PANORAMAVISION CONTEXTUAL PANOPTICONS

Franziska Bruckner

"I am no prophet. My activity consists in opening windows where previously there were only walls."[1]
Michel Foucault

In the exhibition PANORAMAVISION initiated by the DIAF, the German Institute for Animated Film, in the Technical Collections Dresden, one encounters works of art with the widest possible variety of media formats, dispositives, and contents of the Berlin artist Frank Geßner. Monitors with the animated, rotating colored spheres of the video installation NIGHT & DAY (SATELLITE I+II) (2016) stand beside a showcase with magazine covers from the series FACT & FAKE BIOGRAPHY (2010). The sound of the cinematographic installation ALIAS YEDERBECK REDUX PALLADIO MODEL (PROTOTYPE DD) (2011/2016) lures one into the middle of a dodecagon, a geometrical shape that is repeated in the center of the exhibition room as a miniature version in the twelve-sided polygon of the model AY MODEL QCMT? (2010). Waiting at the end of the exhibition room, along with a wall tiled with prints of persons, objects, painted portraits, record covers, etc. from the series #FGWGBBT0001-0028 (2014/2015), is an animation stand on which are placed slides from the "Non-Happening-Slide-Show" DIA DADA (2016). This is accompanied by the associated video DADA VINCI (2016); and one station further, under the title DIY MCLAREN DESK (2010), there is a wondrous apparatus with an illuminated filmstrip in the middle. At the end of the circular tour and, as it were, once again at the beginning of the exhibition, finally, one finds integrated showcases with assemblages from the series 3D-MEISTER-SONETT

(2016), mounted in surrealistic found-footage structures: for example, a globe with headphones, a Mickey Mouse sitting on the shoulders of an amorphous sculpture, and a transparent classic loudspeaker adorned with brushes and red flowers.

To adequately encounter this heterogeneous potpourri of artistic creation and simultaneously to ensure the project PANORAMAVISION a contextual overview, first I will provide a short exposition on the starting point of the exhibition, the project ALIAS YEDERBECK, with a summary of its theoretical reception so far. Then we will examine four different aspects of the exhibition in the Technical Collections Dresden. Taking up Gérard Genette's term "paratexts", we will focus on the direct connection between the film installation ALIAS YEDERBECK and the other items in the "context exhibition". The difference between "facts and fakes", currently the subject of intense political discussion, which the film auteur Alexander Kluge takes up in a playful form, is the following connecting factor. Transmedial ordering structures and problems of proportion, dimensions, number, music, poetry, and architecture offer glimpses into the fundamental arrangement of the exhibition PANORAMAVISION and into Frank Geßner's working method in general. Finally, various dispositives of the "Pre- und Future Cinema" will be discussed, from the panorama picture to the Virtual Reality application.

THE RECEPTION OF ALIAS YEDERBECK SO FAR

The starting point and heart of the exhibition is the film installation ALIAS YEDERBECK (2011), which was developed out of the first series, TESTE SANS FIN, of the four-part, long-term project VOYAGER DE L'IMAGE/TOWARDS THE IMAGE/ WEGE ZUM BILD. Planned by Frank Geßner already in the 1990s, ALIAS YEDERBECK was first exhibited full-size in connection with "Potsdam 2011 – Stadt des Films" and, in 2016, further developed in the Technical Collections Dresden as ALIAS YEDERBECK REDUX for a more mobile format. The twelve-part panorama installation AYR PALLADIO MODEL (PROTOTYP DD) of 2016, described as "Expanded Animation Cinema", comprises 252 panel pictures and extensive multimedia (archive) material, but also a wide range of analog and digital animation techniques like cartoons, puppet animation, motion-capture methods, direct film, and modified-base animation. It mixes these with live-action footage to produce a thoroughly hybrid format.

Visual and substantive analogies with familiar film sequences from the field of experimental and animated film are in no way coincidental; Frank Geßner lists them minutely in the closing credits. The ALIAS YEDERBECK sequence *Happy End*, for example, strings together couples kissing, obviously quoting Andy Warhol's *Kiss* (1963). The kiss sequence is also subjected to the alienation effect with a direct-film technique already found in

experimental films like *Trade Tattoo* (1937) by Len Lye and *Stellar* (1993) by Stan Brakhage. The multiplication of the protagonists in front of a black background enables us to understand the segment *Transzendentale Animation* as a digital continuation of Norman McLaren's *Pas de Deux* (1968). In motif and style, a scene animated with modified base from the sequence *Zuschauer* also alludes to works by William Kentridge, like *Tide Table* (2003).[2]

The form and content of the film installation ALIAS YEDERBECK has already been multiply addressed in terms of art history, film studies, media studies, and the humanities in the DVD edition "ALIAS YEDERBECK – Expanded Cinema Animation" (2014). In addition to the film quotations already sketched as examples, the texts and analyses focus on additional hybrid and intermedial layers inscribed into the work. For example, media theoretician Yvonne Spielmann speaks of an exhibited "self-reflection of the exhausted media and the preconditions of their staging" and of an "expanded field of association condensed through the interlocking of references [...] to painting, sculpture, film, video, and computer graphics" (Spielmann 2014: 173), whereby animation serves as a central means of fusion. The animation scholar Suzanne Buchan locates in ALIAS YEDERBECK not only traditional animation techniques, but also an expanded concept of animation: "This questions the idea that 24 pictures per second provide the normal standard for an 'animated' projection.

Geßner, too, questions conventional ideas of what animation is." (Buchan 2014: 238). In this sense, Buchan regards the individual pictures from the 252-part painting series – integrated in the film and inspired by artists like Giotto, Rembrandt, Goya, Picasso, Bacon, Giacometti, Kippenberger, Gerhard Richter, and many more – as key frames of an animation, whether or not animated motion in the classical sense dominates or not.

A central role in the theoretical processing is likewise played by the hybrid personality and "auto/author constructions" of ALIAS YEDERBECK. Frank Geßner appears in the cinematic sequences as a protagonist or as a blueprint for various animation-technical transformations, but he also invents an alias: the artist Paul Yederbeck, who supposedly died in a plane crash. The artist's family name serves, on the one hand, as a connection with all the visitors to the installation, since "Yederbeck" alludes to the allegorical figure of "Jedermann", or "Everyman".[2] On the other hand, Suzanne Buchan discusses the heterogeneous origin of the name Yederbeck, since it also points as a *portmanteau* to Max Beckmann, Stan VanDerBeek, and the maiden name of Frank Geßner's mother (cf. Buchan 2014: 209). In contrast, "Paul" takes up the first name of the philosopher and poet Paul Valéry, who also functions as the literary father of the second alias figure, the intellectual observer "Monsieur Teste". Teste is thus the name-giving figure of the accompanying artist documentation QU'EST-CE

QUE MONSIEUR TESTE? (2011) of the supposed influence and work of Paul Yederbeck. With both figures, Frank Geßner at the same time focuses on and exaggerates the origins of the (artistic) star cult and the aesthetic of the genius and, as the art historian Ursula Frohne and the philosopher Christian Katti describe, calls up "the spectrum of media and character chimeras [...]. Roles, reception and production attitudes toward art and media history, various cases of depiction and performance alternate like metamorphoses and blend into each other." (Frohne/Katti 2014: 92).

PARATEXTUAL VISIONS

Frank Geßner himself describes the exhibition PANORAMAVISION in the Technical Collections Dresden as a "context exhibition" (Geßner 2016: n.p.) about ALIAS YEDERBECK; in Genette's sense, we could also speak of the exhibited items as "paratexts". The philologist Gérard Genette developed the term "paratext" for literary works; later it was transposed to other media, like film. By "paratexts", Genette means an accompanying text that is not part of the actual work, but that supports, accompanies, or gives a new context to the primary text (cf. Genette 1989; Böhnke 2007: 10ff.). In contrast to a contribution composed by other persons or entities, this is an element that "by definition corresponds to the author's intention and lies in his responsibility" (Genette 1989: 10). According to the media researcher Alexander Böhnke, Genette's figure of the author functions as a "bracket for the paratexts" that "regulates what belongs and what is to be excluded" (Böhnke 2007: 14), even if in some cases the authorship is construed or reconstructed by the public. Within the paratexts, "peritexts" like the book jacket, title, or credits that are materially tied to the work, are to be distinguished from "epitexts", which can consist of accompanying material, for example in the form of interviews or "making-ofs" that are independent of the basis text. The relationship between the two kinds of paratexts, in turn, is extremely fluid: "In the DVD, some epitexts, like interviews, making-ofs, and trailers, wander into the edition of the text" (Böhnke 2007: 31) and thus become peritexts again, while in the Internet the same formats function as decoupled epitexts.

A familiar example of an interactive, paratextual DVD feature is found on the DVD edition of the first *Matrix* film (USA/AU 1999), whose title *Follow the White Rabbit* in turn refers to the universe of *Alice in Wonderland*. Going beyond commercial intentions is the CD-ROM *Immemory* (FR 1997) by the essay filmmaker Chris Marker, which can be seen entirely as the filmer's paratextual work or, as the author Catherine Lupton writes: "The material that Marker assembles in *Immemory* are signs and traces that propel the user back across his entire career as a writer, image-maker and compulsive hoarder, and through a strand of autobiographical revelations [...]" (Lupton 2005: 207f.).

The film installation ALIAS YEDERBECK is the basis text for Frank Geßner's work, while the documentation QU'EST-CE QUE MONSIEUR TESTE? can be regarded as a paratext, both in the DVD edition and in the exhibition PANORAMAVISION. In the sense of a paratextual viewpoint, finally, almost the entire exhibition in the Technical Collections Dresden can be regarded as a traversable making-of for ALIAS YEDERBECK: thus, for example, the credits placed on a wall correspond to Genette's classic definition of peritexts. A reconstruction of the table Norman McLaren designed to shape direct films serves simultaneously as tool and protagonist for the aforementioned film sequence *Happy End* and is shown in the exhibition as – depending on the point of view – the epitextual or peritextual object DIY MCLAREN DESK. Other exhibited items do not correspond to any classical paratexts, but rather to a "second-order paratextuality". Thus, for example, the AY MODEL QCMT? placed in the middle of the exhibition refers not only to the basis text ALIAS YEDERBECK, but also to the paratext QU'EST-CE QUE MONSIEUR TESTE?

Elsewhere, the authorial aspect of the paratextual discussion again raises interesting questions, because in Alexander Böhnke's sense, for Genette an author must "take on a pseudonym, in order to be significant for reading". (Böhnke 2014: 32) In the exhibition PANORAMASVISION, Frank Geßner for the first time steps as an artist person in front of his thoroughly conceived alias characters Paul Yederbeck and Monsieur Teste. This accompanies the disclosure of his personal sources of inspiration from art history, media history, and intellectual and natural history, in a flowing alternation between entertainment, serious, and Dada culture. The 15-part ready-made series 3D-MEISTER-SONETT resembles a three-dimensional list of sources and is dedicated to Frank Geßner's actual mentors Robert Kudielka, Ernst Lutz, Erich Mansen, Franz Pechwitz and Herwig Schubert and his "tele-mentors" like Plato, Kant, Bataille, Jean Luc Godard, and Marcel Duchamp. The object BAUKASTEN-KAMERA-FEDERHALTER (PS:PW) however, shows for example not only a dedication to Alexandre Astruc, Alfred Behrens, Jürgen Böttcher, Birgit Hein, and Nam June Paik, but also reflects on, among other things, another paratextual level, that of the film or media material itself (c.f. Böhnke 2014: 28). In ALIAS YEDERBECK, after all, the employed animation and recording techniques used are manifold: from 35mm film, 16mm film, and Super 8 through (video) cassette, iPhone (App), and Minolta to a Leica flashbulb.

FACTS, FAKES, AND FOOTNOTES

The artistic quotations should often be viewed with a twinkle in one's eye, and Frank Geßner himself calls his oeuvre a "footnote of Modernism" (Geßner 2016: n.p.), for example in the installation DADA VINCI. Here, not only is an arc drawn from Leonardo

da Vinci to Dadaism; the media-reflecting code of Structuralist avant-garde film is brought together with found-footage elements from *Goldene Regel der Pinselpflege* (golden rules of brush care) issued by the *da Vinci* paintbrush manufacturer. As serious as other source references in PANORAMAVISION may seem, in some cases they reflect "actually existing facts" (Geßner 2016: n.p.) in another way. Frank Geßner thereby sees himself in the tradition of auteur filmmaker Alexander Kluge's tradition of "Facts and Fakes". Kluge remarks: "Through narration, the most unpleasant events become beautiful, conveyable, reinterpreted, falsified. That's why there are not only facts, but also fakes. That is a necessity. If someone claims he can deal with facts without adding any thoughts of his own and without falsifying, I don't believe him. But from someone who lies, from his lies, I can still tease out a piece of fact." (Kluge 2003: 59). The current political discussion about "alternative facts" and "fake news" – in the depressing consequence of the first legislative period under Trump – sheds a different light on Kluge's elucidations, especially since he continues in the same text: "*Each of these stories, these fairytales in Ovid's 'Metamorphoses', is more trustworthy than a news broadcast from today*, in which everything is related at best in extremely truncated form." (ibid., emphasis in the original). But while the current definition of fake news is more or less well-disguised "false information [that] is intentionally produced and spread" and disseminated out of "financial or political interests" (Reinbold 2017: n.p.) or for propaganda purposes, Alexander Kluge's fakes foreground playful dealings with history, the disclosure of possibilities, and the deconstruction of "facts and fakes", quite in the sense of Hayden White's *Metahistory*. Thus, in Kluge's interview format *10 vor 11*, the well-known German comic Helge Schneider puts on a dilettantish costume and a Corsican accent, slips into the role of Napoleon, and relates history in a new way. In the sequence *Projektion* in the film installation ALIAS YEDERBECK, Frank Geßner indirectly quotes this episode and likewise stages himself as Napoleon "on the rebound".

In the DIAF exhibition, this aspect can be observed even more clearly in the magazine covers in the showcase FACT & FAKE BIOGRAPHY. Frank Geßner meticulously mounts his alter egos Paul Yederbeck and Monsieur Teste onto the title pages of renowned art magazines like *art press*, *Kunstforum*, and *Texte zu Kunst*. Oscillation between fact and fake also rules on the print wall #FGWGBBT0001-0028, attached with *Original Push-Pins* by Moore. This is a pictorial chain of narration resembling the principles of sequential art, for example prints, photo novels, graphic novels, comics, storyboards, and posters. In addition, further "'Previews' like the 'Coverversion 0084_12_FOOTNOTE_ DOUBLEAGENT_GREETINGS_FROM_FANTÔMAS_2011 from the third series FUSSNOTEN, are presented."[3] (Geßner 2016: n.p.).

Along with film stills and footage from the film ALIAS YEDERBECK, which correspond with classical paratexts, one is confronted with a wealth of new materials, created especially for this purpose, that display the artist's broad stylistic repertoire. And what seem like making-of images from a green-screen film turn out to be the test versions of a failed attempt that Frank Geßner subtitles, 0012_12_MOTION_CAPTURE_TEST_ANIMA_TECHNE_FAILED_ TESTE_BETTER_FREE_AFTER_SB_2010. In contrast to the conventional making-ofs for commercial film productions, which mostly show a prettified look behind the so-called backdrops and which one should always approach with a certain mistrust, the subject in the exhibition's traversable making-of is obviously staged realities and contextual glimpses.

TRANSMEDIAL STRUCTURES OF ORDER

But Frank Geßner not only inscribes into his works the already sketched visible, hybrid, and intermedial transitions between visual art, film, and animation; they are also based on transmedial structures and principles of architecture, poetry, music, mathematics, and logic. As already described at the beginning, the entire project VOYAGEUR DE L"IMAGE/TOWARDS THE IMAGE/WEGE ZUM BILD was planned as an audiovisual symphony in four movements, whereby the film installation ALIAS YEDERBECK is an elaboration of the first series, TESTE SANS FIN. Like the still unpublished second series,

DSDKBM, the exhibition PANORAMAVISION is oriented toward the structure of the sonnet, a poetry form from the first half of the 13th century (cf. Braak 1980: 157; Waldmann 2003: 79). Frank Geßner elucidates: "Behind the abbreviation DSDKBM stands the second of *The Mosaic Ten Commandments,* 'Thou shalt not make unto thee any graven image', which is very timely, and not only because of the 'caricature conflict'. […] A tragicomic, cyclical problem, played out with knee-length portraits. This 50-part series is based on a formatted coordinate system and refers to *The Witches' Times Tables* in Goethe's *Faust*. The sonnet is the 'ideal type of the art poem' that works inversely through its components. In its dialectic, the sonnet relates to two opposite poles expressed at the same time: the formal and the figurative level. Emotion and intellect, intuition and rationality are thereby synchronized in a dynamic process. The sonnet shows us the 'rationality of poetry' and thereby attempts to realize the eternal utopia of poetry: to create a poetic space in accordance with strict rules." (Geßner 2009: n.p.).

Formally, it is composed of 14 lines, "which are arranged in two 4-line stanzas (*quartets*) and two 3-line stanzas (*tercets*)" (Braak 1980: 157f.). A sonnet crown, in turn, consists of fifteen sonnets, whereby the final line of the first sonnet is identical to the first line of the following sonnet. The last sonnet, the "so-called master sonnet, compiles the first lines of the fourteen preceding sonnets" (ibid.). In the exhibition's fifteen stations,

too, elements from one object series are often taken up in the next exhibit. This deciphering clears up some confusions about the previously sought "second-order" paratextual viewpoint. Like the sonnet crown, the segments of the PANORAMAVISION culminate in the "masterful" starting point of the exhibition, the film installation ALIAS YEDERBECK. The latter is staged here in several different states: in the museum cinema as AYR PANORAMA INSTALLATION! 1-Channel-Move (2011/14), as AYR VIRTUAL INTER-ACTIVE INSTALLATION! (2011/14), and as 12-Channel-Move-Sculpture AYR PALLADIO MODEL (PROTOTYPE DD) (2011/16).

This sonnet structure repeats itself, however, within individual stations, as well: most obviously in the aforementioned "puzzle", 3D-MEISTER-SONETT, which consists of fourteen paratextual ready-made sculptures and finally finds a summary in the kinetic object ÜBER-ALL: Towards a Theory of Everybody and Everything, For Einstein & Hawking, Plank & Neumann, NN et cetera, perge, perge!

A second system of order that Frank Geßner uses is based on the duodecimal system, which works with the natural numbers from 1 to 12, as Jay Schiffman of the Dozenal Society of America explains: "We initiate our discussion by presenting the standard duodecimal addition and multiplication facts via tables where the symbols X and E denote the digits equivalent to decimal ten and eleven." (Schiffman 1192/1982: 1) This corresponds especially well with twelve-tone music and the standard clock. In the exhibition PANORAMAVISION,

this system appears most clearly in the two 2-channel video steles AYR NIGHT & DAY (SATELLITE I+II), which Frank Geßner describes as follows: "The installation is a continuation of the so-called Runge Sphere, a color system developed in 1810 by the painter Philipp Otto Runge that depicts the mixing ratios of the primary colors red, yellow, and blue, as well as the respective shades toward the black and white poles. The new interpretation of the sphere refers not only to the dial of the clock. The 12-part sphere is also normed, optimized, inverted, and animated, i.e., set in rotary motion, and furnished with Cole Porter's song *Night and Day* (1932) from the musical *Gay Divorce*. The classic song's interpretation by Ginger Rogers and Fred Astaire thereby underlies the inverted 'night', while a version by Django Reinhardt accompanies the 'day'. Both variants are also combined with the sound of a collision between two black holes that occurred in 2016 (cf. "Hubble Dates Black Hole's Last Big Meal", Nasa News Online). Like artificial companions or sentinels, the NIGHT & DAY satellites orbit the two-door and twelve-cornered 'planet' AYR PALLADIO MODEL (PROTOTYPE DD). In the latter, the 12-channel installation ALIAS YEDERBECK is shown; it, in turn, consists of twelve different panorama sequences and refers to twelve auto-/author constructions." (Geßner 2016: n.p.; cf. Runge 1810/1959: 5-26).

As the name already reveals, the film installation is a further development of designs by the Renaissance architect Andrea Palladio, who in turn, in his four theoretical books, refers to models

from Roman antiquity (cf. Ungers 2002: 45-50). In his best-known central construction, *Villa La Rotonda* (1567–1591), "he did not shy from regulating the floor plan and vertical plan of the building with such a sublime motif as the combination of a central, domed, circular interior and an encompassing square or cube." (Kastorff-Viehmann 2010: 109). Another architectonic inspiration is Le Corbusier's "Modulor", an attempt "to bring the Golden Section in concordance with a standard scale for human beings (initially 1.73 m, then 1.83)." (Ungers 2002: 231). In AYR PALLADIO MODEL (PROTOTYPE DD), the latter affects above all the size and placement of the 40-inch screen, which Frank Geßner has "brought to a unisex crown or screen height of 177.9 m, in order to provide a harmonious overall ratio of 2:3 or 1:1.5, which in turn corresponds musically to a quint." (Geßner 2016: n.p.).

PROSPECTS OF PRE- AND FUTURE CINEMA

Taking recourse to architectonic models of panorama architecture or to pre-cinematic traditions is the precondition not only for the term "Pre Cinema" that Frank Geßner chose for the exhibition project PANORAMAVISION, but also for the 360 degree dispositive of the film installation ALIAS YEDERBECK. Already in the 18th century, because of its size and complexity, the large-scale "unmoving" panorama picture could not be grasped in a single glance by its viewers, as the sociologist and cultural scholar

Hans-Georg Soeffner, for example, describes: "The simultaneous presence of the picture's viewer in several standpoints transposes the sequentiality of spatial-landscape perception and the in principle temporality and activeness of seeing to the illusion of the all-presence of a perception that has seemingly come to rest." (Soeffner 2001: 227). With extremely animated sceneries, for example battle panoramas, even back then there were attempts to create an additional illusion of motion by playing the sounds of struggle or leaving props strewn on the ground. Writing about ALIAS YEDERBECK, Yvonne Spielmann points to "the interaction potential of the simulation space of painting in the panorama and the temporal succession in the projection of film." (Spielmann 2014: 156).

In contrast, a crucial film-architectonic source of inspiration in the form of the – meanwhile historical – "Future Cinema" was the hemispherical *Moviedrom* developed in 1963 by Stan VanDerBeek, in which the audience lay on its back and viewed multi-projections cast onto the ceiling of the dome (cf. Hein 1971: 79f.; stanvanderbeek.com) The expansion of the current AYR PALLADIO MODEL (PROTOTYPE DD) from the dispositive of the panoramas into a domed cinema is planned for the fourth series INTERFACE of the long-term project VOYAGEUR DE L'IMAGE/TOWARDS THE IMAGE/WEGE ZUM BILD. If we also compare the cinematographic installation ALIAS YEDERBECK with the current trends of "Future

Cinema", Virtual Reality and 360-degree videos, we can also find interesting analogies. Thus, the art and media theoretician Oliver Grau, for example establishes a historical genealogy of the "image spaces of illusion" (Grau 2003: 5) running from Renaissance fresco painting and the panorama, through stereoscopic formats, Expanded Cinema, IMAX cinema, and Virtual Reality when he notes: "[I]n each epoch, extraordinary efforts were made to produce maximum illusion with the technical means at hand." (ibid.) Toby Coffey, Head of Digital Development at the National Theatre in London, in turn, focuses on the theatrical character of Virtual Reality: "We're all used to working in 360 and very spatial environments whereas film makers have been trained in a kind of locked perspective." (Coffey 2016: n.p.).

In this sense, in regard to AYR PALLADIO MODEL (PROTOTYPE DD), we could speak of a hybrid between cinematographic framing and a freely selectable 360-degree angle of view, and thereby of a precursor of Virtual Reality or a 360-degree video applied in space that in turn liberates the viewer from the VR goggles, because, analogously to the Virtual Reality experience, the artist plays with the audience's attention in space: one can approach a picture, allow one's attention to be guided by the sounds and images wandering through the dodecagon, set off in search of the respectively central image, or withdraw from the prescribed focus and give oneself up to the sometimes dominant simultaneity.

The situation is similar with the paratextual, transmedial, and intermedial interweavings of the exhibition PANORAMAVISION that have been sketched here. But, speaking with Gérard Genette in "conclusion", the paratext must not become an even idler fetish.[4]

One can try to freely trace the oscillation between "fact and fake" and the quotations of all kinds that Frank Geßner sets and to align them with one's own prior knowledge, or one can encounter the multi-medial potpourri of the "idea transfer machine" (Geßner 2016: n.p.) Alias Yederbeck intuitively. For "[e]very person," wrote Novalis in his plans for his *Enzyklopädie,* "has his or her own individual rhythm.".[5]

[1] Quotation attributed to Foucault, for example in Geert Lovink, *Im Bann der Plattformen: Die nächste Runde der Netzkritik*, Bielefeld: Transkript, 2017, p. 45 ff. – Of course, that is precisely the horizon-expanding role of prophets: to open insights and outlooks where before none could be seen, much less understood.

[2] *Tide Table* is part of Kentridge's feature film *9 Drawings for Projection* (1989–2003).

[3] The best-known Jedermann concept is based on the eponymous theater play (1911) by Hugo von Hofmannsthal, which has been played annually at the Salzburg Festival since 1920.

[4] *"Ever tried. Ever failed. No matter. Try Again. Fail again. Fail better."* From: Samuel Beckett, *Worstbound Ho*, New York: Grove Press, 1983.

[5] "The paratext is only a makeshift, an accessory to the text. […] The discourse on the paratexts must never forget that it refers to a discourse that refers to a discourse; and the sense of its object is based on the object of this sense, which in turn is a sense. Thresholds are there to be crossed over." (Genette 1989: 390)

[6] Novalis (1772-1801), actually Georg Philipp Friedrich Leopold Freiherr von Hardenberg, German poet. Source: Novalis Werke (1987): *Studienausgabe*, ed. and commentated by Gerhard Schulz, Munich: C. H. Beck'sche Verlagsbuchhandlung.

PUBLICATIONS (SELECTION)

• *Global Animation Theory.* International Perspectives at Animafest Zagreb, hrsg. zusammen mit Holger Lang/Nikica Gilic/Daniel Suljic/Hrvoje Turkovic, New York: Bloomsbury 2018.

• *In Bewegung setzen … Beiträge zur deutschsprachigen Animationsforschung,* hrsg. zusammen mit Erwin Feyersinger/Markus Kuhn/Maike Sarah Reinerth, Wiesbaden: Springer VS, 2017.

• „Animationstheorien", zusammen mit Erwin Feyersinger, in: *Handbuch Filmtheorie,* hrsg. v. Bernhard Groß/Thomas Morsch, Wiesbaden: Springer VS, 2017.

• "Hybridität in Bewegung gesetzt… Hybride Konzepte der Animations- und Filmtheorie", in: *In Bewegung setzen… Beiträge zur deutschsprachigen Animationsforschung,* (eds. Franziska Bruckner et al.), Wiesbaden: Springer VS, 2017.

• *Malerei in Bewegung. Studio für experimentellen Animationsfilm an der Universität für angewandte Kunst,* Wien: Springer, 2011. (Monographie)

MEDIA

• *9 Drawings for Projection* (SA 1989–2003, Director: William Kentridge)

• *Alias Yederbeck Redux, Night & Day (Satellite I+II),* 04:46 und 02:45 min, 2 × 2-Channel-Move (D 2016, Director: Frank Geßner)

• *Alias Yederbeck Redux, Qu´est-ce que Monsieur Teste?* (D 2011/14 Director: Paul Yederbeck/Frank Geßner)

• *Alias Yederbeck Redux, Virtual Installation*! (D 2011/2014, Director: Paul Yederbeck/Frank Geßner)

• *Follow the White Rabbit* (Matrix DVD Feature, USA/AU 1999, Director: The Wachowskis)

• *Helge Schneider als Napoleon DCTP* (segment from "10 vor 11", U.S. "Wanzenjagd" on 9 Dec. 2013, Director: Alexander Kluge) (https://www.youtube.com/watch?v=ASer43fZAHI. Last accessed: 5 March 2017)

• *Immemory* (FR 1998, Director: Chris Marker)

• *Kiss* (USA 1963, Director: Andy Warhol)

• *Matrix* (USA/AU 1999, Director: The Wachowskis)

• Moviedrom (USA 1963–1965, Director: Stan Vanderbeek) (http://stanvanderbeek.com/_PDF/moviedrome_final.pdf. Last accessed: 5 March 2017)

• *Night and Day* (USA 1932, Composer: Cole Porter)

• *Pas de Deux* (CAN 1968, Director: Norman McLaren)

• *Stellar* (USA 1993, Director: Stan Brakhage)

• *Tide Table* (SA 2003, Director: William Kentridge)

• *Trade Tattoo* (GB 1937, Director: Len Lye)

LITERATURE

• Alexander Böhnke (2007): *Paratexte des Films: Über die Grenzen des filmischen Universums*, Bielefeld: Transkript.

• Ivo Braak (1980): *Poetik in Stichworten: Literaturwissenschaftliche Grundbegriffe, Eine Einführung*, Kiel: Ferdinand Hirt.

• Suzanne Buchan (2014): "Visuelles Heteronym und Animation als Prozess in Frank Geßners Alias Yederbeck", in: *Frank Geßner/Paul Yederbeck, Alias Yederbeck: Expanded Cinema Animation*, Paris/Potsdam-Babelsberg: Re:Voir/HFF "Konrad Wolf", p. 199-223.

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