structures of perception and moving

The medial image flow of the past decades necessitated an increased concentration on visual forms of signification in a mainly urban environment. Various modes of perception and constructions of the self led to a filtering of the available image and text sources, whose ephemeral character manifested itself in the reproducible media formats. The changing experiences with time and space formed the post-modern and post-colonial subject, who has been exposed to a loss of maps, and thus attaches less importance to the geographical departure and arrival points than to interim stages, stages which are perceived only – IN PASSING – thus concentrating on the significance of visual, linguistic, and cultural codes of interaction.

The self-referentiality, which becomes apparent through transcultural forms of transition, leads to a new mapping of terrains, whose reality can finally be found in the produced image, sound, and text material. The result can have a documentary, manipulative or abstracting character, depending on the artist’s personal experience and translocation, which reflects the ephemeral notions of perception to generate individual models of representation.

The exhibition IN PASSING gathers positions which recur on the mobility structures of artists within the disintegrating East-West divide. The relation between the artist and the addressed subject or space reflects fragmentary aspects of perception, which are triggered through medial and virtual distribution channels. The selection of artists should map a route through different parts of Europe and the US and relate to the artists’ specific living conditions.

artists:
Sabine Bitter/Helmut Weber (A), Plamen Dejanoff (BG), Luka Dekleva (SLO), Sarah Dis (USA), Petra Gerschner (D), P III (A), Andrea Ressi (A), Markus Schinwald (A), Jane Štravs (SLO), Wolfgang Thaler (A)

curator: Walter Seidl

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In their video, *Zorb*, Sabine Bitter/Helmut Weber recur on utopian architectural concepts of past decades, mediating the experience with inflatable objects (“orbs”), in which the artist rolls down Alpine slopes. The non-perceivable surroundings are blackened to emphasize the moment of circulation.

**Plamen Dejanoff** deals with advertising interventions into the overall image of print media. In cooperation with the Croatian art magazine, *život umjetnosti*, he works on a project, which addresses the mechanisms between artist, curator, and the art market. The latter is represented through the presence of the magazine in the exhibition.

In his photo installation, *A Living Room*, Luka Dekleva retreats into the private sphere, showing the interiors of a room and the enacting poses of a couple out of a bird’s eye view. The individual photographs alternate in loop form and, through their sequence, offer a filmic scenario.

**Sarah Dis**’s installation, *In the Blink of an Eye*, deals with fragments of childhood experience, which, from an adult’s perspective, are mainly perceived in a distorted manner. Felted animals turn into an amorphous body of elements, whose accumulation corresponds with various aspects of "Coming of Age."

**Petra Gerschner**’s photo installation, *What Does Memory Mean to You?*, traces journeys, which the artist has taken in order to let the constant movements and transformations of the environment become manifestations of the traveler’s fast modes of perception.

The artist group **P III** deals with a place of short lingering, which is usually not associated with significant events. Thus, visitors of the toilets of the exhibition site have to be ready for an acoustic interference, which opposes the traditional expectations of daily routines.

**Andrea Ressi** applies her strategy of manipulating the cartographies of urban and medial spaces, in this case the border region of the Schengen countries. The artist re-encodes the contents of signs, which can usually be found along the highway, and presents them in her outdoor installation *Cultural Interest Signs*.

The b/w slide installation, *Diarios*, by **Markus Schinwald** transfers passionate encounters into various cultural, however inter-connected settings. The plot is accompanied by voices alternating between love stories and the screenplay directions of Hitchcock films, fusing supposedly incongruent action patterns.

**Jane Štravs**’ photo triptych, *Yugoslav’s People’s Army Soldier I-III*, approaches the history of the Socialist Federal Republic of Yugoslavia. Three portraits of colleagues during Štravs’ military service show the willingness to fight for a unified country. Today, however, each of these people belongs to a different nationality.

**Wolfgang Thaler**’s photo essay *Mep’Yuk* is dedicated to various lobbies, which only represent a state of transition. Traveling to places from Tokyo to Tel Aviv, the artist always avoids the presence of people, which renders these spaces a threatening emptiness and at the same time emphasizes their transcultural meaning.