

POSTSCRIPT

In *Berlin open studio*,⁽²⁰¹²⁻¹³⁾ everyday urban experiences are linked with memories, impressionistic images, and the Abstract Expressionist and Surrealist tradition, as well as with graphics, painting, sculpture, photography, film, and cinema, to form a *summarizing* pictorial ensemble: "The future of the graphic novels lies in the choice of worthwhile themes and the innovation of exposition", *Comics & Sequential Art*, Will Eisner⁽¹⁹⁸⁵⁾.

The album deals with basic topics: How do we compose, narrate, and remember in images? What is the relationship between music, drawing, picture and moving image or human and tool? How are recurring visual patterns traced from pre-literary and early history to contemporary analog and digital culture? What is the associated change in the spatial image? The results of the work stands in the intellectual-historical tradition of Aby Warburg's *Bilderatlas Mnemosyne*, a series of images investigating the function of pre-defined antique expressive values in the depiction of eventful life in the art of the European Renaissance⁽¹⁹²⁴⁻²⁹⁾. Further artistic references are Käthe Kollwitz' early graphic cycles like *A Weavers' Revolt*⁽¹⁸⁹³⁻¹⁸⁹⁷⁾ as well as the tradition of wordless novel [Bildroman], like Franz Masereel's *The City*⁽¹⁹²⁵⁾, Alberto Giacometti's *Paris sans fin*⁽¹⁹⁵⁷⁻⁶⁵⁾, and other stories in pictures like those of the *American print scene* from Edward Hopper to Jackson Pollock,

but also of outsiders, such as the painting poet Henri Michaux and the painter Francis Bacon, who was inspired by Sergei Eisenstein's filmic theory and practice.

The horizontally and vertically mounted *wide-screen cinema* of film stills, chronophotographs, keyframes, and inkbetweens, laid one after the other in book form, creates a self-reflective movement and time track as a plastic metamorphosis that moves us inward. The intermedia work shows possible interfaces from the classical pictorial problem to time-based synthetically generated pictorial worlds, whose building material is also rhythm, montage, and the image on an elementary geometric basis. This thinking in temporal and spatial succession also makes it possible to compose nonlinear associative breaks and variations in the flow of images, which interrupt the continuity of the sequence of actions and demonstrate how planning, cultivated coincidence, and intuition work together.

The digitally reproduced image or photo novel *Berlin open studio* ⁽²⁰¹²⁻¹³⁾ depicts in poetic realism the author's imaginary nightly ride on the No. 100 bus from Alexanderplatz to Zoologischer Garten. Beyond tourism, Berlin is experienced phenomenologically with an openness to the totality of phenomena associatively via the *gesture*, as an experimental historical flipbook about the central interface on Pariser Platz between East and West. The material was first researched photographically on site and in archives and later further developed and refined

in the studio as mixed media on machine laid paper: The Photography lets the imaginary meet the real through pictorial post-processing.

Berlin open studio ⁽²⁰¹²⁻¹³⁾ is the intermedia theorem of a new expanded *école artistique* that transcends the boundaries of fiction and reality in terms of form. The image history is a network of elective affinities and is intended to recall the secret agent's wanderings in Jean-Luc Godard's *Allemagne Année 90 Neuf Zéro* ⁽¹⁹⁹¹⁾ and Walter Ruttmann's *Berlin: Symphony of a Metropolis* ⁽¹⁹²⁷⁾ as well as Dsiga Vertov's *Man with a Movie Camera* ⁽¹⁹²⁹⁾ and Alexandre Astruc's subversive and obsessive *auteur* concept, in *Naissance d'une nouvelle avant-garde: la caméra-stylo* ⁽¹⁹⁴⁸⁾, which is synonymous with *créateur*, *instigateur* or *inventeur*, and Roberto Rossellini's Neorealism feature film trilogy *Roma città aperta* ⁽¹⁹⁴⁵⁾, *Paisà* ⁽¹⁹⁴⁶⁾, and *Germania anno zero* ⁽¹⁹⁴⁷⁾, which was shot in bombed-out Berlin.

The hybrid project is a sensual new edition and missing connecting link between the movement of Nouvelle Vague and Conceptual Art respectively, a sequential bridge and *prequel* to the cinematographic installation *Alias Yederbeck: Expanded Animation Cinema* ⁽²⁰¹¹⁾ by Frank Geßner/Paul Yederbeck and thus a dual *Vision du Monde* of a self-designed *auto-(author-)construct* towards a "Museum without Walls", André Malraux ⁽¹⁹⁶⁷⁾.

Frank Geßner