THE POETRY OF SYNTAX:
FRANK GESSNER'S REFLECTION ON AUDIOVISUAL MEDIA

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In the studio of the painter Yederbeck, 12 movable walls in a circle form a panorama. On the walls hang 252 pictures from the series TESTE SANS FIN: Portraits and figurative and abstract painting that display the different facets of the fabulous Monsieur Teste. In the middle of the circle, the painter stands looking at the digitized panel paintings. The modeled scene starts moving; on a four-part screen, the walls revolve around the artist, once clockwise and once counter-clockwise. Then the painter is replaced by an animated doll, which spins like a dancer on one leg, reminiscent of the early videos of the dancing Bruce Naumann in his empty studio. The cinematically flowing movement is created anew in stop-motion, and the animation shows the magic power with which it sets something inanimate into motion in a way that makes it seem to live. The animated doll becomes a hermaphrodite, and the series of subsequent transformations once again marks Frank Geßner's artistic question about the relationship between analog and time-based digital media. The structural upheaval between the two is by no means limited to art; it also changes all other reference systems.

In the arts and sciences, in design and industrial or post-industrial production, digital form-giving has developed a number of new working methods. 3D scanning, 3D modeling, and 3D printing are changing research profiles and production processes, from

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archaeology and architecture to dentistry. 3D animation and visual effects (VFX) open up new spaces in film. Virtual reality releases new forms of simulation. Mixed & augmented reality change the movement and the information in space. In all these areas, a profound transformation of the worlds of imagery emerges, in which our being in the world as a whole is altered. The new morphologies change our perception and orientation, our attitudes and behaviors, and they transform the multi-layered, mobile design of our identity. The shifts that result in a new constellation here are reflected in basic scientific and artistic research, which also gains its coordinates through historical memory.

DETACHMENT FROM REPRESENTATION

In all their possibilities, the new morphologies go back to the beginning of Modernism, in which form detached itself from concrete objects. In science, non-Euclidean geometry, developed by Carl Friedrich Gauss between 1817 and 1824, shows early and exemplarily the transformation into modernity. Science no longer represents its objects in a given order of meaning. It detaches itself from the relationship of representation and, in a new logic, throws nets of concepts over objects whose essence is unknown. Modern science works in models: it *actively* forms conceptual systems that are possibilities for determining and shaping an area of objects. When Husserl called mathematical theory "a technical work of art", he also named its new freedom to design concepts and systems.[1] The scientific models have the status of hypotheses that can be replaced at any time by other, new hypotheses – they are inscribed into a movement of time.[2] Currently, sciences, arts, and technologies are entering into a new constellation in which the opportunity for productive dialog opens up. The arts develop a knowledge of the forms and meanings in which we experience the world and open up new horizons. As two forms of shaping the world, science and art meet in a common productivity sustained by technology. "The creative process in science," writes brain researcher Wolf Singer, "is the same as in art [...] The artist creates new realities, new interpretations, which the scientist also does when he or she creates a model of what can be experienced."[3] If science no longer represents given meanings, but actively forms meanings, then the traditional definition of language cannot persist. Language is no longer a passive and neutral instrument for expressing meanings, it becomes a *productive* medium in which meanings emerge and are formed.[4] The Structuralist adventure has shown that this relationship applies to the sciences that move in the language of concepts and symbols, but also to the arts that work in a pictorial or sculptural, tonal/atonal, or scenic language.

Parallel to the modern sciences, the arts also detach themselves from the old order of representation, which can be seen

exemplarily in painting. The serial paintings of Monet and Cézanne are no longer based in the objects, but center on the movement of appearance and on the means to shape it in painting. Picasso's art dismantles the objects by pushing perspectives into each other and deepens reflection on the artistic means. Malevich no longer shows objects, but the bare syntax of painting, from which any kind of meaning can emerge. By regressing behind the figurative, painting can examine its material and its forms on this side of meaning, for itself. A parallel movement leads from Mallarmé's poetry, which oscillates between sound and meaning, to Chlebnikov's sound poems, which syntax the sound body of language on this side of meaning. In passing through degree zero of meaning, art gains a radical freedom of design that is no longer tied to any given specification. All modern art passes through this movement; painting and poetry enter it earlier, other arts later. In dance, in 1944, Merce Cunningham dissolved the old bond with music and narrative, opening up the possibility of combining every dance movement in space with every other. The sculpture only slowly detaches itself from the human figure; only the Minimalists erase the old reference systems. Richard Serra's *Scatter Pieces* (1967) and Walter de Maria's *Earth Room* (1968/1974/1977) show the bare material, the decontextualized matter on this side of meaning, and open the view to cinematic works such as Michael Snow's *Région Centrale* (1971)

and Matthew Barney's *Cremaster cycle* (1994/2002). The audiovisual media, too, go through the detachment from the relationship of representation.

FROM THEATER TO FILM

In classical theater, the audience projects itself into the action on stage with its scenes and characters – I am the robber or the prince and empathically follow the development of their fate. Early cinema translated the stage onto the screen; in the darkened cinema hall the audience now has the opportunity to move to other places and experience movements, for example in the view of the camera from a moving train. "Cinema was the first institution to enable mass experiences of time and space without the individual body having to go to the places shown. Space comes to the body, not the body to space. This also leads to an intoxication, to an addiction to the experience of acceleration and compression…"[5] Film production can cut and reassemble sequences, stretch and compress time, and dissolve the linear plot and narrative into complex forms." Film was the first medium in which it was possible to work with time as matter. The possibility of a montaged reality logically immediately undermined any traditional concept of history. And it stimulated the brain like nothing before it, because it placed the imaginary, the virtual, and direct communication at the center of human

possibilities. These possibilities fascinated an artistic and formative intelligence that could no longer be fobbed off with strictly linear logics. All new media occupy the cinematic…"[6]

Just as in theater, in cinema too, media production and its technique are forgotten, submerged in the content depicted. The film creates a pull that absorbs the audience into what is happening on the screen and draws the viewers into a dramaturgy in which they forget their physical existence. In this power of movement, the medium of cinema has also spread ideology and propaganda since its early days. In a contrary movement, however, it has also reflected on its media set-up. While the silent films of Chaplin or Keaton remained largely semantic, in F. W. Murnau's vampire film *Nosferatu* (1922), the medium begins to show through as a medium. The surrealist scenery in Clair's *Entre'acte* (1924) makes the medium more clearly noticeable as a medium, but it is only *Un chien andalou,* which Buñuel and Dalí show in 1929, that places it in the foreground as a medium. In the scene in which the razor blade cuts through the eye, the viewer says to himself in a kind of shock experience: "That's just film." The abstract films by Eggeling, Richter, Ruttmann, and Fischinger, Eisenstein's montage technique and Vertov's *Kinopravda* reveal media production in a different way. Vertov shows in the movie how the camera films the speed of the train from a car driving alongside the moving train. Critical cinema forms of this kind emerge in parallel to Brecht's Epic Theatre, which introduces distance through the alienation effect, a break in empathy, in which it becomes clear that the plot is staged on stage. This reflection of media and procedures has become an integral part of art and culture since Classic Modernism.

EXPANDED CINEMA

In the 1960s, the separation between stage and auditorium was dissolved in experimental theatrical forms; and in a further movement, theater left the traditional performance spaces. "New playing spaces were sought out in former factories, slaughterhouses, bunkers, tram depots, and market halls" – in spaces that served other purposes "and implied hardly any clear guidelines for the relationship between actors and spectators".[7] The playing space itself is created performatively. Performance art, Situationism, and the Fluxus movement take up any material as the material of their artistic work and shift the accent of art from the work to the process. Performance art draws traces that transform all participants, both actors and audience, and are then extinguished in time. This new art no longer works on the level of statement and meaning.[8]

In this ambience, the first forms of an Expanded Cinema emerge, which turns back to the medium film itself and reflects on

its syntax. In *Zen for Film* (1964), Nam June Paik runs an unexposed 16mm raw film in an endless loop. The bright surface on the screen is articulated solely by scratches and dust particles on the film; the silence takes on a temporal structure only through the sound of the running projector. In *Rohfilm* (1968), Birgit and Wilhelm Hein show the staccato syntax of the film itself, on this side of every scene that can be represented in the film. In *Schenic Tady* (1973), Heinz Emigholz presents various types of exposure, black-and-white inversions, the rhythm of fast cuts, and the extended time of stills.

In video art, Bruce Naumann declines postures in his empty studio: in the video *Wall Floor Positions* (1968) ends after an hour, not because its dramaturgy comes to a conclusion, but because the running time of the tape is over. In the stretched time of the minimal content, the audience again experiences the time of their own seeing. At documenta 6 (1977), Nam June Paik's piano playing in front of a flickering candle is recorded by a video camera and projected onto a screen. The minimal time shift with which the flame moves on the monitor places the real and the represented time in a poetic tension.

On the trail of artistic reflections of this kind, Frank Geßner developed his "Expanded Animation Cinema", which questions time-based digital media in their relationship to traditional artistic media.[9] This questioning also includes the specific places of art – the studio, the cinema, the white cube of galleries and museums,

and their newer derivatives. The lines of this reflection converge in the focus on a metafictional artist figure that Frank Geßner constructs via two alias identities.

ARTIST FIGURE / ALIAS:
PAUL YEDERBCK AND MONSIEUR TESTE

The first fictitious figure is the artist François Valéry. Born in Paris in 1965, he spent his early years in Paris, London, Moscow, Washington D.C., Rome, and Berlin, studied art, literature, theater, and film in Paris and in 1990 began a new life as a painter under the stage name Paul Yederbeck. He lived and worked in Berlin and Potsdam-Babelsberg, quickly became successful with his installative painting, and died in an airplane crash in 2001. Frank Geßner constructed the figure, which has similarities with his own vita, as a double alias; for the exhibition ALIAS YEDERBECK, he presents the painter in an ironically fractured curatorial discourse as an "exceptional artist, who, so to speak, appeared out of nowhere" in Berlin at the beginning of the 1990s and "polarized the art world like no other. […] In just a few years he created a hybrid artistic work of extraordinary complexity and unity […] The medial spheres of action testify to an unconditional desire for artistic autonomy and playfully confront his own existence with the social corpus."[10]

The tangible figure of the painter Yederbeck is backed by a literary figure from history. Monsieur Teste, introduced by Paul Valéry in 1896, is a figure of origin – he moves in the fluid of possibility, transcending fixed meanings and viewing crystallized forms as material for new form-giving. He is "a being whose spirit transformed everything that existed for itself and *mastered* everything that was presented to it."[11] His self is built up around a source point at which shapes and meanings arise – when Monsieur Teste spoke, "one felt to be in his idea, mixed with things [...] with the houses, with the expanse of space [...]".[12] In the original movement, Monsieur Teste remains "the master of his thoughts", but is carried apart in a time stream [...] he has "discovered human *plasticity*", the ability to change; "he was the being that is absorbed in his change of form": "In each of his thoughts, another Monsieur Teste appeared."[13] And since his thinking constantly arises anew, the order of his thoughts remains "impenetrable".[14]

As a historical figure, Monsieur Teste has his place in an interstice of the Fin de Siècle, when Nietzsche's utopia of creation is wearing out. Nietzsche had expected that production, which repeats itself endlessly, would be superseded by a creation that would allow the world of meanings to emerge again and again – solely in the "golden equilibrium" of mind and soul, Dionysus and Ariadne, could it emerge. When this equilibrium does not come about, Nietzsche's utopia breaks into crude forms of domination, in which a heroically male subject subjects the female component of the soul. Monsieur Teste distances himself from the ingenious artist figure that belongs to this movement. The basic tone of his relationship with Madame Émilie Teste is an unfathomable distance that arises in the exclusion of the soul element.[15] Mental activeness, however, is not possible without a passive element, and this is precisely where Monsieur Teste becomes recognizable as a fiction. The impossibility of excluding the soul becomes the soul of the figure: "Why is Monsieur Teste impossible? – This question is actually his *soul. It turns you into Monsieur Teste.* For he is nothing other than the demon of possibility itself. ... he maneuvers, he doesn't want to be maneuvered."[16]

As an impossible historical figure, Monsieur Teste keeps the question of creation open – on the side of earlier constellations such as the Renaissance and Romanticism, where every human design was drawn into a divine form-giving, and on the side of later configurations in which designing combines active and passive parts. Heidegger described existence as a time trace in which our designing into the future is codetermined by our history and our situation in the world. Heidegger distinguished whether we design our existence ourselves or whether we let ourselves be guided by a design from an anonymous public, primarily from

the mass media – in his time the newspaper and the radio. In a later world, in which the sphere of knowledge and of culture has become the commodity world and television has established itself as the leading medium, the Situationists demand once again that we actively design and shape the spaces and meanings of our existence. In this, they counter the experience that the object-like works of art solidify in museums or are absorbed as commodities. The aesthetic imagination fossilizes in its products and must break them up in order to gain new momentum again. In this context, Michel Foucault wrote: "The value of a poetic imagination is measured by its inner power to destroy the image."[17]

In our world, which is shaped by the audiovisual media, Frank Geßner's alias-figures artistically open up a spectrum of similar questions. How do identities form in verbal or pictorial narratives, through media techniques and stagings? How do we cast an ideal ego into the future as an anchor that draws our development forward? How do we take on role models when we design our own possibilities? How is an artistic identity built up for the art market? How does a figure detach itself from its author and take on a kind of life of its own?

ALIAS YEDERBECK: THE STAGED SPACE OF DIGITAL IMAGES
After his death, Paul Yederbeck's studio provided detailed instructions for the construction of his installation ALIAS YEDERBECK;

and after a long legal dispute over the estate, the *Teste Foundation* and its partner institutions succeeded in publicly showing the installation on the tenth anniversary of Yederbeck's death. Frank Geßner realized the *Expanded Animation Cinema* in the Schinkelhalle in Potsdam with a large team – from December 4, 2011 to January 15, 2012 – and showed Yederbeck's artist video QU'EST-CE QUE MONSIEUR TESTE? in the Kunstraum. In both works, he appears as Yederbeck and Monsieur Teste; he thus becomes an artist who curates, stages, multiplies, and volatilizes himself in the game of alias-figures.

The *Expanded Animation Cinema* was a 12-channel video panorama installation in a twelve-sided room 6 meters high and about 20 meters in diameter, reminiscent of the historical panoramas of media and art history. In the late 19th and early 20th centuries, they were interfaces and transitional formats in various formations between the stage space of the theater and the moving picture theater of early film. Geßner / Yederbeck / Teste projected a loop of 12 sequences onto the screens of the Video Panorama, each lasting about 5 minutes. The audience had a view from slightly below onto the projection surfaces, as if from the orchestra pit onto the stage. Through wave field synthesis, the sound track was also made spatially experiencable.

The projection indirectly lit up a dark space in which the audience could let itself drift and perceive itself. In the architecture

of the images, viewers were able to constitute a space of shared seeing and hearing. In the mirror of the alias-figures, they saw how the identity of a subject builds up in its medial staging. Frank Geßner narrates the Yederbeck/Teste figure fragmentarily and non-linearly; he illuminates it in flashes of light, revealing its media techniques in the figure's narrative. Just as Lévi-Strauss, in a "spectral analysis", leads the human figure back into the structural fields from which it is formed, so here art dissolves the alias-figure of the artist by showing the techniques that bring it about.[18] "By having the media, the pictorial qualities, and the picture generation converge, overlay each other and reflect each other Geßner sets a sequence of metamorphoses in motion…"[19]

In a formal parallel to the Panorama Installation, the artist's video also transcends experimental procedures and breaks its narrative world up into alienations that reveal its narrative structure. The video traces the prehistory of the Panorama Installation, shows the character Paul Yederbeck, alias *Monsieur Teste,* in the studio and plays through fictitious reactions to his death; a television message about the fatal plane crash, commentaries about his art, and statements about his private life, which he shielded from the public. A television report illuminates his cultural interests, his travels, his withdrawal from the public sphere, and his reservations about the art world. On the sound track, we hear statements on art and on the problems of its production and a quotation on the impossibility of Monsieur Teste, spoken in the studio by "Mademoiselle Teste". All elements revolve around the question of how the art of analog media appears in time-based digital media. The techniques of animation are reflected in the narrative, and the narrative's illusion is broken up by the fact that, as in the retreat of water during the onset of low tide, the seabed of the media techniques now becomes visible.

VERSO

PANORAMAVISION: PARATEXT/RHYTHM & STRUCTURE

The Dresden exhibition at the German Institute for Animated Film / DIAF from 17 April to 13 November 2016 returns to the framing of the studio. It showed context material of the ALIAS YEDERBECK production in Potsdam: prop design, photos, images, animations, video sequences, preliminary stages, and variants, but also new elements of an installative montage in space. The way the material was assembled and arranged creates new contexts and layers of meaning. It reveals the structures of the composition, the techniques of staging that Frank Geßner works with, but that he also breaks and varies. The exhibition is a par-ergon, an accessory that plays around the work, a paratext supplemented by further ALIAS YEDERBECK fragments. In its

many languages, it plays around the work in such a way that its identity is constantly changing. The paratext opens the space of the work again and again, tearing open new perspectives and shifting the meanings of the elements, showing them in a new light. A related film format is the REDUX or Director's Cut, a new version that takes material that was not used in the first version or re-integrates scenes that were discarded. The paratext frames the work, but is also framed by it, so that the accessory and the work, PANORAMAVISION and ALIAS YEDERBECK REDUX, form a moving fabric. The par-ergon goes back to the genesis of the work and refers in advance to the open space of future perspectives.

In this double traction of time, the exhibition PANORAMAVISION in its rhythm and its structure is a sonnet crown in space. The 14 sonnets are 14 stages in the exhibition (00 - 13) and are summarized in the artist video AYR QU'EST-CE QUE MONSIEUR TESTE? (14) and in the re-animation AYR VIRTUAL PANORAMA INSTALLATION! (15):

00 FACT & FAKE BIOGRAPHY [A]
01 #FGWGBBT0001-0028 [B]
02 DIA DADA [C]
03 DADA VINCI [D]

04_01 - 04_15 3D-MASTER-SONNET [E]
05 AYR NIGHT & DAY (SATELLITE I+II) [F]
06 AYR PALLADIO MODEL (PROTOTYPE DD) [G]
07 AYR VIRTUAL INTERACTIVE INSTALLATION! [H]

08 AY MODEL QCMT? I
09 AY EXCERPT QCMT? J
10 DIY MCLAREN DESK [K]

11 LIGHT DESK POEM [L]
12 #FGWGBBT0056-0112 PREVIEW [M]
13 #MINUTE TEST0000 [N]

14 AYR QU'EST-CE QUE MONSIEUR TEST? [O]
15 AYR VIRTUAL PANORAMA INSTALLATION! [P]

The sonnet refers via the Latin "sonare" to sound and the dimension of sonority, of rhythm. There is also a rhythm in what is visual, which can be found in the sequence of images and sequences, as well as in the image itself or in the painting process, as Jackson Pollock showed when he brought the rhythm of a dance-like corporeality into the painting. In the fundamental sense in which Frank Geßner conceives rhythm, it opens up a space in advance, even before the first sound is played and the

first image is created. In the sonnet structure of the exhibition, the combination of heterogeneous elements forms a poetry of syntax that is repeated in the individual elements.

In retrospect, the 14 stages of the exhibition can be seen as the path of an ascent to a double vantage point and the path of a descent to a double starting point. PANORAMAVISION can also be understood as a circular movement that returns to its starting point and finds that the starting point has changed along the way. The movement is self-contained and at the same time open: it spins and draws into its spinning also the work from which it originated. Each path through the exhibition shows not only its stages in a new light, but also its starting point in a circular movement that opens up to future circles. On closer inspection, it is an ellipse of which Derrida says: "The same line is no longer the same when it is repeated, the loop no longer has quite the same center, the origin has blown its game." The spinning of the ellipse is reminiscent of the path through a landscape that, in retrospect, looks different with every step forward. Positions in history reveal themselves in new perspectives; Palladio's doctrine of dimensions, Monet's panorama of water lilies, and Bruce Naumann's videos in the empty studio are taken up in a new context in which they appear different than they did at the time. Older media techniques, older types of artistic staging show new sides in dialogue. As Foucault has demonstrated, there is no return of the same in history. The "historical a priori", the world horizon, which determines every single instance of knowledge, every ethical attitude in the world, every practice, every technique, and every psychological disposition in a time, constellates itself again and again, and not only its components, but also their relationship to each other change in it. History forms an open movement in which Frank Geßner's artistic question about the relationship between analog and time-based digital media reconfigures itself time and again.

1 Edmund Husserl, *Logische Untersuchungen*, Tübingen: Max Niemeyer, ⁵1968, Vol. I, § 71, p. 253; cf. Georg Cantor, "Über unendliche lineare Punktmannigfaltigkeiten", No. 5, § 8; in: *Abhandlungen mathematischen und philosophischen Inhalts*, Hildesheim: Olms, 1966, p. 182-183.

2 See Stefan Winter, "Zeitspuren. Zur Idee der künstlerischen Forschung/Trace of Time. Thoughts on the Idea of Artistic Research/Tracce di tempo. Pensieri sull'idea della ricerca artistica", in: *MOZ/ART*, No. 4, (ed. Bruno Corà), Perugia: 3Arte, 2013, p. 80-95.

3 Wolf Singer, "Wahrnehmen ist das Verifizieren von vorausgeträumten Hypothesen", in: *Kunstforum International*, Vol. 124 *Das neue Bild der Welt – Wissenschaft und Ästhetik* (1993), p. 128; *Ein neues Menschenbild? – Gespräche über Hirnforschung*, Frankfurt am Main: Suhrkamp, 2003, p. 80.

4 Ferdinand de Saussure, *Cours de linguistique générale* (ed. De Mauro), Paris: Payot, 1972, p. 166/*Grundfragen der allgemeinen Sprachwissenschaft*, Berlin: de Gruyter, 1967, p. 143-144.

5 Heinz Emigholz, *Das schwarze Schamquadrat*, Berlin: Martin Schmitz, 2002, p. 25.

6 Loc. cit., p. 40.

7 Erika Fischer-Lichte, *Ästhetik des Performativen,* Frankfurt am Main: Suhrkamp, 2004, p. 191-192.

8 See Susan Sontag, *Against Interpretation*, New York: Farrar, Straus & Giroux, 1966.

9 Cf.: "This evokes a new genre that demands fresh terms and descriptions. [...] Figure here means: original copy without an origin, a multiplicity of real/virtual aliases, which are motivated prototypical and yet specifically by an arbitrary biographical context. From this hybrid production perspective, which is the equivalent of an encyclopaedic trek through media-historical and auto-(author-)biographical events and in this way interactively couples a wide range of material properties (like those of canvas, celluloid, electronic signal processes, and the mathematical operations of the technical simulation of digital matrix images), Geßner calls his installation-like presentation 'Expanded Animation Cinema'." Yvonne Spielmann, "Intermediality in the Cinematographic Panorama Installation Alias Yederbeck", in: Frank Geßner/Paul Yederbeck, Alias Yederbeck: Expanded Cinema Animation, Paris/Potsdam-Babelsberg: Re:Voir/HFF "Konrad Wolf", 2014, p. 177.

10 https://kunstraumpotsdam.de/2011-2/paul-yederbeck-paul-yederbeck-alias-yederbeck/

11 Paul Valéry, "La soirée avec Monsieur Teste", in: *Monsieur Teste* [= MT], Paris: Gallimard 1946, p. 23/"Der Abend mit Monsieur Teste", in: *Werke* Vol. 1 [= W], Frankfurt am Main: Insel, 1992, p. 311 translation modified.

12 MT p. 21/W p. 310 translation modified.

13 MT p. 20-21/W p. 309-310 translation modified; MT p. 106/W p. 355 translation modified.

14 "Lettre de Madame Émilie Teste", MT p. 40/"Brief von Madame Émilie Teste", W p. 332 translation modified.

15 MT p. 46/W p. 336.

16 "Préface", MT p. 11/"Vorwort", W p. 304.

17 Michel Foucault, *Introduction à Ludwig Binswanger, Le Rêve et l'Existence,* Paris: Desclée deBrouwer, 1954, p. 144/*Einleitung zu Ludwig Binswanger, Traum und Existenz,* Zurich: Gachnang & Springer, 1992, p. 88.

18 Claude Lévi-Strauss, *La pensée sauvage,* Paris: Plon, 1962, p. 294/*Das wilde Denken,* Frankfurt am Main: Suhrkamp, p. 284.

19 Ursula Frohne & Christian Katti, "Chimeras", in: Frank Geßner/Paul Yederbeck, Alias Yederbeck: Expanded Cinema Animation, Paris/Potsdam-Babelsberg: Re:Voir/HFF "Konrad Wolf", 2014, p. 126.

20 Jacques Derrida, "Ellipse", in: *L'écriture et la différence,* Paris: Seuil, 1967, p. 431/"Ellipse", in: *Die Schrift und die Differenz,* Frankfurt am Main: Suhrkamp, 1976, p. 445. On the parergon, see Derrida, *La vérité en peinture,* Paris: Flammarion, 1976/*Die Wahrheit in der Malerei,* Wien: Passagen, 1992.

A 00 FACT & FAKE BIOGRAPHY, Magazine Cover Art, Magazine Cover Art, 30 Pieces, Each Maximal 0,33 × 0,24 m, 2010. The first element shows art magazines intended for the TESTE video in a showcase in which they form a new context. The print medium, which presents artistic positions in close proximity to the art market and reports on exhibitions, is itself exhibited.

B 01 #FGWGBBT0001-0028, Sequential Art, Sequential Art, 392 Pieces, 4 Parts, Each 0,21 × 0,21 m, Prints/Push-Pins 1,47 × 11,76 m, 2014/15. From the art magazine, the exhibition moves to the postcard, which is sent from sender to receiver, from one place to another. In the postcard format, Frank Geßner shows heterogeneous material from the creation of the Yederbeck figure. The 392 postcards show series of photos, pictures, and gouaches, redesigned book and record covers, sketches, construction drawings, character design typologies, and much more. The first element in each series is a dark picture with a light stripe – like the stripe in Barnett Newman's *Onement,* it serves as a "zipper" to open the game.

C 02 DIA DADA, Non-Happening-Slide-Show, 36 Pieces, Each 0,05 × 0,05m, Multiplan 0,20 × 0,45 m, 2016. From the postcard, which carries an activity of the journey within itself but remains isolated as a medium, the exhibition continues on to the photograph. The Non-Happening Slide Show is inspired by Ad Reinhardt, who brought more than

12,000 slides from his travels, which he showed to friends as a "Non-Happening" in unexpected combinations. In the exhibition, 36 slides are spread out over the surface of a crass table. The slides themselves show cut parts of the packaging for paintbrushes, *Da Vinci* brand, and the brochure "the golden rule of brush care".

[D] 03 DADA VINCI, 04:13 min, 1-Channel-Move, 2016. From the static slides distributed over the surface, the exhibition moves into a time movement, into the serial connection of the images. The 36 slides, supplemented by 14 empty frames, run in an antiquated automatic projector in memory of the old slide shows of art history.

[E] 04_01 – 04_15 3D-MEISTER-SONETT, Objet trouvé/Ready-made, Assemblage, 15-Puzzle, Each Maximal 0,60 × 0,60 × 0,60 m, 2016. From the moving 2D image, the exhibition develops into space: the 3D-MEISTER-SONETT shows 15 ready-mades in which prop design and found objects are mounted. On their way to the exhibition, visitors pass display cases in which, for example, a Wehrmacht typewriter, an analog camera, an iPhone, and other technical devices are mounted to create bizarre objects. The installa-tive master sonnet takes in the surroundings and infiltrates them with alienation effects. Some of the ready-mades reflect artistic and non-artistic media. 04_15 ÜBER-ALL: Towards a Theory of Everybody and Everything, For Einstein & Hawking, Plank & Neumann, NN et cetera, perge, perge! summarizes the elements 04_01 - 04_14 in itself. The ready-made shows a cross-section through Runge's color sphere, through the syntax of the entire color spectrum, in the form of a record on a record player: gramophone, film, typewriter – media technology changes, and with it what can be heard and seen in the media also changes. The ready-

made is an element of a plastic audiovisual media theory.

[F] 05 AYR NIGHT & DAY (SATELLITE I+II), 04:46 and 02:45 min, 2 × 2-Channel-Move-Sculpture, 04:46 min and 02:45 min, 2 Steles, Each 1,95 × 0,50 × 0,25 m, 2016. From the static objects, the exhibition continues to the moving body in space and to the reconstruction of its movement in animation: AYR NIGHT & DAY shows how Runge's color ball is transferred into a time-based medium. As a romantic, on the epochal threshold of Modernism, Runge perceived that the old unity of the arts and sciences fell apart. Moved by the longing for universal poetry and inspired by Goethe's theory of color, he searched artistically and scientifically for a universal color model. In 1810, Runge developed the color sphere, which for the first time spatially represented the spectrum of colors.

[G] 06 AYR PALLADIO MODEL (PROTOTYPE DD), 12-Channel-Move-Sculpture, 63:41 min, 2,042 × 4,084 m, 2011/16. From the animated movement in space, the exhibition continues to a reflection of space in which images appear digitally. AYR PALLADIO MODELL (PROTOTYP DD) is a twelve-sided space built for the exhibition without the projected dome. The model breaks up the rigid statics associated with Le Corbusier's Modulor by recalling Pallad-io's architecture. In the PALLADIO MODEL, the images are no longer projected onto the walls, but onto screens. The 252 pictures have the title TESTE SANS FIN, in memory of Valéry's text: "There is no certain picture of Monsieur Teste. All his portraits differ from each other."

[H] 07 AYR VIRTUAL INTERACTIVE INSTALLATION!, Application Design/Head-Mounted Display, Real-Time System with Allocative Function/Oculus Rift Development Kit 1, 2011/14. From the design of the real pace, the course goes into a virtual exhibition space. AYR VIRTUAL INTERACTIVE INSTAL-

LATION! stages an app with which the Panorama Installation can be freely navigated with VR glasses. With touch screen and beamer, you can move inside it; you can zoom, turn the view direction, or simply stop and linger. As visitors lingered, they could recapitulate how the exhibition had risen in 6 steps from the initial double zero to the point of the widest view, from which it descends again to a baseline.

[I] AY MODEL QCMT?, Puppet, 0,36 × 0,10 × 0,07 m and Set Design, 3,38 × 3,38 m, 2010, takes up the question of the model character of the entire project: Monsieur Teste/Paul Yederbeck, dressed as a hermaphroditic stop-motion doll, stands ready for animation in the middle of a twelve-sided wall with 252 pictures in miniature from the TESTE SANS FIN series hanging on the walls.

[J] 09 AY EXCERPT QCMT?, 1-Channel-Move, 03:34 min, 2011. The modeled scene starts moving; on a four-part screen, the walls revolve around the artist, once clockwise and once counter-clockwise. Then the painter is replaced by an ani-mated doll that spins dancingly on one leg. The flowing movement is recreated in stop-motion. The sequence connects the puppet animation of the 19th century with 3D computer animation. We take a look into the machine room of animation, which builds up its figure through grids until a simulated physicality emerges. Seen from below, the studio falls down and rests on the floor; the destroyed parts are completely restored by reverse motion. In the digital medium, we can design every figure, every environment, every se-quence back and forth, but this unlimited freedom is limited like Monsieur Teste. The physical existence that is interwoven with things and others in the flesh of the world has neither all possibilities nor can it bring back what has passed: "There is no rewind button on the Betamax of life." (Nam June Paik)

K 10 DIY MCLAREN DESK, Property Design, Property Design, 0.60 × 0.40 × 0.48 m, 2010, once again revolves around the question of frames. McLaren worked with various technologies. In 1968, in Pas de Deux, he had a male and a female dancer write movement echoes into space by means of light. Using an optical printer, he copied frames and superimposed motion sequences and thus rewrote them. "What emerges between the images," said McLaren, "is much more important than what you see in the image. Animation is the art of making use of the spaces between the pictures." Animation and film shooting work with the spaces in between; the viewer connects the individual images in movement. But only animation can take individual responsibility for each frame and assume authorship for it. The McLaren Desk, an animation table on which the 12 film strips of a panorama can be animated in parallel, stands for this possibility.

L 11 LIGHT DESK POEM, Staging Desk, 0.20 × 0.68 × 0.48 m and Stool, 0.48 × 42 × 38 m, 2016, shows a homemade light table from the GDR (East German) era with a cover sheet as it was placed between the frames of the animation. The sheet says "Akmê Kamen", the motto of the attempt to create a new poetry in modern Russia parallel to Futurism. Below that is a quotation from Mandelstam, "The rhythm belongs to the individual poet, to him alone." Malevich and Chlebnikov had explored the syntax of artistic language, the rhythm of its own life on this side of meaning. The Akmê Kamen group remained in the space of meaning and tried to renew poetic language with simple means. At the threshold of meaning, rhythm is a basic element of artistry, whether it manifests itself as architecture, poetry, painting, or music. The rhythm tears open a space in which the drawing arranges its places, the poem distributes its words, and the music

its sounds. On this level, where artistic languages meet and cross, the interfaces and synergies between sound and image become questionable. The artists experience that they do not dispose of their language as an instrument, but can allow themselves to be carried by it when they record what happens from a language that speaks by itself or "mumbles".

M 12 #FGWGBBT0056-0112_PREVIEW, Postcards, 0.21 × 0.21 m, 2011/16, gives a preview of three Opera Gemina accompanying three new panorama installations. 0056_12_LEARNING_FROM_ANOTHER_IS_I changes a well-known record cover that no longer shows David Bowie but the young Frank Geßner as Ziggy Stardust. "Making love with his ego" are the lyrics in the song, but the postcard gesture doesn't want to short circuit with the Self, but opens to the impact of the Other. In 0084_12_FOOTNOTE_DOUBLEAGENT_GREETINGS_FROM_FANTÔMAS, Frank Geßner figures in the mask of Fantômas with tailcoat and top hat; the Berlin TV tower in the background looks as if it had impaled a ball. 0112_12_COSMOS_RUNGE_AND_HIS_TIME_COLOR_SPHERE is a cinema poster showing the first of the 12 phases of Runge's animated color sphere.

N 13 #MINUTETESTE0000, 1-Channel-Move, 01:09 min, 2016, is a trailer for the exhibition, which returns to the point where the double zero started. Frank Geßner's daughter Xenia Bunk alias "Mademoiselle Teste" puts on the Runge color ball record in the studio and announces the song Night & Day by Frank Geßner, which is then sung by Frank Sinatra. The incongruous soundtrack and the blurred camera break the illusion of the trailer. Geßner opens the museum cinema in which the supporting film follows, the TESTE video, and the main film, the virtually filmed 3D computer panorama installation ALIAS YEDERBECK REDUX..

O 14 AYR QU´EST-CE QUE MONSIEUR TESTE? 26:26 min, 1-Channel-Move, 2011/14.
P 15 AYR VIRTUAL PANORAMA INSTALLATION!, 63:41 min, 1-Channel-Move, 2011/14.

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