiksi, shi santi ngaliya ang tarati, shi dipasti natar panjanta an dipastiksi naga tebuh n ngaliya ngalikaling danina da ya Jiza Tukakan nakabanta, na natar sa da santi	. Alesse for which is a chiefe of the first for each are not on Proposing the strain of the strain of the late of the first for	te stemple fan generatiene en being i heine it den de prij it besk door die de in die ste generatiesen die de De de die de	a min have intermediate the special payer that is then to take the time sense in the second in the s	and the first threat with the first is presented by the first is easily in the first threat the first threat the first threat th	and the province of the state o	end in york promise egypanements; a hard, for the self-of transport words, the first of by the confidence of the confide	At all largest, which was moved story there there there is all for the body and well-the body, and the state of the control of
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phodusi de l'Al Beland, sonocipal le subject handens de gette la come l'experient de La bestade l'Al de donné de la bounde l'anné Mel Mel Mel Mel Madée de l'anné de Las de carrers sono de las sonomenes dessa debet d'Al d'Al de la collège la bestad, le appe l'adjunt à l'anné de la comment de la comment de la comment de l'Al d'Al de l'année de la comment de la comment La collège promise d'Al de l'année de l'année d'Al de l'année d'Al de l'Al d'Al d'Al d'Al d'Al d'Al d'Al d'Al	gen op it flyt 'ngoedg' i en prefigir toegd in til in pringens. Die either in iterationische kryn, tr mand mit trotte of hentene, het in peller of rechibild bleite nichtighalf for eine ernen in inter tillt flicht, is want, en in trettefant, bet eliffert bezoed und sweige in di trotte flicht in bleite og einhetener frankt, an ikke propolitieren et fallet, tre delte in tr eller flichten stelle fligheten unt en commen ach flich believen in trette in begret vallet, and	makiring di simu in binasa ing dahala, minanin sana ka pamaha. Ina pinahaka pinaha kei jaba ka pada ka pada k pamah binan. Big babili min sanakasini mada mamba di binan andi kada sana ke kanabad ke ika kata kata Kalak, an mikat in a spisa, an asi in ngambah di salaksi hami kama, mana kapahan ike binah di sana mambal anny sanaka in a spisa, an asi in ngambah di tak makakaman an lamba. Minan an ani di salah di sahah Minani kata may sanaka maha kata bahan sanah di kata dalah mana kapakan mini baja kitan sahan da saha kata da	of their justices a Sound Lead by their briefle behald, and the their thair thair false their Performances. The terminal of their letter to the client their briefle thair as the color of the eight they are been compared to the client that the color of the client thair and the client thair the color of the client thair and their client thair a	and a moral, valinik is mande seky lanke, estamonik sharine a diameter at menal to be until as to be able as fell operating and who de suggletary incoming about it as all a moral, as this is failed, somet as the grown of an incoming lanker, lanker, taken it was the set of the seas of the property over one of morals that is the deposit substituted in moral and of America, there is property in our one.	thing leav. The he which to resid his brand, shall be that Archael into the Unit thing to Head's by sound the brand, he is being sing to be easy of a largewish. A have no agreed his heary, his beginning the ang have the history have now word procupy his broads than think the si- nations of the three records classifient and into the history is the second	klaman kel kulusukisi terpa kigi mente poka libeta (berapisa di la Kasanci ili ke Kasanci ili ke di meng pili kita serah di mena lebah kita mela. Ana dang mili ban menakling menjaki big si menak binda on ke situ in dang lim penjan dang di bana kelah di Kasanci ili sebah si Jambah si la menjaklipaki pilak mi pin sempanan kelah si Santan da kigi Ambaha. Dia sebah si menakli mela Mili sebahan melah bersembah kibanda dang lambah dang dangan kelah sebahan kelah sebahan (Antah sebahan kelah sebahan sebahan kelah sebahan se	til den meng protheration fjork har eksister. Flar "kand" julius inde besket is hild mir en prot Begreve annå utbiskling hot kalla segentif mog kand, by operationel, ble fotte sing stracket. 1883 i die fundamie schiek inte dipsylve hans by spelleng growelly semina sing in mid li absansi tropict absantia si boset in dans de floritytel in strondikabilit Some in try growing hi 50%; i de schi and ha spellengtin answalle dat prother sin dans byade set prother y jest
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action, as well to be send solder thanks as pair force of , is the basis measure been good land at the weight of polymerica, glitcole, and followisks of their fictions of a fathered, the stiller like later where of the later has been sended, the side of a polymeit value it benefit in a feature in the fathered to be the later which the best weight a week closely of the later was other to be the later with four the Modes, the co	R. Fig. 16-19 aliq. "Having Spectrum the light Egran absorbed bibliom, belong straight. Con- guide burget (Cold) burgetors. Their movimed is underlyind by the property by a single group. 14 align Armond groups benes, and adjustables to belong to be some moving of the source County by the London State premary by the groups and benesies to be some of the condition of the source o	and they have I had solvent market, they devoted only the carbon at both suiting a perty the preference of the first both it is modern thanks brought in a blanch. A copie, the Cotto kine is been in it, in the on 1861 a single in the two who carbon them actively like they there in a second the finance blood they are a control of the second of the second in the seco	, therefore and the market of the Same Africa (the Verte Africa Prima) and the temperature of temperature of the temperature of tempera	t tightengg finer gener gan in to like tan here, and not i sall about times downed the sister of what final of consistent all them. I the mole coursely to a stable, but not seemed, to be at the effect of inflam tending in the sections in a section of the sectio	તમાં તું કેમોર્ગ કેમાર્ટ્સ કાર્યક્રિયા કોઇ કિલ્લાનો કે ઉપલેખાવતાની હૃત કૃતિ કૃતિકાર અને કેમ ત્રાહેના ફ્રેમોર્ટ્સ ક્લોન્ડિયા કેમોર્ટ્સ ક્લેન્ટ્રિયા ક્લેન્ટ્રિયા કૃતિકાર્યા કર્યાં હતા. ત્રાહું કુંચા મો _{ર્} ત્રેના કૃત્રિયા કેમાં દ્રિયા કૃતિકાર કર્યોન્ડ્રિયા મિટ્ટી ક્લાપ્ટર્સ લેક્સ કૃતિ ક્લાપ્ટર્સ કુંચાલું કોમોર્ટ્સ ફ્રુપ્યા કૃતિકાર કૃત્રિયા કૃતિકાર કેમાં ક્લાપ્ટર્સ ક્લેન્ટ્રિયા કિલ્લા કૃતિકાર ક્લાપ્ટર્સનો કુંચાલું ક્લાપ્ટર્સ ફ્રિયા કૃતિકાર્યા કૃત્રિયા ક્લાપ્ટર્સ ક્લેલ્ટર્સ ક્લાપ્ટર્સ ક્લાપ્ટર્સ ક્લાપ્ટર્સ ક્લાપ્ટ	r y menth enerth y high one south he rit on high builts. These coulterful had coult's bezon't he required the required the regular three strengths of the Regular three strengths. Philadership of the regular three strengths had been the strength while the first three strengths while the received the regular three strengths and the strength of the received the strengths while the received that it is required to a three strengths and the received that it is the place that the strengths are strengths and the strengths while the received that it is required that it is the received the received the received the received the received that it is the rece	e free ; had hind come and of hinding evides and his made is very haddinance, by his I has engage hinding and productive a past of his of protein that which is have some in his only so bell at the sites. Considerate the tricking substance, in plus of the human so fed these angles is an always from the highest free made was the hinding by the all the hindings retained by the hinding the made was the hinding the
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Von links nach rechts from left to right: Wissenschaftslehre Foundation of the Entire Doctrine of Scientific Knowledge (J.G. Fichte), Kritik der reinen Vernunft Critique of Pure Reason (I. Kant), Philosophie der Natur First Outline of a System of the Philosophy of Nature (F.W.J Schelling), Phänomenologie des Geistes Phenomenology of Mind (G.W.F. Hegel), Bleistift auf Papier pencil on paper, 134 x 100 cm je each, 2006-07

Von rechts nach links from right to left: Last Journals (R. Scott), L'Afrique fantôme Phantom Africa (M. Leiris), Ansichten der Natur Views of Nature (A. v. Humboldt), Bleistift auf Papier pencil on paper, 193,5 x 150 cm je each, 2009-10, Annely Juda Fine Art, London 2010



Tafelbilder

Blackboards

Vier im Jahr 2003 entstandene "Tafelbilder" Four "Blackboards", produced in 2003, docudokumentieren vorgefundene Zustände von ment the state of blackboards as I found them Seminars der Universität Köln. Mein Inter- the University of Cologne. My interest centers, esse gilt zum einen dem formalen Aufbau der firstly, on the formal structure of the sometimes Tafeln in Analogie zu einem klassischen Altar- blackboards as analogous to a classical altar retaretabel, zum anderen dem chaotischen Prozess ble and, at the same time, on the frenzied act of der Anbringung und Wiederauslöschung von applying and erasing words on the blackboard's Schrift auf den Tafeloberflächen, die an in- surface, a process reminiscent of informal gesdenken lassen. Ausgewählt habe ich Tafeln, graph those blackboards which, at first, appear die auf den ersten Blick "leer" erscheinen. Erst to be "blank", but which upon closer examinabei genauerem Hinsehen sind einzelne ein- tion reveal several layers of individual words or ander überlagernde Worte oder Sätze in meh- sentences written over one another, yet legible. reren Schichten ablesbar.

eingetragene Wissen.

Kreidetafeln in Räumen des philosophischen in rooms of the Department of Philosophy at geöffneten und geschlossenen Klappschiebe- open, sometimes closed folding panels of the formelle gestische oder "skripturale" Malerei tural or "scriptural" painting. I chose to photo-

Between 2009 and 2011, I photographed Zwischen 2009 und 2011 habe ich an 20 nearly 50 blackboards at 20 historically sig-Universitäten und Forschungsinstituten in nificant universities and research institutes in Deutschland knapp 50 historische Tafeln Germany, stemming from the last third of the fotografiert. Sie stammen vom letzten Drittel 19th century into the 1970s. While certain des 19. Jahrhunderts bis in die 1970er Jahre. blackboards are closely associated with particu-Während sich einzelne Tafeln berühmten larly famous professors who had written on them Persönlichkeiten zuordnen lassen, die an ih- (such as those at the Institute of Social Research nen geschrieben haben (wie z.B. Horkheimer in Frankfurt am Main, where Horkheimer and und Adorno an den Tafeln des IfS in Frank- Adorno lectured, or those of the Mathematical furt oder Hilbert, Born und Bohr an denjenen Institute in Göttingen where Hilbert, Born and des mathematischen Instituts in Göttingen), Bohr made their marks), the majority of blackbildet die Mehrzahl von ihnen ebenso ein boards constitute a register of collective intellec-Produkt kollektiver Geistesarbeit wie der Zu- tual labor, as well as chance and the vicissitudes und Wechselfälle im Laufe der Geschichte. of history. Though not visible on their surfaces, Vordergründig unsichtbar, enthalten sie alle these blackboards contain all the knowledge indas über die Zeit palimpsestartig auf ihnen scribed upon them over time in a sort of palimp-





Martin-Luther-Universität Halle-Wittenberg, Institut für Anatomie Martin-Luther-University of Halle-Wittenberg, Department of Anatomy, C-Print Diasec (zweiteilig in two parts), 310 x 160 cm, 2012

Justus-Liebig-Universität Gießen, Institut für Veterinär-Anatomie Justus-Liebig-University of Gießen, Department of Veterinary Anatomy, C-Print Diasec (zweiteilig in two parts), 240 x 310 cm, 2012





Tafelbild Universität Köln (Triptychon I) Blackboard University of Cologne (Triptych I), C-Print Diasec (dreiteilig in three parts), 180 x 266 cm, 2003

Tafelbild Universität Köln (Diptychon I) Blackboard University of Cologne (Diptych I), C-Print Diasec (zweiteilig in two parts), 180 x 245 cm, 2003



Universität Hamburg, Abteilung für Universitätsgeschichte University of Hamburg, Department of the Universities History, C-Print Diasec, 156,3 x 125 cm, 2010



Institut für Sozialforschung Frankfurt am Main, Adornobibliothek Institute of Social Research Frankfurt/Main, Adorno Library, C-Print Diasec, 156,3 x 125 cm, 2009

Erinnerung an den Klang der Bilder

Recollections of the Sound of Pictures

Es ist ein einziges großes Bild, und es besteht aus vielen kleinen Bildern. Vor Philipp Goldbachs Installation "Sturm" zu stehen, bedeutet, zwischen zwei Perspektiven wählen zu können: Zum einen lassen sich, wenigstens entlang der Ränder, die vielen Details in den Blick nehmen. Liest man die Beschriftungen auf den Kleinbild-Diarahmen, so wird schnell deutlich, dass es sich um zahllose Bilder von anderen Bildern handelt: Zeichnungen, Kupferstiche, Gemälde, Fotografien, schließlich auch Skulpturen und Architektur. Es handelt sich um das aus etwa 200.000 Dias bestehende Bildarchiv des Kunsthistorischen Instituts der Universität zu Köln, das jüngst in den Besitz des Künstlers überging und nun vor unseren Augen ausgebreitet worden ist. Doch augenscheinlich folgt dieses gewaltige Meer aus lauter Bildern keiner bestimmten Ordnung. Auf das immer selbe Format von 35 Millimetern reduziert, liegt hier die mittelalterliche Skulptur neben der zeitgenössischen Installation und der gotische Kreuzgang neben einem Gemälde der Klassischen Moderne. In diesem verführerischen Reichtum muss man wohl zwangsläufig die Orientierung verlieren. Es lohnt daher, einen Schritt zurückzutreten und zum anderen diese Fülle gerahmter Details als ein einziges großes Bild in den Blick zu nehmen. Denn entlang der unebenen, vielfach gebrochenen Oberfläche dieser Installation wird ein Erinnerungsbild aufgerufen, das eine akademische Kunstgeschichte umschreibt, die bis gerade eben noch alltägliche Wirklichkeit war. Und doch scheint sie einer vollkommen anderen Zeit anzugehören.

Wer sich vor wenigen Jahren noch an einer Universität zum Studium der Kunstgeschichte einschrieb, der hatte sich für einen eher düsteren Seminaralltag entschieden. Gewiss: Mit dem Gegenstand der Beschäftigung hatte das nichts zu tun. Immerhin ging es ja um die Schönen Künste und nicht um Paragraphen oder Formeln. Doch stand jeder Seminarsitzung und jeder Vorlesungsstunde unweigerlich eine einfache Anweisung voran: Bitte die Fenster verdunkeln! Erst wenn kein Tageslicht mehr in den Raum fiel, konnte es losgehen – und flackerte, von zwei Diaprojektoren ausgehend, ein ganz anderes Licht auf. Natürlich war und ist in kunsthistorischen Lehrveranstaltungen vor allem der Sehsinn gefragt. Einerlei ob anhand ottonischer Buchmalerei, anhand von Rembrandts Radierungen oder der Architektur Mies van der Rohes: Kunstgeschichte studieren heißt, den kritischen Blick schärfen zu wollen. Und gerade die Dunkelheit des Seminarraums sowie, hiermit einhergehend, die Ausrichtung aller im Raum versammelten Blicke auf einer Leinwand versprachen eine Einübung in konzentriertem Sehen. Das Ohr hingegen schien kaum eine nennenswerte Rolle zu spielen; und doch war es die ganze Zeit am Seminargeschehen beteiligt. Die immer paarweise auftretenden Diaprojektoren steuerten mit ihrem charakteristischen Summen einen "basso continuo" bei, an den man sich nur all zu schnell gewöhnen konnte. Im verdunkelten und daher unweigerlich ungelüfteten Seminarraum war die Versuchung groß, sich dem monotonen Summen anzuvertrauen – und kurzerhand einzuschlafen.

All dies sind Geschichten von vorgestern. Räume müssen heute keine mehr verdunkelt werden. Die Lichtstärke der Beamer ist längst intensiv genug, um einen Unterricht auch bei weit geöffneten Fenstern zuzulassen. Und es scheint hierbei nicht ohne Nebensinn zu sein, dass diese neuen Bildprojektoren sich meist unter die Decke des Seminarraums geschraubt finden. Was ursprünglich wohl vor allem als ein einfacher Schutz vor Diebeshänden gedacht war, besitzt eine weiter reichende, beinahe symbolische Pointe. So geräuschlos die Beamer ihren Dienst verrichten, so unsichtbar schweben sie auch über den Köpfen der Zuhörer. Der Wechsel von einem Bild zum nächsten konnte sich in den Zeiten der Diaprojektoren zu einem echten Ereignis auswachsen. Entweder waren die kleinen Rähmchen in der falschen Reihenfolge einsortiert oder aber sie standen in der Kassette nicht auf dem Kopf, so dass nun das Bild auf der Leinwand auf dem Kopf stand. Oder aber der Projektor klemmte und zeigte das Bild nur zur Hälfte. Oder aber, dies war der schlimmste Fall, ein Gastreferent aus den Vereinigten Staaten brachte die dort üblichen, verglichen mit den europäischen viel schmaleren Diarahmen mit. Diese vertrugen sich überhaupt nicht mit den hiesigen Projektoren. Und wenn doch einmal wirklich alles funktionierte, so wurde das Erscheinen eines neuen Bildes auf der Leinwand von einem gar nicht so geringen Krachen des Diaprojektors angekündigt.

Ob wir all dies vermissen? Vermutlich nicht! Heute ziehen die Bilder geräuschlos vor unseren Augen dahin: perfekt ausgerichtet, garantiert in der richtigen Reihenfolge, nichts wird hier klemmen. Das "postfotografische Zeitalter" von dem noch vor wenigen Jahren allerorten die Rede war, hat auch die Seminarräume und Vorlesungssäle der Kunstgeschichte

It is one, single giant picture – the big picture – made up of lots of little pictures. To stand in front of Philipp Goldbach's installation *Sturm* means choosing between one of two perspectives. The one encompasses, at least along the edges, a lot of detail in our field of vision. If we read the print on the slide frames, it quickly becomes clear that what we are looking at is countless pictures of other pictures – drawings, copper plates, paintings, photographs, even sculptures and architecture. Here in this room, spread out before our eyes, are the circa 200 000 slides that once constituted the archive, recently inherited by the artist, of the Institute of Art History at the University of Cologne. Evidently this sea of pictures is subject to no particular order. The medieval sculpture lies next to the contemporary installation, the Gothic cloister next to a classical Modernist painting – all reduced to the same 35 mm format. We lose our orientation of necessity amidst this seductive plenty. It pays off, then, to take a step back and take up a second perspective of this abundance, to see the sea of framed details as a single "big picture." For along the uneven, frequently broken surface of this installation, a recollection is called up which circumscribes an academic art history that until quite recently was an everyday reality. And, yet, it appears to belong to an entirely different time.

Anyone studying art history at the university, even just a few years ago, had chosen a rather drab everyday classroom experience. To be sure, this had nothing to do with the subject itself. After all, we are talking about the fine arts and not about statutes and formulas. Still, the same announcement was made at the start of every seminar, every lecture: Please darken the windows! Only when every last ray of daylight had been blocked out of the room could things get started – and, suddenly, a light of an altogether different kind was emitted from the two slide projectors at the center of the room. Naturally, sight was and remains to be the primary faculty in an art historical classroom. Whether we are examining Ottonian illuminated manuscripts, Rembrandt's etchings, or the architecture of Mies van der Rohe, to study art history is to train the critical gaze. The darkened classroom and the collective attention of everyone in the room affixed to the projection screen delivered the promise of an exercise in concentrated seeing. The role of the ear, by contrast, seemed hardly worth mentioning. And, yet, it took part nevertheless in all the goings on in the room. The slide projectors, always two, contributed their characteristic humming, a "basso continuo" to which we became all too quickly accustomed. The darkness of the blackened windows and the consequently stuffy air of the seminar room made it rather tempting to submit to the monotonous humming – and catch a bit of shut-eye.

But all of these are stories from times past. Contemporary seminar rooms no longer require darkening. The strength of the light emitted from the beamer is by far enough to hold a lecture with windows wide open. Even the positioning of the new projection technology, tightly secured just under the ceiling, seems to make good sense. What originally served to protect it from theft has the dual benefit of further dampening the already nearly noiseless device. The beamer hovers above our heads in perfect silence. Advancing from one image to the next could turn into a genuine event with the old projectors. Any number of things might happen: the little frames were in the wrong order or were inserted incorrectly in the slide tray, so that the projected image appeared on the wall upside down. Alternatively, the projector itself might jam and show only half of the slide. Or, a perennial favorite and worst case, the guest lecturer from the United States brought slides in the US-standard frames, which are much smaller than their European counterpart and, thus, notoriously incompatible with the project devise in the classroom. And if, by some lucky set of circumstances, everything did work, the appearance of the new picture was announced by an earth-shattering *crack* from the projector.

Do we miss all of this? Not likely! Today, pictures pass quietly one after another before our eyes, perfectly aligned and always in the right order. No jamming here. The "post-photographic age" we have been hearing about for years has finally reached the seminar rooms and lecture halls of art history. Yet, its arrival has brought about a paradoxical effect, namely, the a very new kind of absence of its object of study – its pictures. Of course, the digital scan of a painting by Cézanne bears similarity to a diapositive of the same. Both are representations of an original work that hangs on the wall of a museum. But, the move from analog to digital representation, at the same time, significantly transforms the fundament of art historical work. The picture archive can no longer be physically entered and its contents no longer taken in the hand.

erreicht. Und es hat diesem Fach einen paradoxen Effekt beschert: eine ganz neuartige Abwesenheit ihres Gegenstandes, ihrer Bilder. Natürlich ähneln sich der digitale Scan eines Gemäldes von Cézanne und ein Diapositiv von eben diesem Bild. Beide sind Stellvertreter eines Werks, das an der Wand eines Museums hängt. Doch bedeutet der Schritt von der analogen zur digitalen Repräsentation zugleich eine folgenreiche Verwandlung jener Grundlagen, die der kunsthistorischen Arbeit vorausgesetzt sind. Die Bildarchive können nicht mehr betreten und ihre Inhalte nicht mehr angefasst werden. Zwar kann vermutet werden, dass die Zahl der digitalen Reproduktionen, die sich in einer Datenbank für Kunsthistoriker befinden, inzwischen bei Weitem jenes Maß übersteigt, das auch die größte Diasammlung für sich hätten in Anspruch nehmen können. Tatsächlich wahrnehmen lässt sich eine solche Maximierung des Bildervorrats jedoch nicht. Einzig am Bildschirm eines Computers abrufbar, bleibt dieser Reichtum eine strikt virtuelle Angelegenheit.

Es ist eine ebenso drastische wie effektvolle Geste, mit der Philipp Goldbach in seiner Installation "Sturm" an eine solche Präsenz des fotografischen Bildarchivs erinnert. Was gerade eben noch, in hölzernen Schubladen fein säuberlich nach Sachgruppen und Stichworten, sortiert war, findet sich nun auf dem Boden des Museumssaals in maximaler Unordnung ausgebreitet. Goldbachs Redaktion des ehemaligen Kölner Bildarchivs überführt diese Sammlung in einen fiktiven Urzustand, der den einstigen Mitarbeitern der Instituts-Diathek gewiss Bauchschmerzen bereiten dürfte, allen anderen aber die eigentümliche Gelegenheit bietet, einen faktischen Blick auf gerade das zu werfen, was üblicherweise nicht mehr als eine Metapher ist. Anhand der Diasammlung des Kölner Instituts wird in Goldbachs "Sturm" das Bildgedächtnis der Kunstgeschichte sichtbar. Vorderhand betrachtet wird hierbei vor allem der schiere und in der Tat verblüffende Umfang eines solchen Bildervorrats zur Anschauung gebracht. Zugleich aber lenkt Goldbach mit seiner radikalen Entleerung der von ihm übernommen Diaschränke unsere Blicke auf einen mediengeschichtlichen Bruch, der eben dieses Gedächtnis betrifft. Mit der Einführung digitaler Projektionsmethoden haben die analogen Kleinbild-Dias ihre Funktion verloren. Bestenfalls dienen sie heute noch als ein Kuriosum, auf das man in einer Veranstaltung zur Einführung in die Kunstgeschichte verweisen kann, um es dann aber umso gründlicher zu vergessen. Doch leiden auch Universitätsinstitute (und mit ihnen Archive und Museen) notorisch unter Platzproblemen. Und so dürfte gegenwärtig die Versuchung groß sein, die gewissermaßen bis vorgestern noch verwendeten Diasammlungen nicht allein aufzugeben, sondern sich ihrer kurzerhand zu entledigen.

Doch erschöpft sich Goldbachs Aneignung und Verwandlung einer aus 200.000 einzelnen Dias bestehenden Sammlung nicht in einem melancholischen Rückblick auf die inzwischen untergegangene Praxis eines Bildgebrauchs. Das von ihm eingerichtete Tableau provoziert vielmehr Fragen von grundsätzlichem Rang: Wie sollen wir umgehen mit einer außer Kurs geratenen Sammlung, in die ein unmöglich zu bezifferndes Maß an Arbeitskraft und finanziellen Mitteln investiert worden ist. Hinter jeder einzelnen dieser Diatheken stehen ungezählte und namenlos bleibende Urheber. Wie viele Stunden allein wird es gedauert haben, 200.000 Dias zu belichten, zu rahmen, zu beschriften und einzusortieren? Mit dem Schritt vom Diaprojektor zum Beamer ist all dies innerhalb eines Augenblicks entwertet und beginnt die Arbeit am Aufbau eines Bildarchivs von vorne. Gewiss verbergen sich hinter solchen Verschiebungen die üblichen Probleme, mit denen sich Archive mit Blick auf den technologischen Wandel fortgesetzt konfrontiert sehen. Sichtbar jedoch wird die faktische Reichweite einer solchen Verschiebung erst dann, wenn man, wie Goldbach dies tut, zur maximalen Lösung greift und den Inhalt des Archivs in seiner Gesamtheit hervorstülpt. Der Künstler erzielt hierbei einen auf reizvolle Weise widersprüchlichen Effekt: Einerseits ist das Bildarchiv nun nicht allein funktionslos, sondern vielmehr auch unbenutzbar geworden. Andererseits aber glitzern die vielen Kleinbild-Dias bei einfallendem Sonnenlicht, als handelte es sich um eine große stille Eisfläche.

Eine zweite Frage, die sich mit Goldbachs "Sturm" verbindet, führt schließlich zurück vom Museumsaal in den Seminarraum. Die dort kultivierte Schärfung des Blicks ist in aller Regel ja gerade auf jene Medien angewiesen, wie sie in dieser Installation zweihunderttausendfach in Erscheinung treten. Doch so selbstverständlich heute der digitale Scan an die Stelle eines analogen Diapositivs getreten ist und so vollständig die eine Technologie inzwischen durch die andere abgelöst worden ist, so wenig wird über die Konsequenzen einer solchen Verschiebung der Grundlagen des kunsthistorischen Arbeitens nachgedacht. Analoge und digitale Fotoästhetik lassen sich nicht bruchlos ineinander übersetzen. Und erst recht nicht gilt dies für die mit diesen beiden Technologien verbundenen Praktiken. In diesem Licht lässt sich Golbachs Installation als ein Epitaph betrachten, das an einen erst soeben beendeten Umgang mit dem Bildervorrat erinnert. Der "Sturm", den der Künstler hierbei entfacht, ist gerade deshalb beides zugleich. Zum einen handelt es sich gewiss um einen provozierenden Ikonoklasmus, der das Instrument des kunsthistorischen Zeigens in ein künstlerisches Zeigen übersetzt. Zum anderen aber erinnert diese Installation daran, wie energisch Ordnung und Gebrauch der Bilder verwirbelt worden sind, seit jener Bildersturm angehoben hat, den wir mit dem Beginn des digitalen Zeitalters verbinden.

We can assume, albeit, that the number of digital reproductions stored in an art history database has, in the meantime, amassed to proportions far greater than any of the largest collections imaginable in slide format. The very idea of actually being able to apprehend such a massive inventory of pictures, however, is unrealistic. These images can only be called up on the computer screen, so that viewing this wealth remains a strictly virtual affair.

It is with an equally drastic and spectacular gesture that Philipp Goldbach's *Sturm/Iconoclasm* reminds us of the *presence* of a photographic image library. What until quite recently was stored in wooden drawers, neatly sorted by subject and key words, is now spread across the floor of the museum in utmost disarray. Goldbach's enactment of the one-time slide archive of the University of Cologne puts the collection into a fictional original state that would likely upset the stomachs of the archivists, who once cared for the material at the institute, but that for everyone else presents the rare opportunity to catch a material view of something otherwise merely metaphorical. The pictorial memory of art history is made visible through the physical contents of the institute's archive in Goldbach's *Sturm.* Initially, the viewer is confronted with the sheer and, in fact, astounding volume of such a collection. But with his radical dumping of the archive shelves, Goldbach swiftly directs our attention to a shift in media history having to do precisely with this pictorial memory. The introduction of digital projection technologies has made analog slides redundant. Today, they are a curiosity, at best, that might still be referenced in an introductory course in art history, only to be given the final axe as so much old-fashioned baggage. Too, universities (as well as archives and museums) suffer from a notorious lack of space, which makes it rather tempting to not only quit using the old slides but to dispose of them altogether.

Goldbach's acquisition and transformation of the 200 000 slide archive, however, does not sink into melancholy over the displaced technology and practice of viewing. Rather, his tableau raises the question of fundamental significance: What are we to do with these now irrelevant collections in to which an incalculable amount of work and money has been invested over a considerable amount of time? Each individual slide represents the efforts of innumerable, anonymous contributors. How many hours were spent simply with the task of exposing, framing, labeling and sorting 200 000 slides? With the transition from slide projector to beamer, all of this is negated in the blink of an eye and the work of constructing an archive begins anew, from scratch. Certainly, archives continually face the problems accompanying such technological shifts. The de facto implications of such shifts, however, are only made palpable when we, as Goldbach does, go to extreme measures and chuck the lot of the archive visibly onto the floor. This act of "dumping" produces a spectacularly contradictory effect – the image library is not only without function, what's more, it has become unusable. On the other hand, thousands of miniature pictures gleam in the sunlight penetrating the windows of the room, taking on the appearance of a vast and silent icy surface.

Goldbach's installation raises another question that brings us full circle back to the rooms of the museum. The well-honed critical gaze cultivated there is, as a rule, reliant on precisely those media, some 200 000 instances of which are featured in the installation. But the matter-of-factness with which the digital scan has replaced analog diapostives, with which one technology absolves the next, gives no pause to consider the consequences of such a shift in the fundament of art historical work. The aesthetics of analog and digital photography cannot be so readily translated one into the other – and this is even truer for the practices connected with and following from the two technologies. Seen in this light, Goldbach's Installation might be understood as an epitaph for a recently deceased practice of using image archives. The "storm" raised by the artist is, then, both a provocative, iconoclastic translation of the instrument of art historical "viewing" into an artistic "showing" and, at the same time, a reminder of how complex, perhaps even tortuous, the ordering and use of images has become since the arrival of the image storm blown in by the digital age.

BiographieBiography

1978

geboren in Köln

1998 - 2006

Studium der Kunstgeschichte, Soziologie und Philosophie an der Universität zu Köln Studies in Art History, Sociology and Philosophy at Cologne University

2000 - 2005

Studium an der Kunsthochschule für Medien Köln Studies at the Academy of Media Arts Cologne

2008

Künstlerisch-/wissenschaftlicher Mitarbeiter an der Kunsthochschule für Medien Köln Assistant Professor for Photography at the Academy of Media Arts Cologne

Stipendien / Preise

Scholarships / Awards

Ausstellungen **Exhibitions**

2013

"Read Only Memory", Museum Wiesbaden (S)

2012

"Gebr. Goldbach - Philipp Goldbach & Clemens Botho Goldbach", Kunsthalle Bremerhaven

Weserburg | Museum für moderne Kunst, Bremen

"Unbestimmtheitsstellen - Zur Genese des fotografischen Bildes", Kunstraum Alexander

"New Positions", Annely Juda Fine Art, Art

"Kölner Grün - Stephan Reusse, Maik und Dirk Löbbert, Philipp Goldbach", FOTO RAUM, Wien Vienna

"ars viva 11/12 – Sprache / language,, Riga Art Space, Riga

"Fotografien", Galerie Gisèle Linder, Basel (S)

Spiridon Neven DuMont Preis Spiridon-Neven-DuMont Award

Stiftung Kunstfonds Scholarship

Künstlerstipendium der Stiftung

Vordemberge-Gildewart Scholarship

Vordemberge-Gildewart

2002 - 2005

2011

2011

2008

2004

for Fine Arts

Stipendium der Studienstiftung des Deutschen Volkes Studienstiftung des Deutschen Volkes Scholarship

ars viva - Kunstpreis des Kulturkreises der

deutschen Wirtschaft im BDI ars viva Prize

Arbeitsstipendium der Stiftung Kunstfonds

"ars viva 11/12 – Sprache / language",

Bürkle, Freiburg (S)

Cologne

"Artistas", Galeria Filomena Soares, Lissabon Lisbon

"sidebysidebysidebyside", Galerie Carol Johnssen, München Munich

2011

"ars viva 11/12 – Sprache / language", Museum Folkwang, Essen "Tafelbilder", Museum für Kunst und

Kulturgeschichte, Marburg (S)

"Grand Tour", Boutique by Drei, Ebertplatzpassage Köln Cologne

"Fotografie und Zeichnung", Galerie Carol Johnssen, München Munich (S)

2010

"Die Sammlung. Freunde der Bildenden Kunst Freiburg", BBK, Freiburg

"Blackboards and Micrographs", Annely Juda Fine Art, London (S)

2009

"Was ihr wollt (frei nach Shakespeare)", Galerie Carol Johnssen, München Munich

"junger westen 2009", Kunsthalle Recklinghausen

"en miniature", Simultanhalle, Raum für zeitgenössische Kunst, Köln Cologne

2008

"Afterthought", IrmaVepLab, Reims "Message to public", M29 / R&B Verlag, Köln Cologne (S)

"Foto/Grafie", Galerie Carol Johnssen, München Munich (S)

"Performing Media", Sonderschau der Kunsthochschule für Medien auf der Art Cologne

"Brave New World", Galerie Binz & Krämer, Köln Cologne

"Full House", Galerie Carol Johnssen, München Munich

2006

"ECHO – Alte Meister, Neue Medien", Wallraf-Richartz-Museum, Köln Cologne

"On the Road", Galerie Herrmann & Wagner, Berlin

"Gute Aussichten - Junge deutsche Fotografie 2005/2006", Künstlerhaus Dortmund; Mousonturm, Frankfurt a.M.; Kultfabrik, München; Goethe Institut, Washington D.C.

2005

"Gute Aussichten - Junge deutsche Fotografie 2005/2006", Museum für Fotografie, Berlin; Haus der Photographie / Deichtorhallen Hamburg

L. Fritz Gruber-Preis 2004/2005, Galerie der Universität zu Köln Cologne

"Aller-retour", Galerie Schleicher+Lange, Paris

"Madame Réalité", Städtische Galerie Waldkraiburg

"High Noon", Galerie Carol Johnssen, München Munich

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