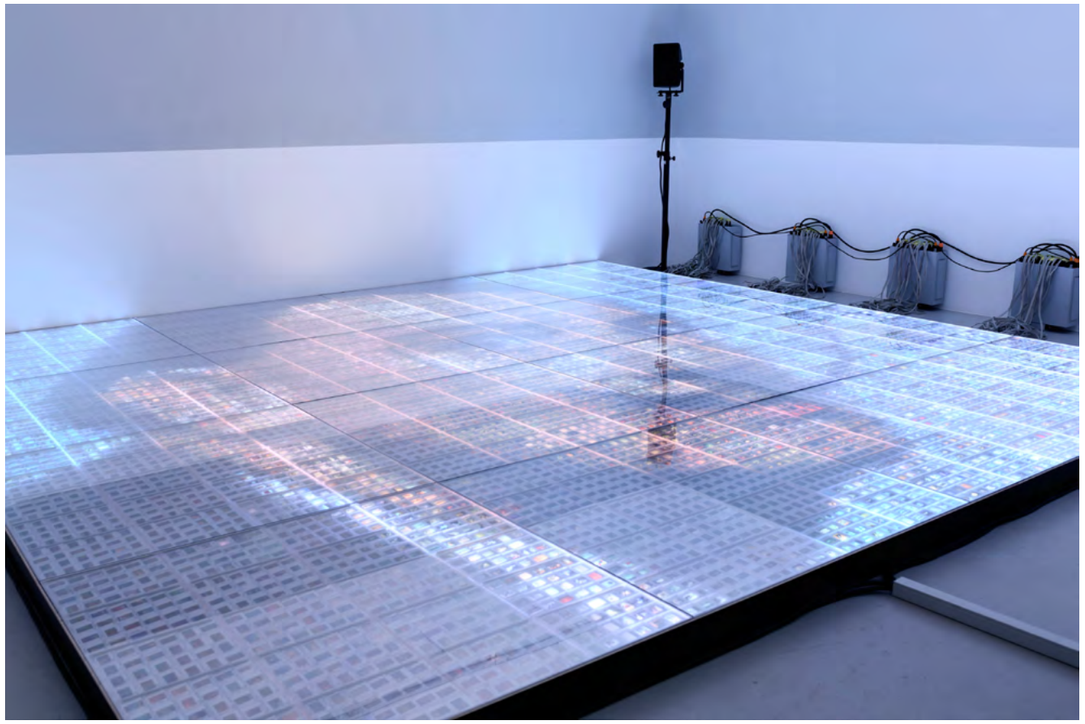
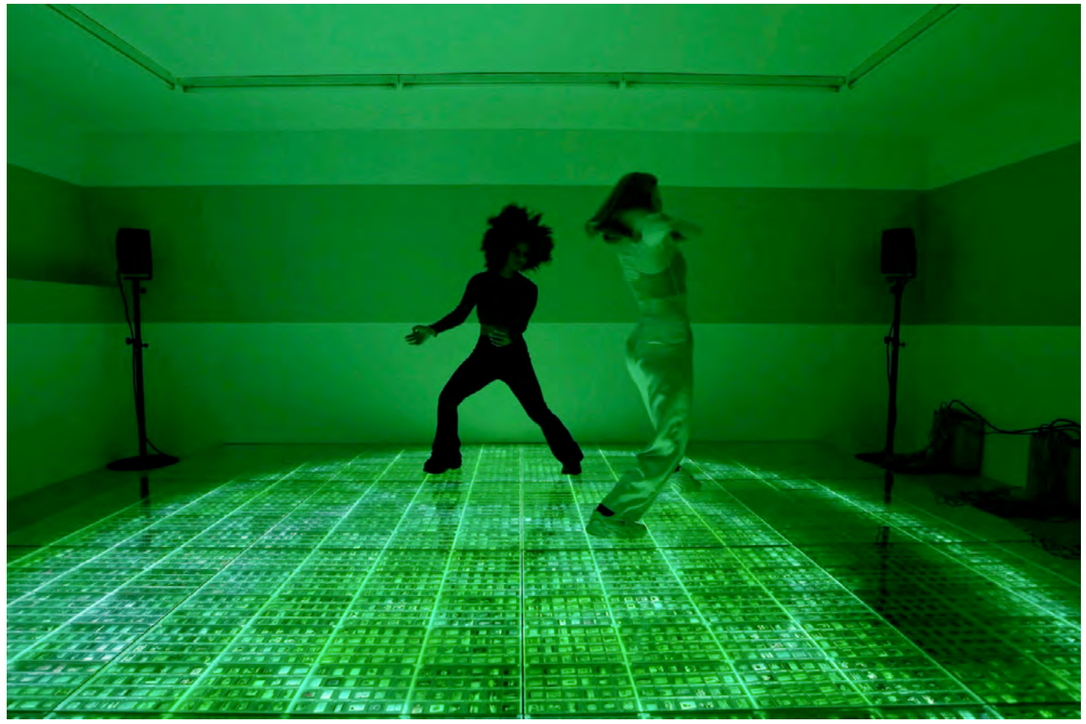
Philipp Goldbach

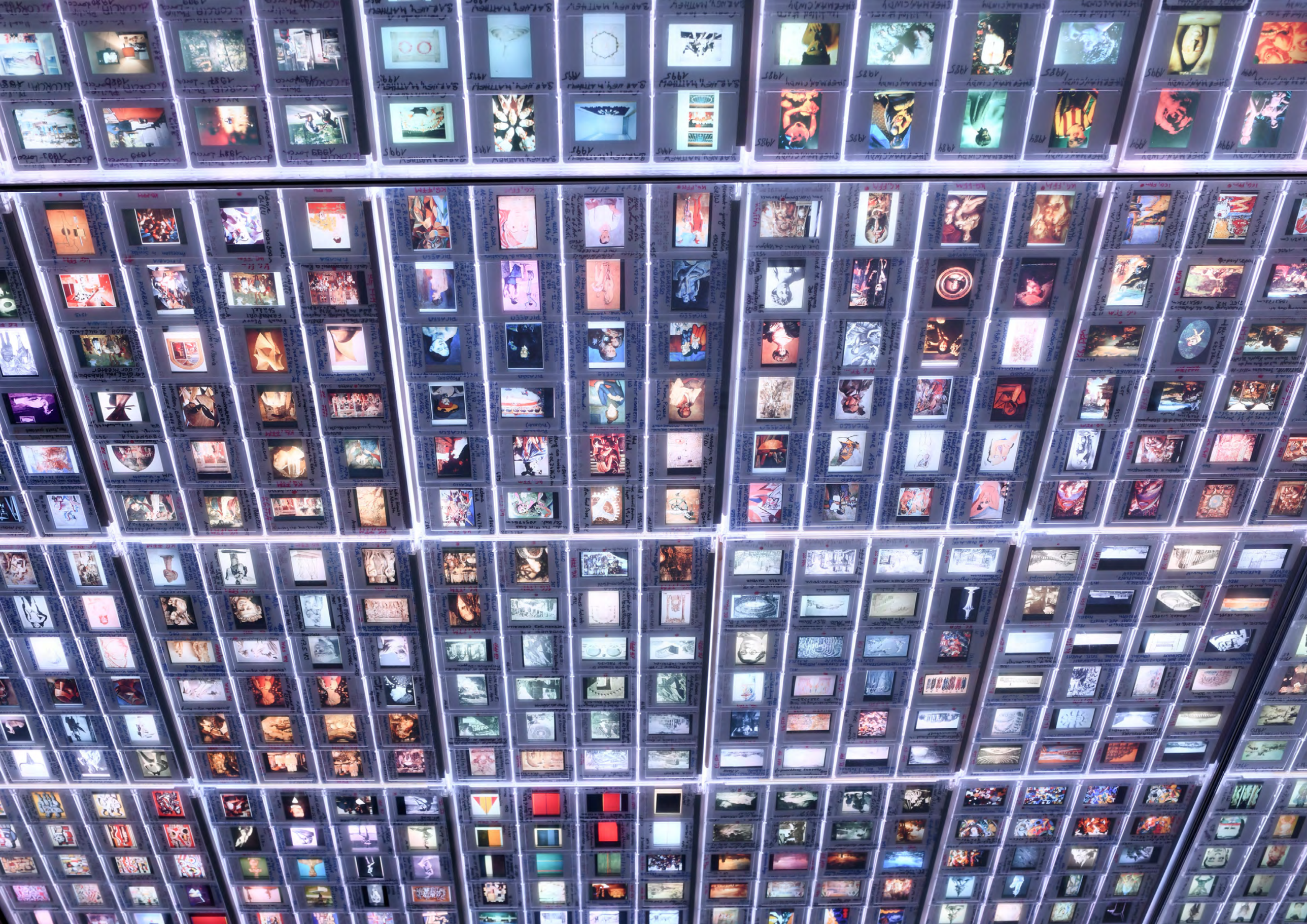
Dance Floor

A walk-on dance floor of 7680 art history slides, illuminated with an equal number of underlying LEDs in sync with music. A playlist gathers 29 pieces of music of different genres from the 1970s to current titles that refer to visual art in their lyrics - to specific artist:s, artworks & ‘art world’. Through music, language and a light animation composed for each song, the art history reproductions become a stage that invites for contemplation as well as for dancing.

7680 art history slides in 16 modules, 428.0 x 443.2 cm total area, LEDs, subcontrollers, WLAN master controller, stereo boxes on stands, subwoofer, amplifier, kjubh Kunstverein e.V., Köln, 2021

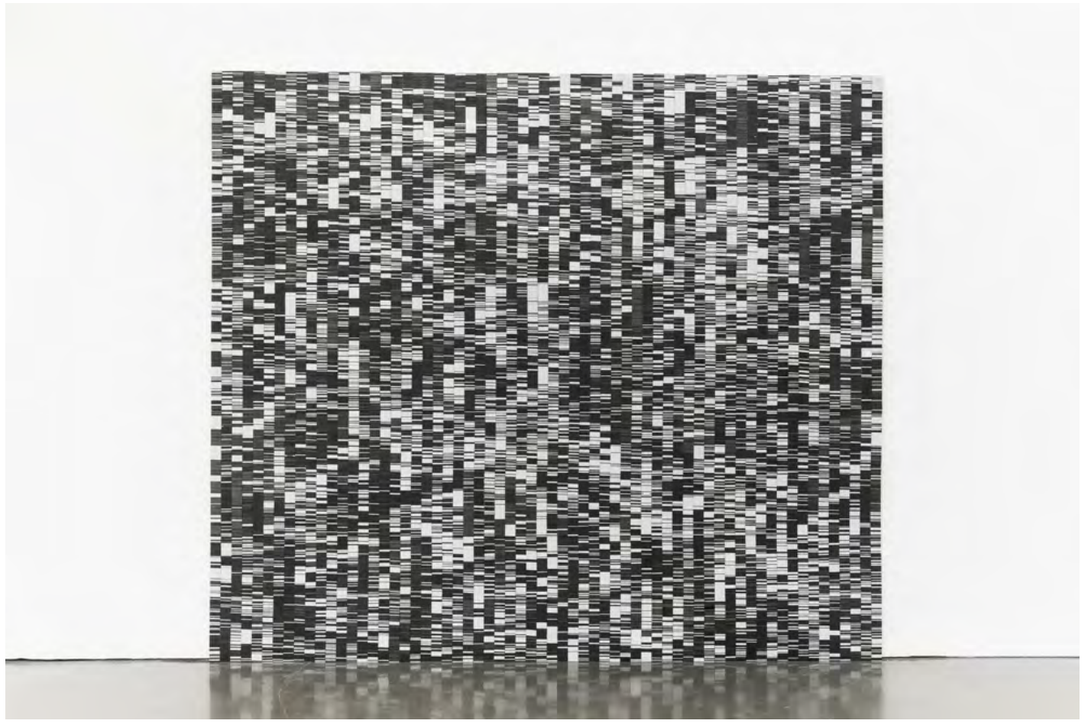




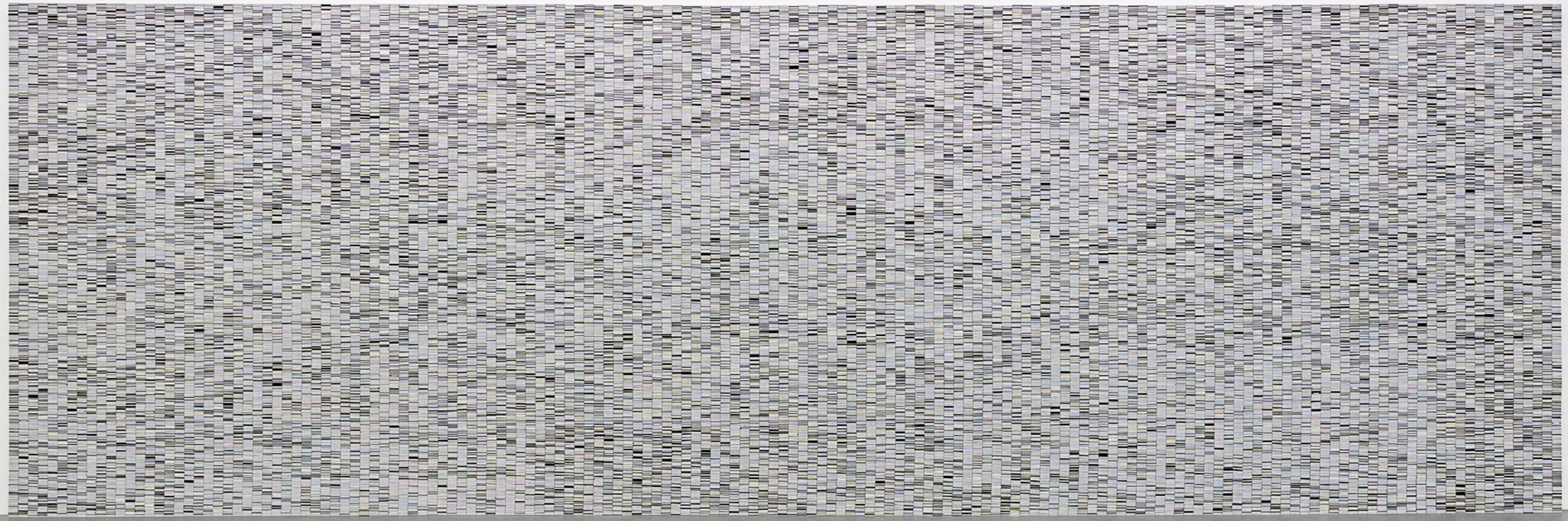


Lossless Compression

Stacked to a mural are all the 35 mm slides with reproductions of artworks from the former slide collections of the Archaeological Institute of the Ruhr-University Bochum (opposite page) / Cologne University's Institute of Art History (following pages). Only the narrow sides of the slide's frames used for decades remain visible in their limited colour spectrum of black, white or faded yellow. Layered one on top of each other, they produce a flickering random pattern, almost like digital image noise, to which the individual slide contributes an elongated mark and which, in chaotic order, contains the respective image canon in its entirety.

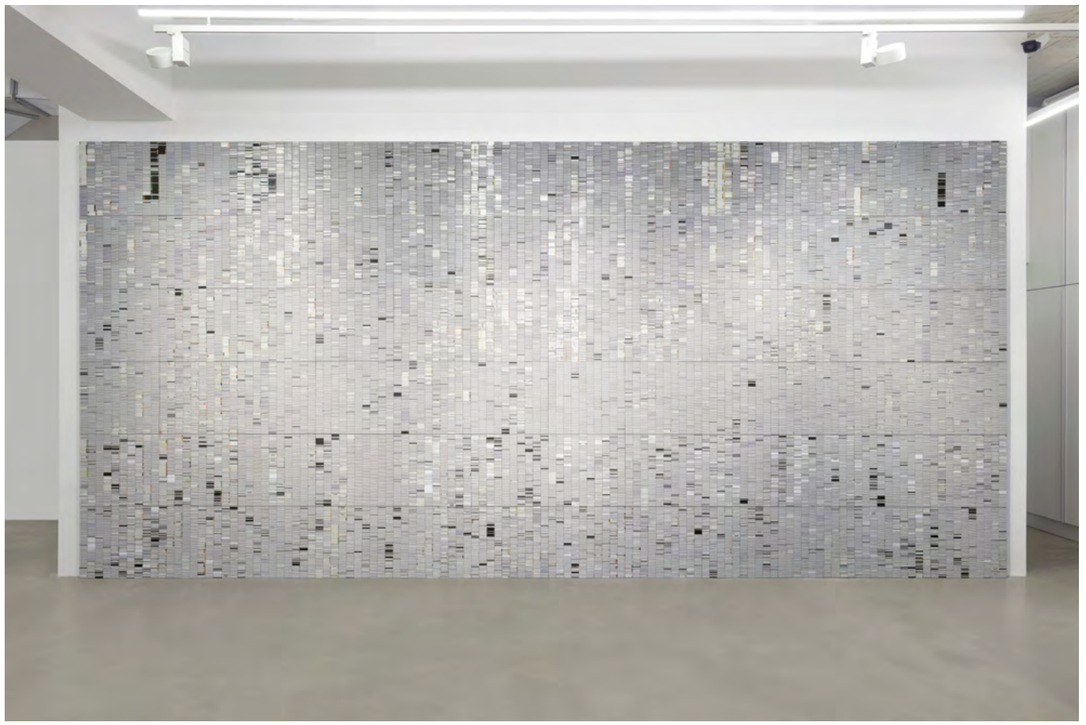


Ca. 70.000 35 mm slides, former slide archive of Ruhr-University Bochum, Institute Archaeology, 260 x 320 cm
Kunsthalle Düsseldorf, 2017



Ca. 200.000 35 mm slides, former slide archive of Cologne University, Institute of Art History, 270 x 800 cm
Kunstraum Alexander Bürkle, Freiburg, 2017 (photography: Bernhard Strauss, Freiburg)

Ca. 200.000 Small-image format slides, former slide archive of Cologne University, Institute of Art History, 270 x 800 cm, Centre Pompidou, Paris, 2021



Ca. 120.000 Small-image format slides, slide archives of Ruhr-University Bochum, Institute of Art History, 300 x 600 cm, Setareh X, Düsseldorf, 2021 (photography: Lukas Vogt, Essen)

Deaccession / Reaccession

Approximately 15.000 small-format slides were taken from the slide archives of Bochum University's Institute of Art History and installed in the University's art collection according to a previously determined algorithm. Sorted alphabetically by artist's names, they are spread out on a table base into fields of varying sizes. The number of slides displayed is proportional to the total number of slides per artist in the 120.000 slide collection - comparable to a bar chart or a three-dimensional topographic map. This temporary and reversible form of presentation represents a visual analysis of the specific teaching and research focus of the University's Art History Institute.

Ca. 15.000 35 mm slides, slide archive of Ruhr-University Bochum, Institute of Art History, 1855 x 75 x 74 cm
Kunstsammlungen der Ruhr-Universität Bochum, 2016 (photography: Paul Schöpfer, Cologne)

Sturm / Iconoclasm

In an iconoclastic move the entire slide archive of Cologne University's Institute of Art History is strewn about the floor — c. 200.000 photographic reproductions of artworks representing over 2.000 years of cultural history. The slides have been both the subject and supporting material for many lectures since the 1950s. They were made at the request of lecturers and students alike by the institute's photographers, then properly labeled by assistants and filed into cabinets to be lent out for lectures and presentations. The slides have served their time as teaching aids; they have been replaced by digital image formats and projection technology. Physically, the slides remain intact, but emptying the files is an irreversible act that renders the image archive unusable in a traditional sense. In turn the archive's content becomes fully visible for the first time.

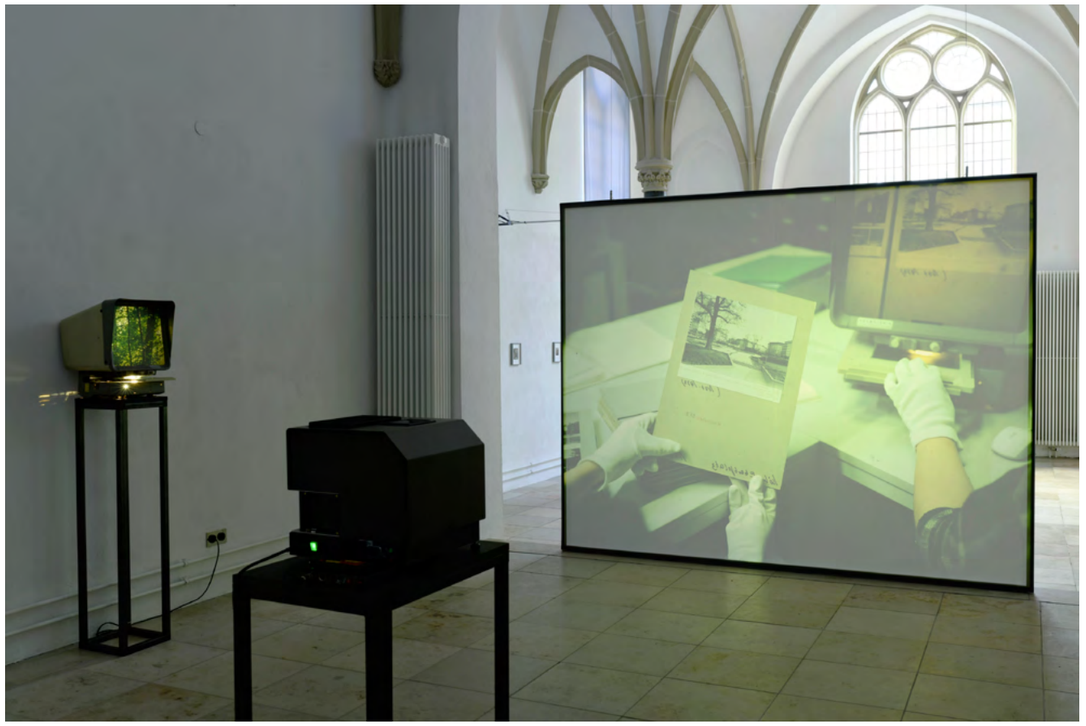
200.000 35 mm slides, former slide archive of Cologne University's Institute of Art History, 900 x 1600 cm, Museum Wiesbaden, 2013 (photography: Wolfgang Günzel, Offenbach)

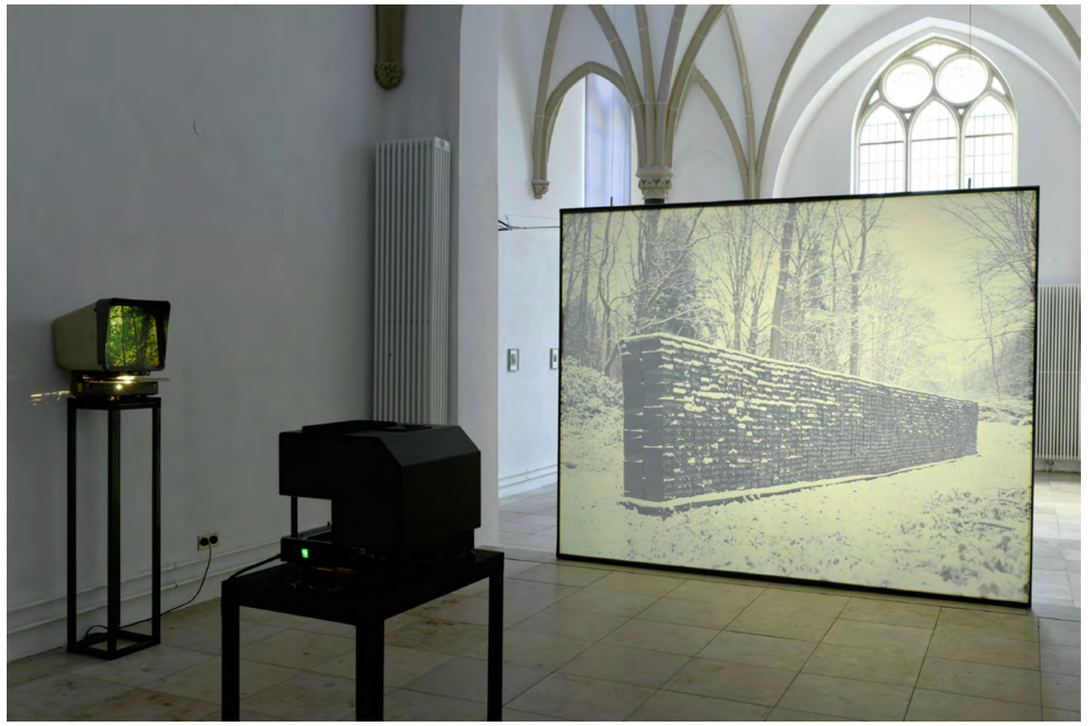
KUNSTHIST. INST. KÖLN
Viola, Bill: 'Science of the Heart' 1983
Viollet-le-Duc
Veronese, Paolo
Dürer, Albrecht

Image Cycle

Image Cycle was created as part of the project Artist Meets Archive #2 by International Photoscene in cooperation with Rheinisches Bildarchiv. The 6x7 medium format slide projection shows two alternating image series: On the one hand, photographs of restorers cleaning and repackaging the positive archive in preparation for the archive's relocation to a new building. On the other hand, photographs of a 22-metre-long and 2.50-metre-high block of 3,906 archive boxes that were discarded during the archive's move and left to decay in the park of Burg Lede near Bonn from October 2020 to June 2021. Through a microfilm reader, a 4x5 inch of the decayed cartons can be examined in close-up.

6x7 medium format slide projector, electronic control, rear projection screen, microfilm reader
Kapelle am Gereonskloster, Köln, 2021



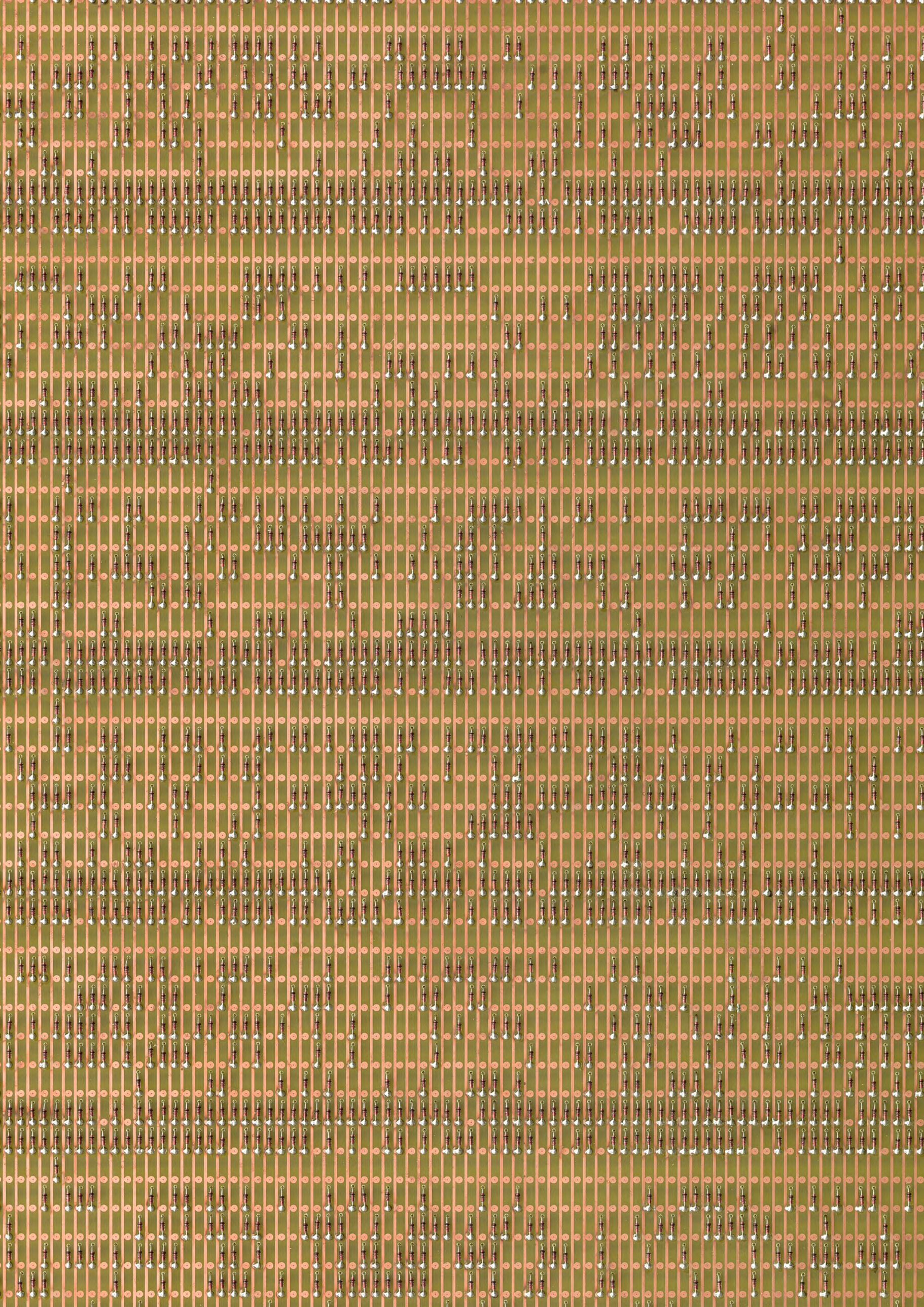


KINDERMANN
focus

Read Only Memory

A read-only memory (ROM) is a digital storage device whose data content is permanently inscribed during production. In this series of completely handmade memory boards, a conductor grid of copper-coated plates was etched, drilled through and filled with 8.000 to 9.000 diodes each soldered individually on both sides. In total, every ROM device is capable of storing 18.304 bits of data, a capacity equivalent to 2.288 characters of text in American Standard Code for Information Interchange (ASCII). Bit by bit, in 0 and 1 switching states, they encode passages of canonical texts that address different ideas and approaches to a universal language. The intense debate in the 17th century about a ‘Lingua Universalis’, which abolishes the Babylonian language confusion, becomes a conceptual precursor of digital machine languages in the mathematical formulations of e.g. Gottfried Wilhelm Leibniz or George Dalgarno. Since the 19th century, the medium of photography has also repeatedly been imagined to be such a language of global reach and universal comprehensibility.

A Philosophical Language (John Wilkins), double-sided, copper-coated, epoxy resin glass fabric laminate, electrical components, lead solder, 106,5 x 106,5 cm, in acrylic display case, 108 x 108 x 15 cm, 2016



From left to right: A Philosophical Language (J. Wilkins) / The Advancement of Learning (F. Bacon) / De Umbris Idearum (G. Bruno) / Lettre à Marin Mersenne (R. Descartes) / Dissertatio de Arte combinatoria (G. W. Leibniz).
Annely Juda Fine Art, London, 2016

Batch

35 mm photographic film strips from private collections and archives are stretched between threaded rods to form a compact image storage device. A 19 x 19 cm picture stack thus comprises about 7.000 individual photographic exposures. Alluding to the chassis of external hard drives, the batches exemplify the principle of data compression in a fundamental way. The aggregation and superimposition of many analog photographs results in an opaque block whose content is indecipherable, but remains intact and accessible at any time.

Batch_03, exposed 35 mm black and white negative film, 19,5 x 19 x 3,5 cm, 2018

Batch_01, exposed 35 mm colour negative film, 16,5 x 15,5 x 3,5 cm, 2018

Batch_02, exposed 35 mm colour negative film, 15 x 15,5 x 3,5 cm, 2018

Untitled (Kriwet), 1, Colour Photogram in two parts on Fuji Crystal Archive, 214 x 214 cm, 2019

Untitled (Kriwet)

Ferdinand Kriwet (1942-2018) installed four untitled neon works in the dining hall of the Ruhr University Bochum in 1971. His circular light sculptures of coloured Plexiglas, each about 2 meters in diameter, are a permanent part of the university building begun in 1964. Colour photograms of the four works of art were taken in a mobile darkroom that encloses them precisely. On photographic paper attached directly to the objects, a colour-inverted mirror image of the light radiating from them is created.

Untitled (Kriwet), 2, Colour Photogram in two parts on Fuji Crystal Archive, 214 x 214 cm, 2019
Kunsthalle Düsseldorf, 2020

Untitled (Kriwet), 3, Colour Photogram in two parts on Fuji Crystal Archive, 214 x 214 cm, 2019

Untitled (Kriwet), 4, Colour Photogram in two parts on Fuji Crystal Archive, 214 x 214 cm, 2019

KVz

Telephone Utility Boxes (in German ‘Kabelverzweiger’, short KVz) are elements of the public infrastructure of communication. They are the connecting link between the main telephone network and users’ houses and businesses providing their telephone and internet access. Usually sprayed with graffiti, these boxes also serve as points of subcultural communication. When enlarging the large format negatives in the darkroom, the projected image of the box appears on the photographic paper for a few seconds. Coloured light is then shone with a torch onto this image, adding a scriptural layer, which only exists on the photographic carrier. The ‘light drawing’ short-circuits the invisible electric impulses of the wires with graffiti tags by association.

KVz 82 A (Magenta), colour luminogram on C-Print, 110,5 x 87 cm, 2016

KVz 82 A (Cyan), colour luminogram on C-Print, 110,5 x 87 cm, 2016

KVz 82 A (Yellow), colour luminogram on C-Print, 110,5 x 87 cm, 2016

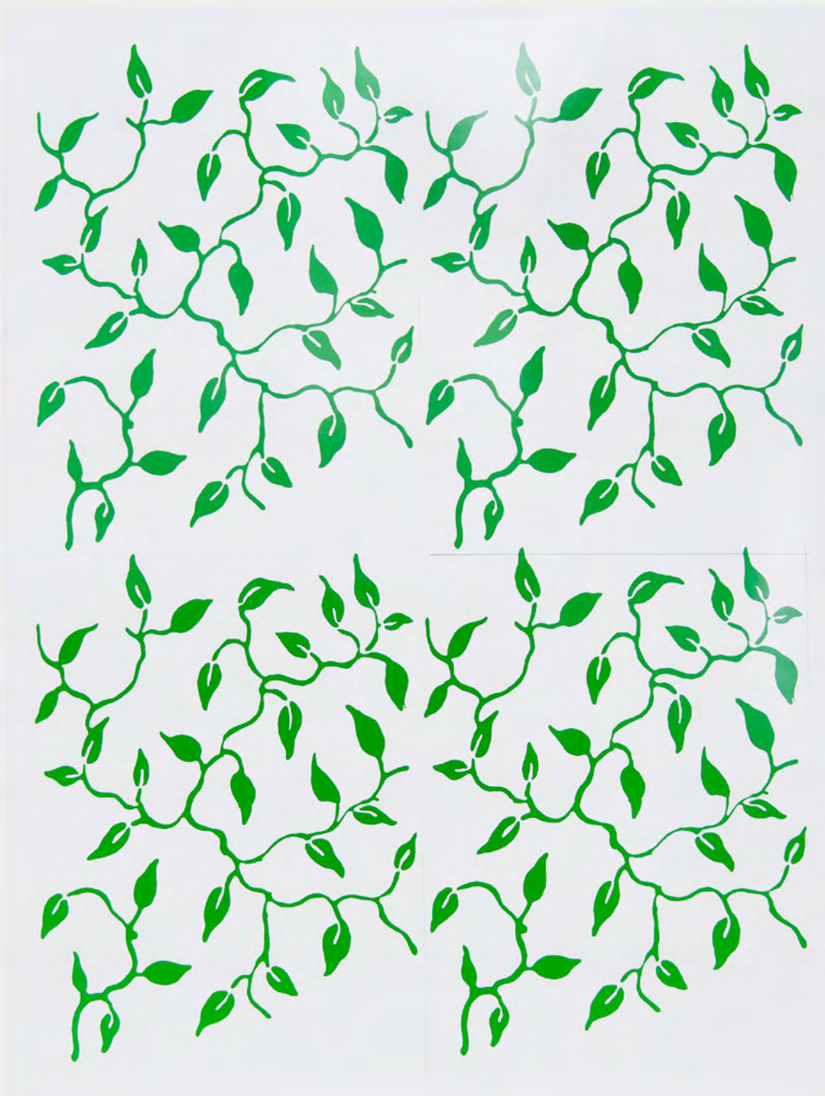
KVz 8 z (Var 1) + KVz 8 z (Var 2), colour luminograms on C-Prints, each 110,5 x 87 cm, 2016

Copy that

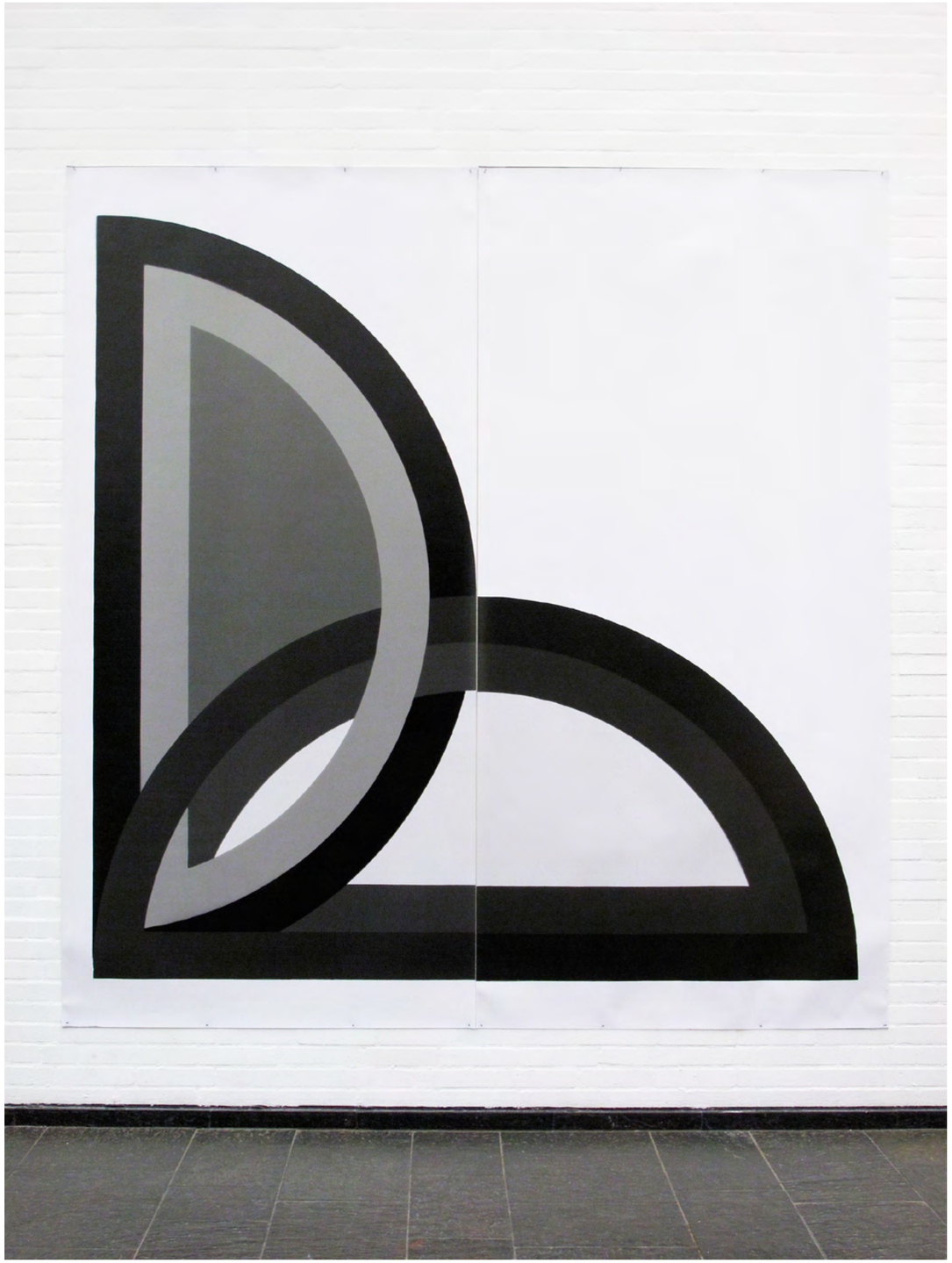
Selected paintings of Christopher Wool and Frank Stella were reconstructed by means of cameraless photography. In a performative act, a precisely planned and studied choreography the particular processes and gestures of these paintings are copied and reenacted with the aid of photogram and luminogram techniques employing i.a. light stamps, stencils and torch lights. While the resulting photographs resemble reproductions of the originals, they are indeed recreations, undermining the assumption that analogue photography requires the presence of a physical object. In an extended process of exposure the original work is repeated across physical and temporal distance. The difference between the painterly model and the light-painterly reconstruction reveals what László Moholy-Nagy called ‘facture of light’: ‘the sensually perceptible impact of the work process, which becomes apparent in the material’.

He Said She Said 2001 (C. Wool), luminogram, C-print, 164 x 127 cm, 2015

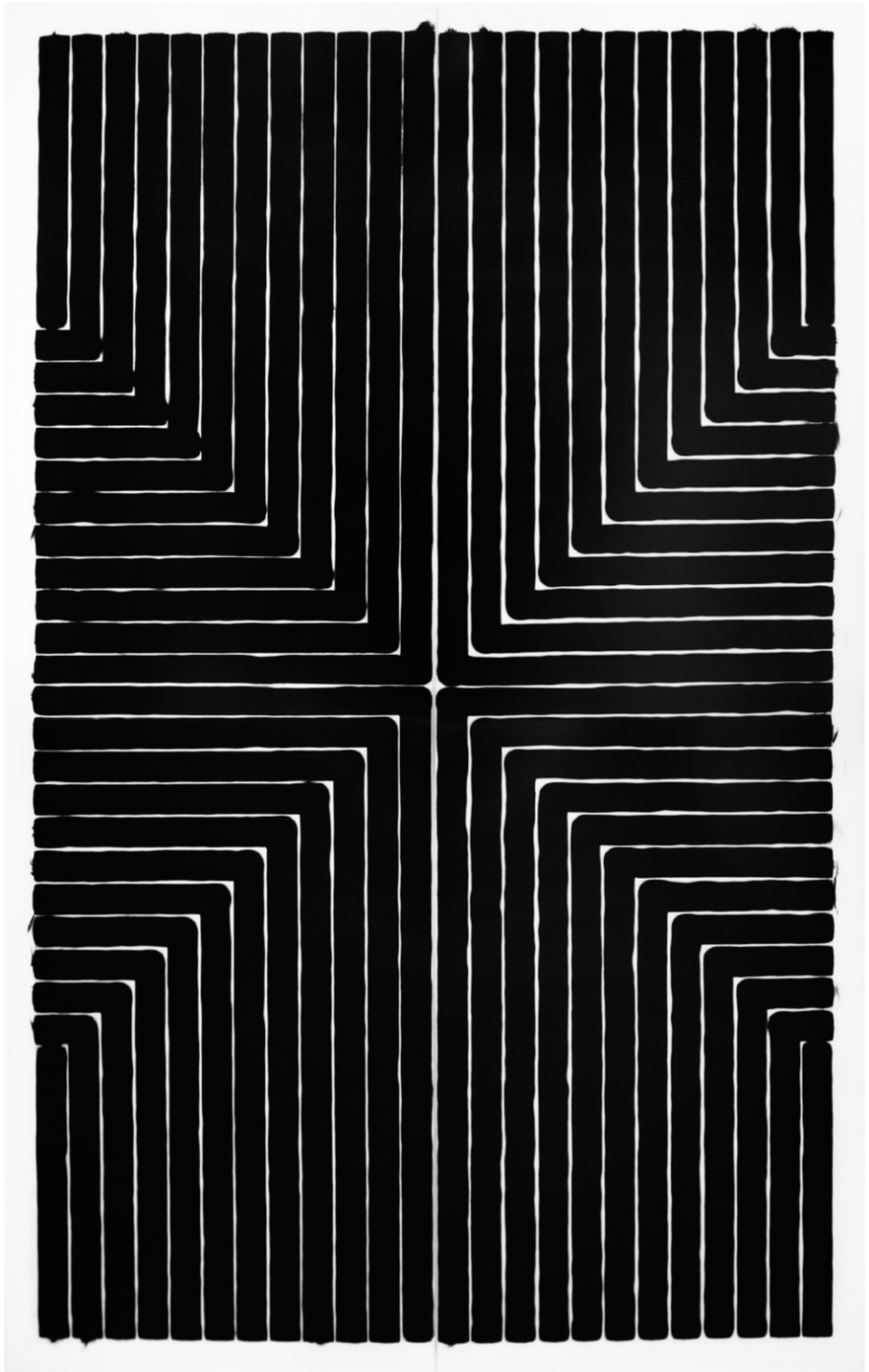
Untitled 1995 (C. Wool), black, luminogram, silver gelatine print, 164 x 127 cm, 2015



Untitled 1991 (C. Wool), leaves, photogram, C-print, 164 x 127 cm, 2015



Sabra I (F. Stella), photogram, silver gelatine print (in two parts), 254 x 254 cm, 2012



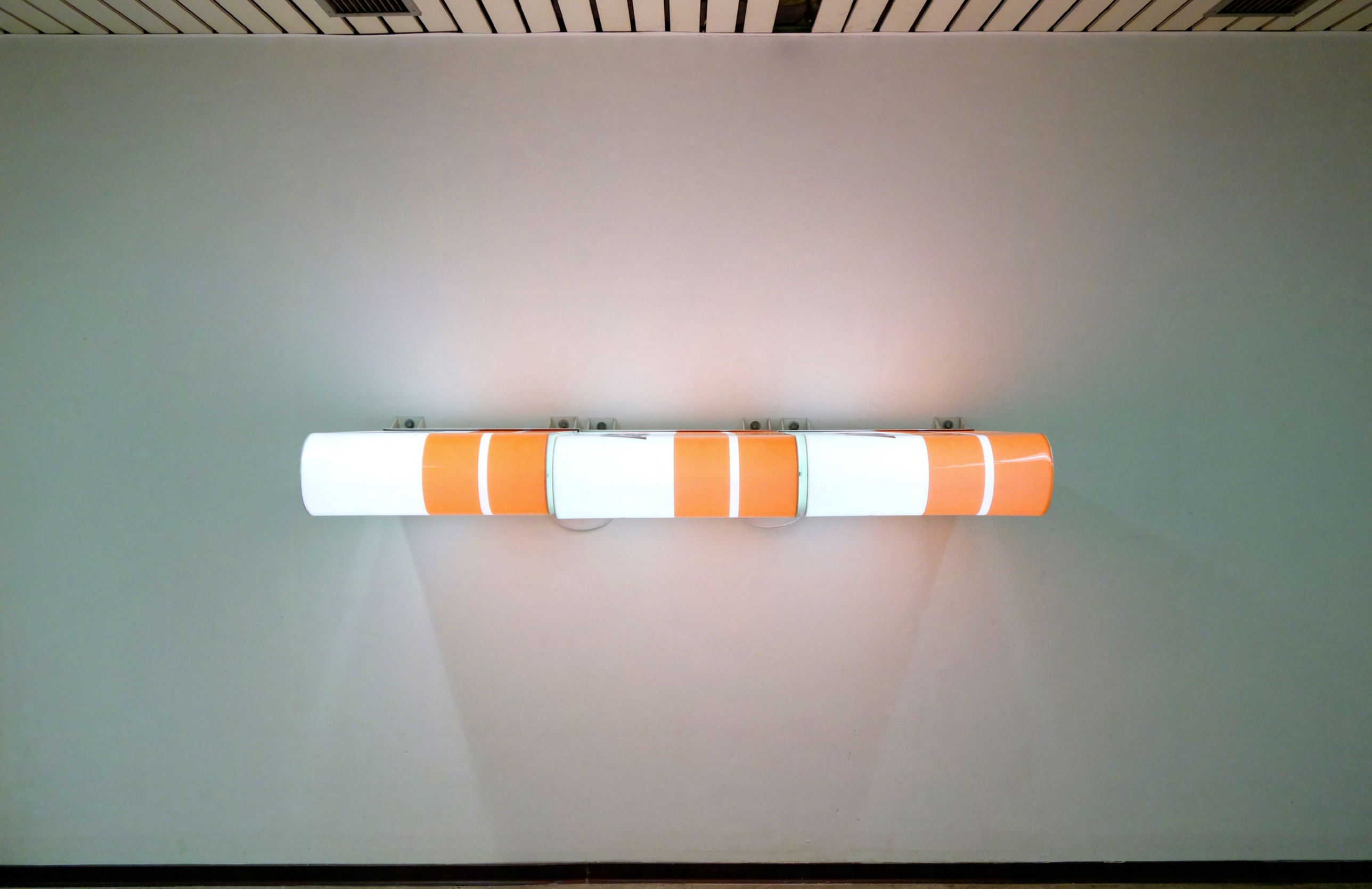
Die Fahne hoch! (F. Stella), luminogram, silver gelatine print (in four parts), 325 x 200 cm, 2012

De la nada Vida a la nada Muerte (F. Stella), Luminogram, silver gelatine print (in two parts), 254 x 756 cm, 2012
Kunsthalle Bremerhaven, 2012

Stacks / Progressions

Used illuminated advertisements from the photo manufacturers Kodak, AGFA and Fujifilm are installed in vertical or horizontal order to correspond with Donald Judd's 'Stacks' and 'Progressions'. For his sculptures Judd had boxes industrially manufactured and attached them to the wall with their narrow sides so that the distance between two elements equals the dimensions of another element. According to his own concept, they are non-illusionary objects in real space signifying nothing but themselves. The illuminated photo advertisements indicate a hidden referentiality of Judd's sculptures and incorporate the dimension of time, which he suppressed. The outdoor exposure of the neon signs is conceived here as a photographic exposure in an extended sense and the camera literally as 'white cube' now sheltering the object. Traces of wear and tear hint at the passing of real time as well as the economical and technical developments that lead to the advertisements' disuse.

Stack (Kodak), yellow and red acrylic glass, supporting structure, fluorescent tubes, electrical components, 8 elements, each 14 x 65 x 65 cm, 2016



Progression (AGFA), serigraphy on thermoformed acrylic glass, supporting structure, fluorescent tubes, electrical components, 3 elements, each 19,5 x 78 x 41 cm, 2016

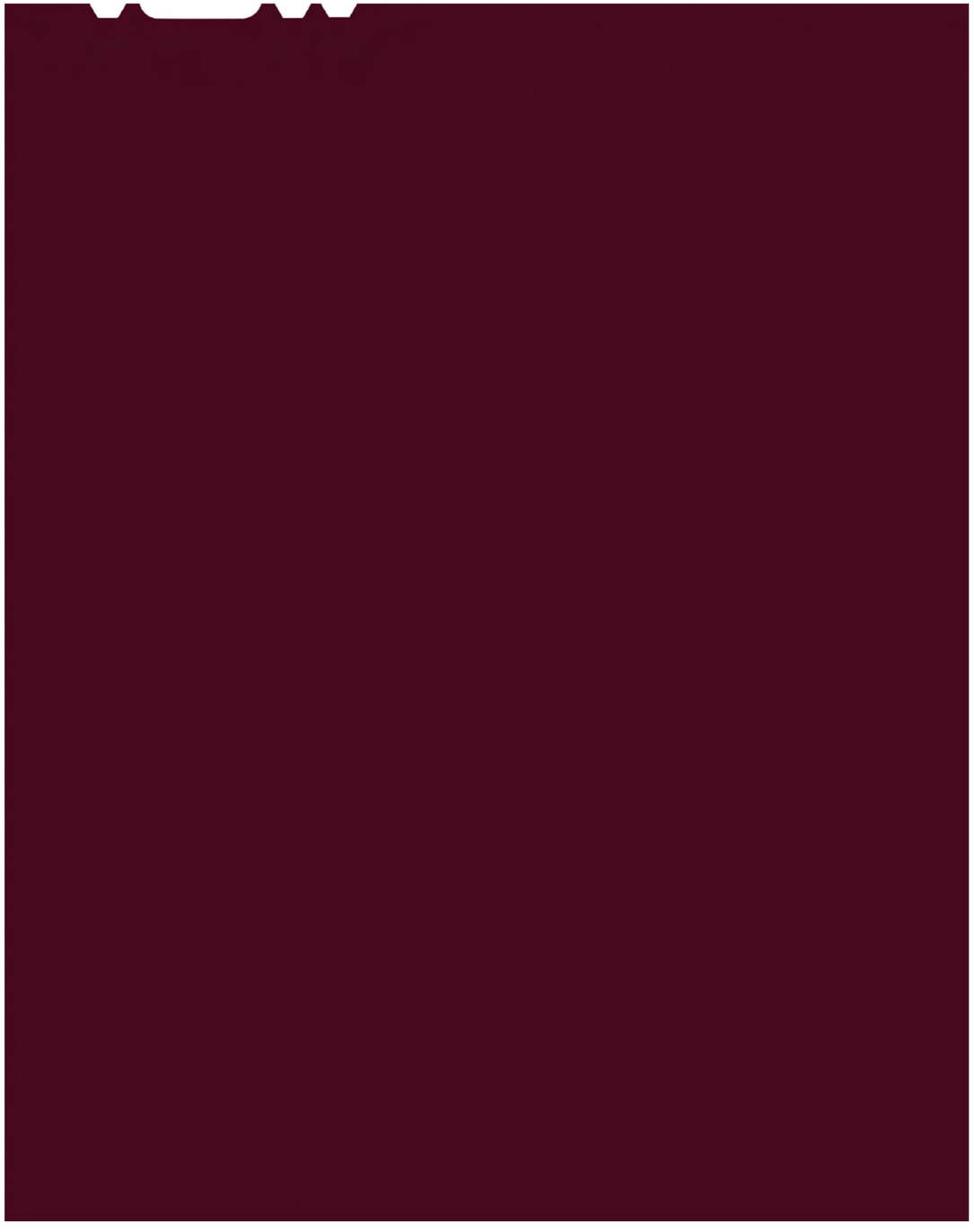
AGFA
AGFA
AGFA

Stack (Fujifilm), serigraphy on thermoformed acrylic glass, supporting structure, fluorescent tubes, electrical components, 17 x 79 x 60 cm, 2019

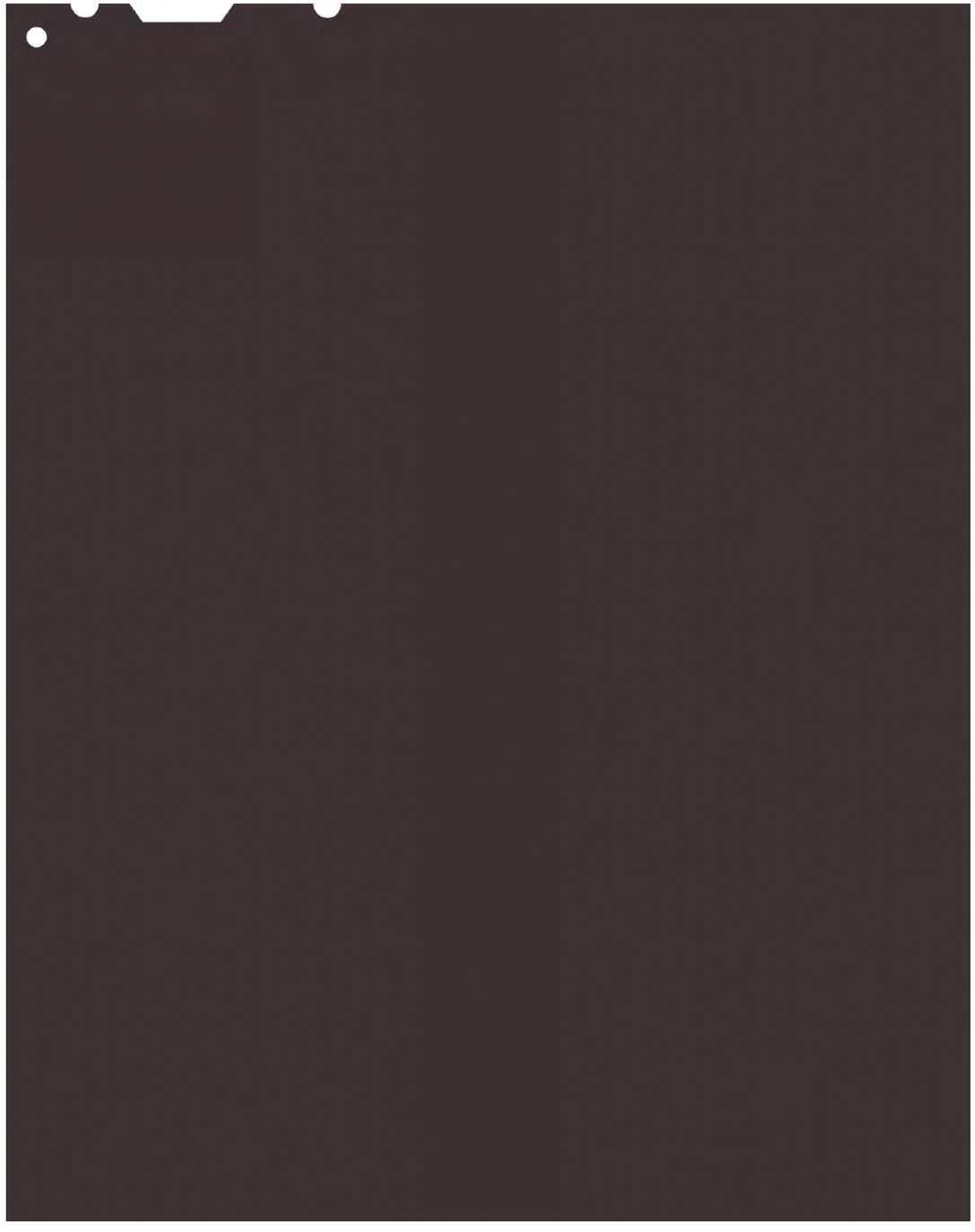
Sheet Films

Different possibilities to obtain ‘blank film’ constitute the principle for this series of photo sculptures. Six basal combinations of unexposed or overexposed and developed or undeveloped transparency and negative films in 4 x 5 inch format are translated into painted acrylic glass panes. None of them shows a recognizable image as the result of a light reflection on a photographic emulsion. Rather, in oversized enlargement, they present the specific forms, colors and materiality of analogue film as an object, offering ever fluctuating, ever present, yet fleeting perspectives and reflections, depending upon the viewers’ movement in space.

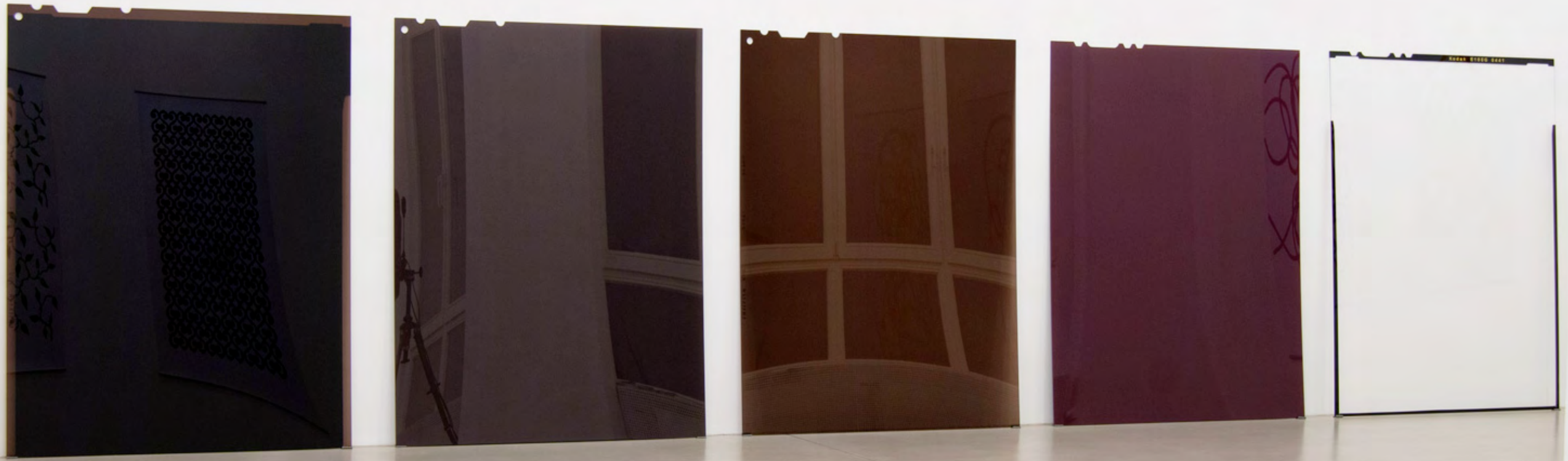
Kodak E100G (over-exposend, developed), enamel on acrylic glass, 192,5 x 152 cm, 2012



Kodak E100G (exposend, not developed), enamel on acrylic glass, 192,5 x 152 cm, 2012 (front side)



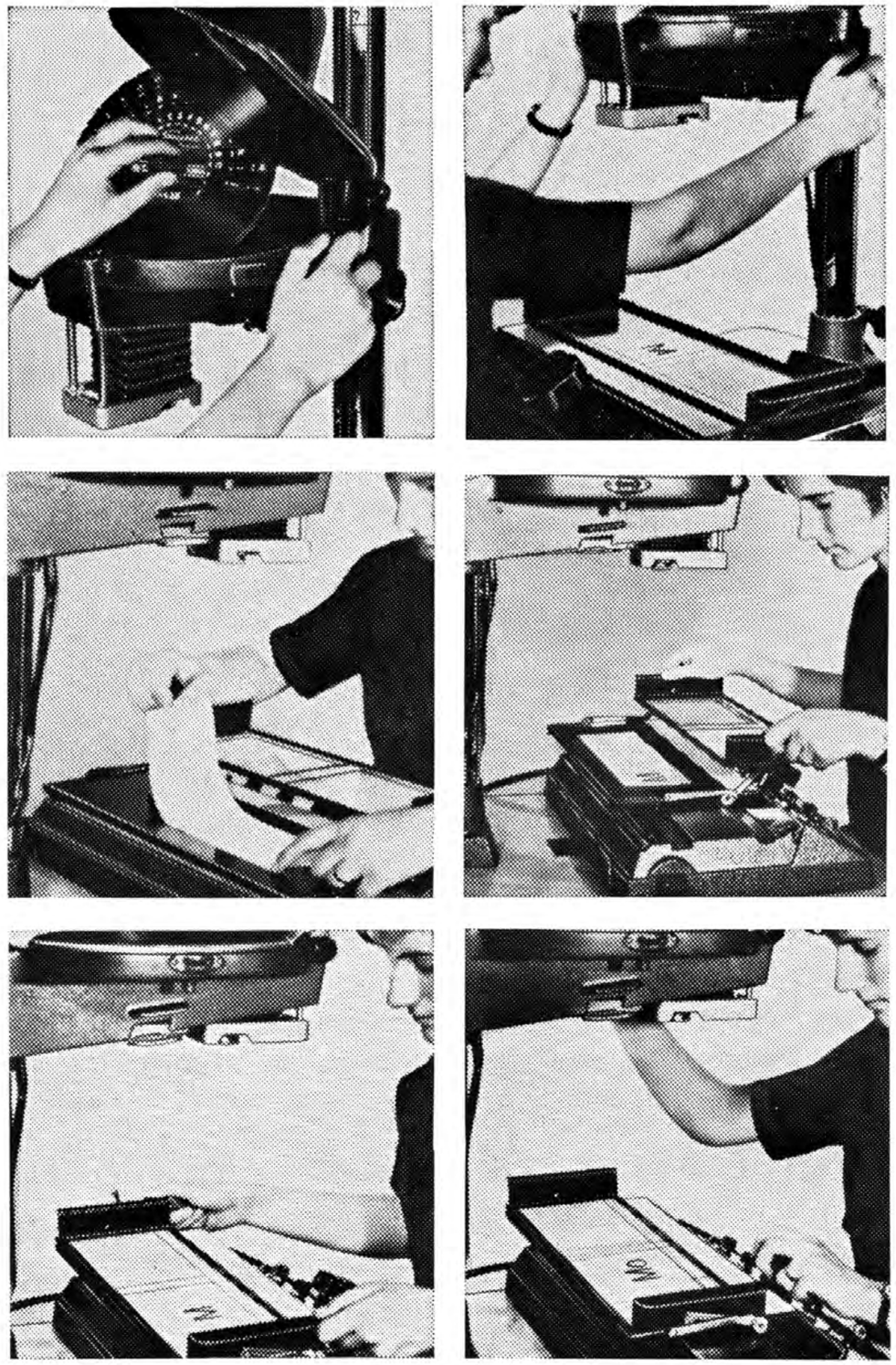
Fujifilm NPS (exposend, not developed), enamel on acrylic glass, 192,5 x 152 cm, 2012 (front side)



Installation view M29 Gallery, Cologne, 2015

Phototype

Phototypesetting is the combination of analogue photography and typesetting. The invention is almost as old as the medium of photography: William Henry Fox Talbot included an ‘application of photography to printing by arranging movable letters’ in his patent specification of 1843 and produced examples of photographic letter-setting. Although the first phototypesetting machines were available in the 1920s, it was not until the 1950s that the process found its way into wider use. Phototypesetting does not use lead characters to set lines of script, but works, instead, with matrices of glass or plastic containing the characters in one font as negatives. The phototypesetting machine then exposes the characters from these matrices one after the other onto film. Matrix disks of the ‘Diatype’ by the Berthold AG and the ‘Letterphot’ manufactured by Gutenberg GmbH were reproduced as photograms onto lithographic film. What once served to expose alphabetic characters in ever new combinations is now, itself, subjected to exposure, becoming one last permant image, and a visual reminder of all those sentences and printed pages it once helped to produce.

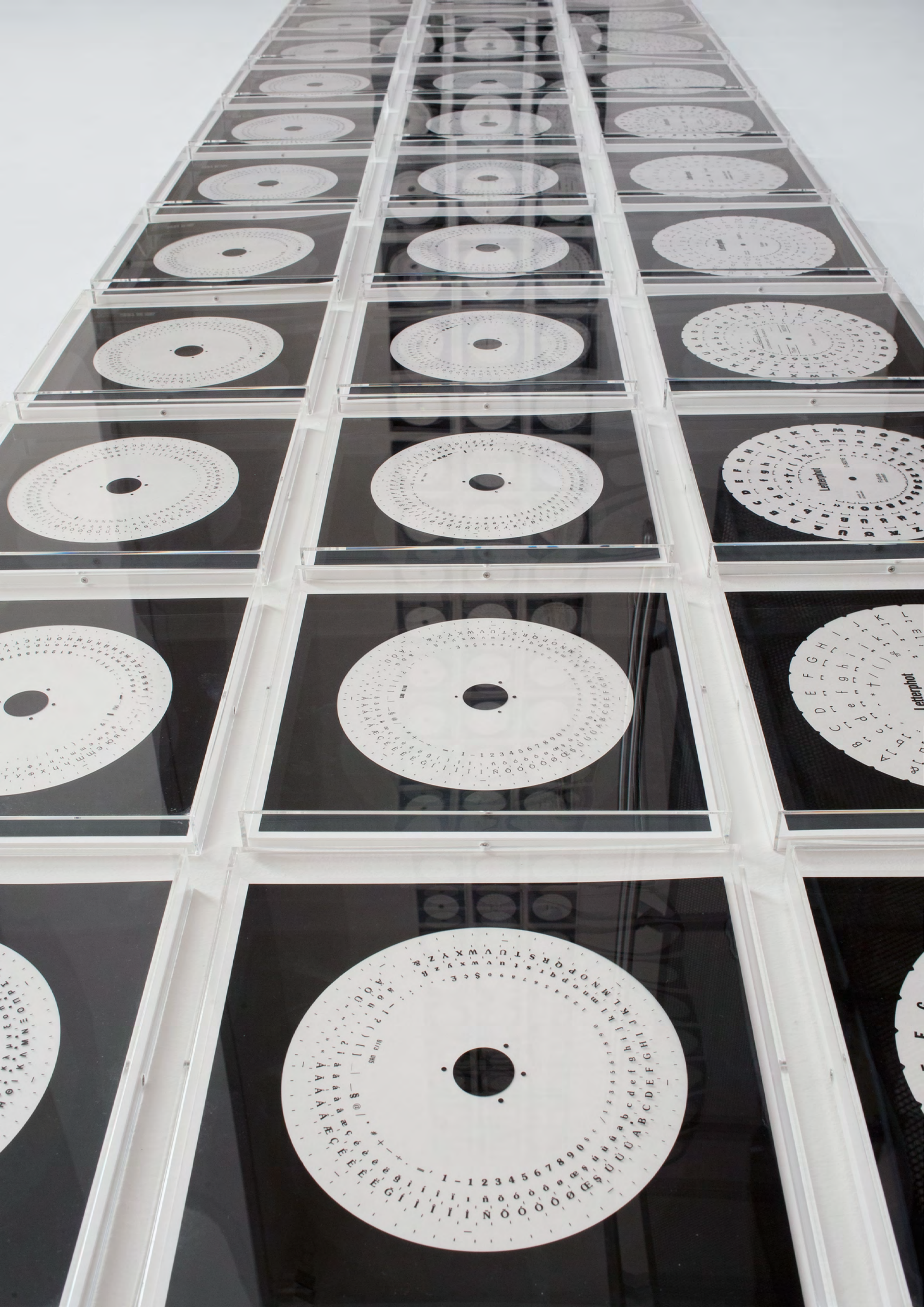


Letterphot workstation. From: Sepp Dußler / Fritz Kolling, Moderne Setzerei, Pullach 1973

Diatype workstation. From: Herbert Stahl (ed.), Fotosatz. Filmsatz. Lichtsatz, Akademie für das Graphische Gewerbe München, Munich 1968

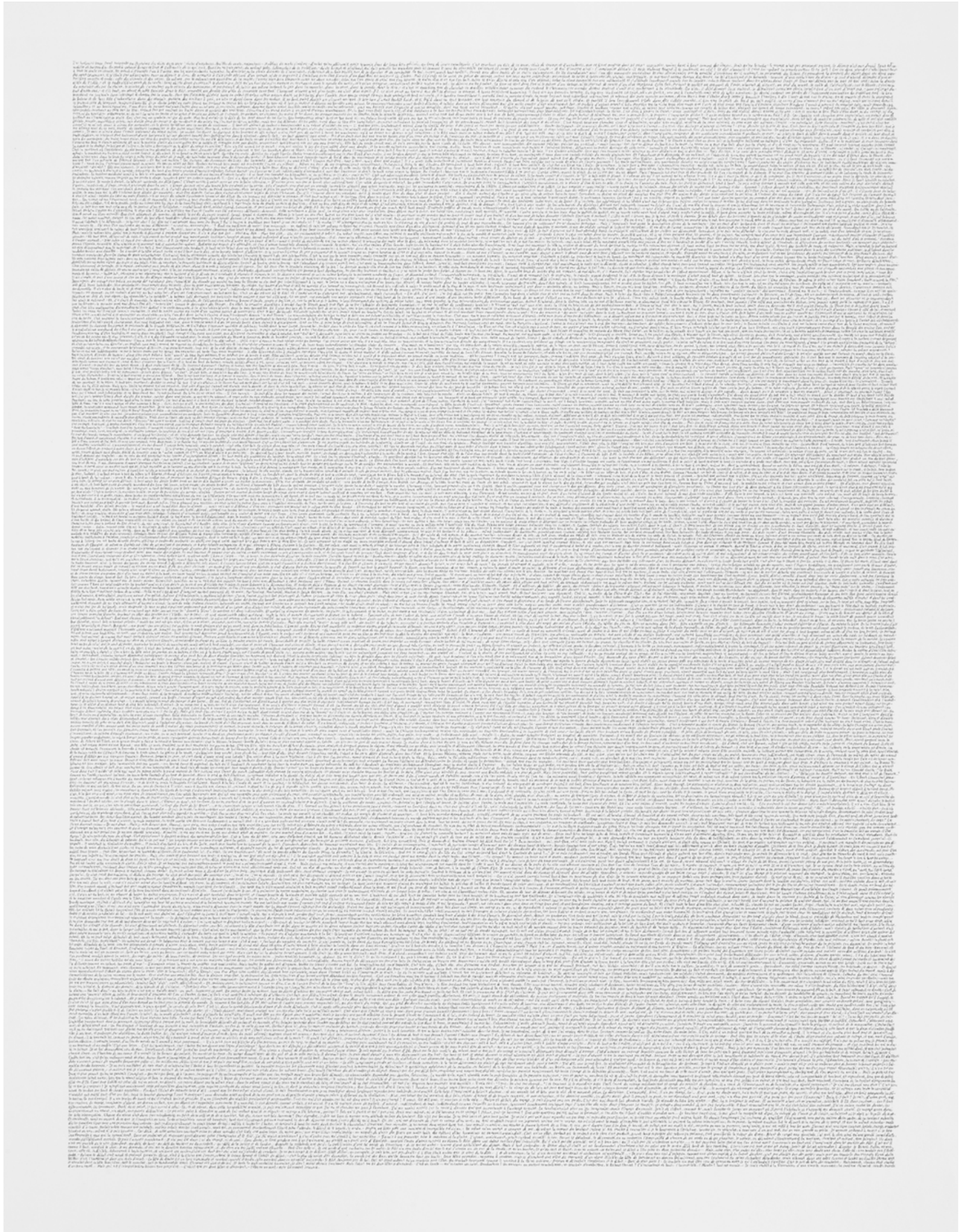
Phototype (Diatype), Helena light italic, photogram on lithographic film, 24 x 24 cm, 2011

Phototype (Diatype/Letterphot), 128 photograms on lithographic film, each 24 x 24 cm, 2011
Museum Weserburg, Bremen, 2012


Letterphot

Micrographs (Mikrogramme)

The series of ‘Micrograph’ drawings was begun in 2005 and has been continued since then. It comprises handwritten copies of philosophical texts, travel journals from the early 19th and 20th century and works of fictional literature. Word by word each text is transcribed in its entirety on a roll of paper, where the single letter has a height of only a few millimeters. The texts remain just about legible in a close view. When looked at from a distance they appear as unevenly structured monochrome abstractions.



La chambre claire. Note sur la photographie (Roland Barthes), pencil on paper, 78 x 60 cm, 2019

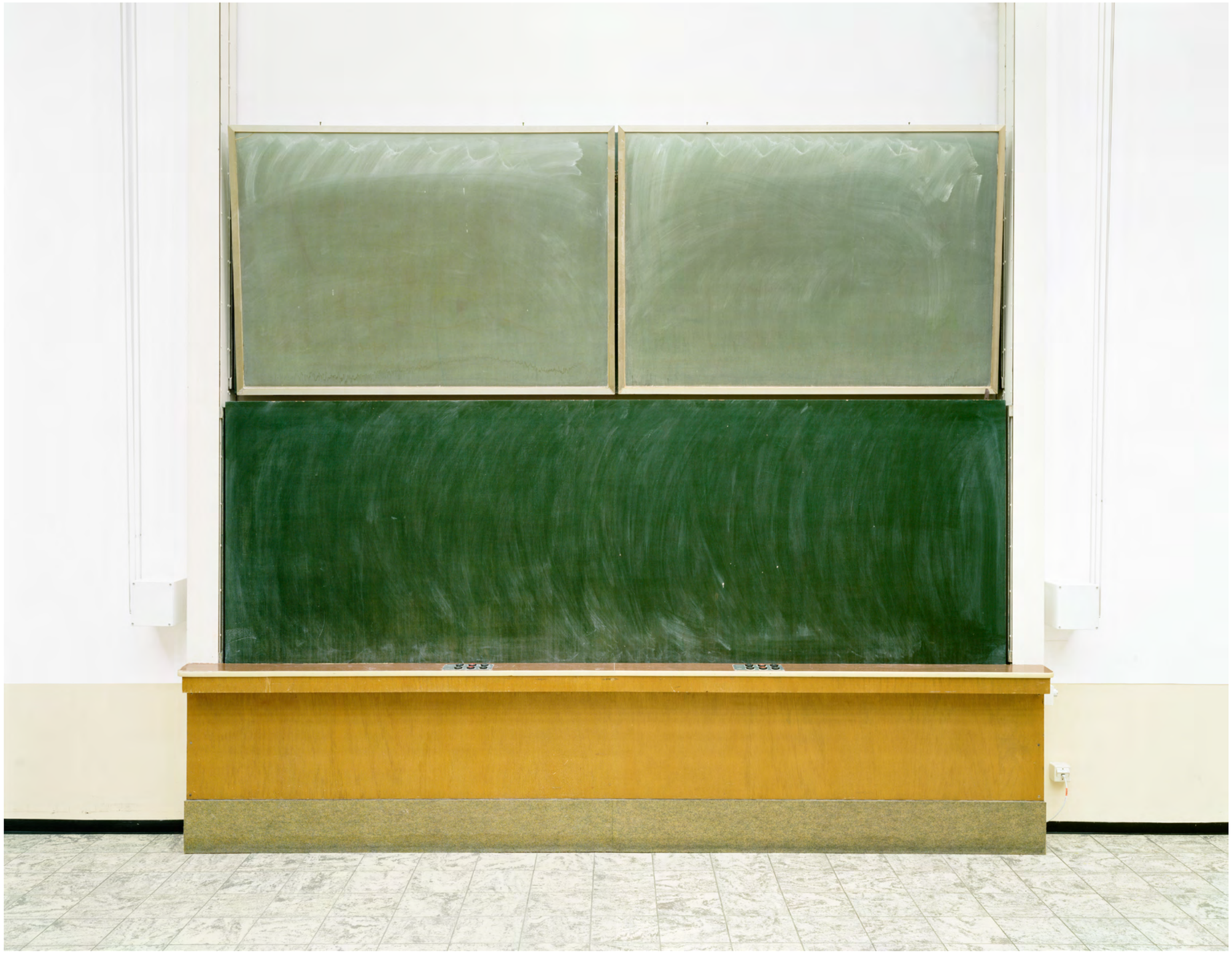
From left to right: Kritik der reinen Vernunft / Critique of Pure Reason (Immanuel Kant), Wissenschaftslehre / Doctrine of Scientific Knowledge (Johann Gottlieb Fichte), Philosophie der Natur / Philosophy of Nature (Friedrich Wilhelm Joseph Schelling), Phänomenologie des Geistes / Phenomenology of mind (Georg Wilhelm Friedrich Hegel), pencil on paper, each 134 x 100 cm, 2006/07. Kunsthalle Recklinghausen 2009

From right to left: Last Journals (Robert Falcon Scott), L'Afrique fantôme / Phantom Africa (Michel Leiris), Ansichten der Natur / Views of Nature (Alexander von Humboldt), pencil on paper, each 192,5 x 150 cm, 2008/09
Annely Juda Fine Art, London, 2010

Blackboards (Tafelbilder)

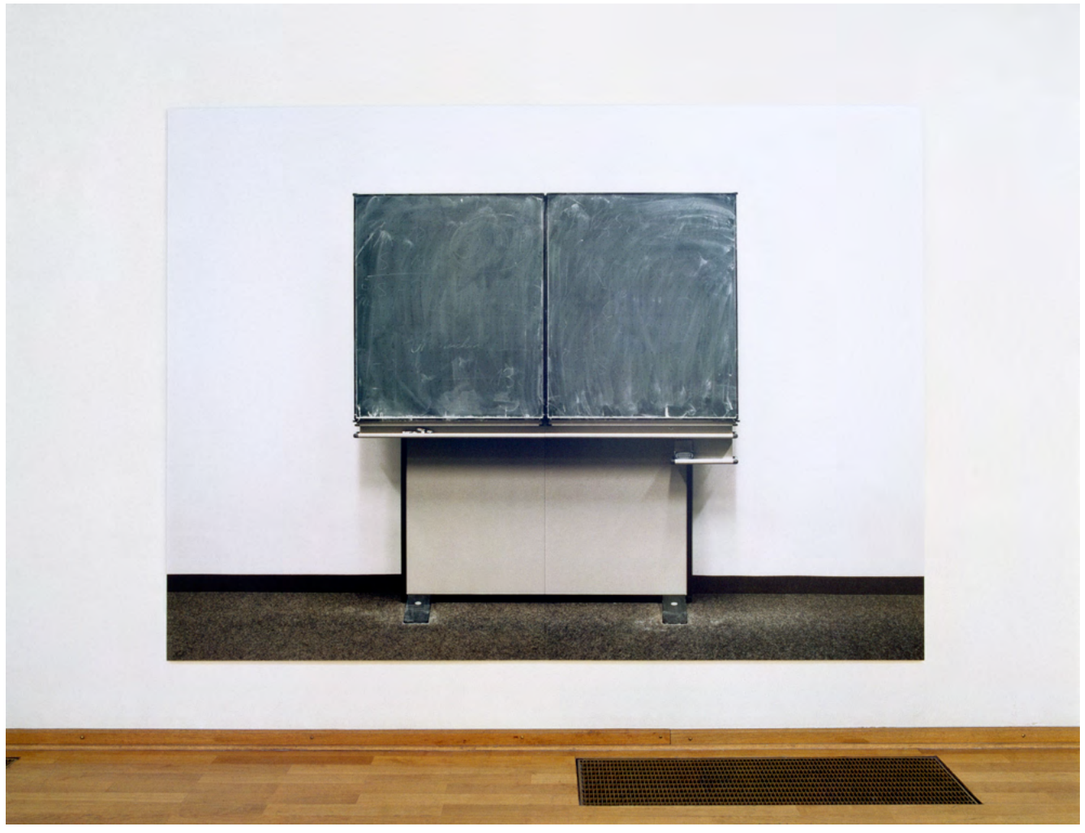
This series of photographs documents blackboards at universities and research facilities in Germany ranging from the 19th century to the 1970s. Four photographs of blackboards at Cologne University's department of philosophy with hinged sliding panels - presented as diptychs and triptychs - were produced and first exhibited in 2003. From 2009 to 2012 the series was expanded to depict blackboards in rooms and lecture halls at universities where thinkers such as Martin Heidegger (Freiburg), Theodor W. Adorno (Frankfurt), Carl Friedrich Gauß, Bernhard Riemann or David Hilbert (Goettingen) once taught. Either completely erased or only preserved in fragments the blackboards surfaces contain a palimpsest that has been inscribed on them over time.

Martin-Luther-University Halle-Wittenberg, Department of Anatomy, C-print, Diasec (in two parts), 310 x 160 cm, 2012



Justus-Liebig-Universität Gießen, Department of Veterinary Anatomy, C-print, Diasec (in two parts),
240 x 310 cm, 2012

University of Cologne (Triptych I), C-print, Diasec (in three parts), 180 x 266 cm, 2003



University of Cologne (Diptych I), C-print, Diasec (in two parts), 180 x 245 cm, 2003

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

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