Art in Motion
100 Masterpieces with and through Media
14.7.18 – 10.2.19
zkm karlsruhe
This exhibition shows you art as you have never seen it before, and thus also the world as you have never seen it before.

The exhibition presents time-based media arts as the foremost innovation in the arts of the twentieth and twenty-first centuries; as the moving history of the art of motion utilizing technical devices: from cinema to kinetics, from light to sound. The introduction of motion into art set art itself in motion.

The subtitle of the exhibition’s title references a popular German TV series, *100 Masterpieces*, of the 1980s, which in media historical terms indicates a blind spot: although the series was broadcast by the electronic medium of television, the majority of masterpieces it featured were executed in traditional image media such as painting. In addition to well-known positions in media art such as Nam June Paik, Maya Deren, John Cage, Lynn Hershman, Sergei Eisenstein, Ulrike Rosenbach, Zhang Peili, Bill Viola und Michael Snow, the exhibition presents important pioneering achievements in the field of media art that have so far received little or no attention in art discourse, such as Mary Ellen Bute, Zdeněk Pešánek, Ivan Ladislav Galeta und Waldemar Cordeiro.

The canon proposed in the exhibition is based on a new operational method — a rhizomatic network of masterpieces and reference works. The works have not been selected on the basis of the classic notion of an image, which is oriented on painting and seeks to press the new media into the tradition of the visual arts. Media art cannot be separated from devices and machines; therefore, the exhibition defines media art for the first time as dependent upon three conditions: production, distribution, and reception with technical devices.

With the camera at the end of the nineteenth century (E. Mach, E.-J. Marey, E. Muybridge) the study of motion found an appropriate medium for recording and representation. With photography, which was denied the status of art for a century, the scandal of media art took its course. It not only changed the traditional status of an image, but transformed „the entire character of art” (W. Benjamin).

Central to any machine is motion, that is why we speak of cinematography
— the writing of motion — and of kinetics — the art of motion. Painting and sculpture are spatial arts; media are time-based arts. Thus clocks, as time machines, are among the antecedents of media. The cogwheels of clocks led to the triumph of wheel-based technologies: from transportation machines (bicycle, train, automobile) to the image machines. Cameras, in which film reels rotated, were developed to record and playback motion, and projectors invented where wheels transported strips of celluloid. From Gutenberg’s movable type via pure motion machines to the moving images and the moved observers (virtual reality): art is increasingly in motion.

Electromagnetic waves were discovered at the end of the nineteenth century. In the twentieth century they replaced wheel-based technologies and became the foundation for radio technology, the wireless telecommunication of data (telephone, television, radio, etc.). The mechanical machines of images and motion became digital image media. Finally, the simulation of motion (cinematography) resulted in the simulation of life (Bio art).

This exhibition offers an innovative parkour through the fascinating cosmos of technical media-based art involving 100 masterpieces produced during the last 100 years. The exhibition will move you — physically, cognitively, and emotionally.

Curators of the exhibition: Peter Weibel and Siegfried Zielinski

Art in Motion. 100 Masterpieces with and through Media

An Operative Canon

Duration of the exhibition
14.07.2018 - 10.02.2019

Press conference of the exhibition
Wed., 11.07.2018, 11 am

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Peter Weibel, Siegfried Zielinski (Ed.)

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Art in Motion in Beijing

The exhibition Art in Motion will take place in Beijing as part of the CAFAM International Biennale of Media Art 2019. Zhang Ga, the curator responsible for media art, is Associate Professor and Director of the Center for Art and Technology at the China Central Academy of Fine Arts (CAFA), and Senior Fellow at the Media Arts and Technology Graduate Program of the University of California, Santa Barbara (UCSB). Since 2015 he has headed the Chronus Art Center in Shanghai. He curated the First, Second and Third International Art Exhibition for New Media in Beijing, introducing the global discourse on new media art in China.
Telematic Vision

By Paul Sermon

“(...) The television and sofa are caught up in an inseparable scenario. In Telematic Vision the sofa is the seat from which the spectacle of television is viewed and the spectacle that is viewed is the audience that sits on the sofa. Two identical blue sofas are located in dispersed remote locations. In front of each sofa stands a video monitor and camera. The video camera in each location sends a live video image (...) to the other location. The two images are mixed together, via a video effects generator, and displayed on the monitors in front of each sofa in both remote locations simultaneously. Two more video monitors, displaying the same image, are added to both locations, and stand one metre from the arms on both sides of each sofa. The theatre of the spectacle is complete. The viewers in both locations assume the function of the installation and sit down on the sofas to watch television. At this point they enter the telematic space, watching a live image of themselves sat on a sofa next to another person. They start to explore the space and understand they are now in complete physical control of a telepresent body that can interact with the other person. The more intimate and sophisticated the interaction becomes, the further the users enter into the telematic space. The division between the remote telepresent body and the actual physical body disappears, leaving only one body that exists in and between both locations. Assisted by the object of the sofa and the scenario of the television consciousness is extended and resides solely within the interaction of the user. Telematic Vision is a vacant space of potentiality, it is nothing without the presence of a viewer and the interactions of a user who create their own television program by becoming the voyeurs of their own spectacle."

The original concept and structure of Telematic Vision is an open framework, where the artwork itself emerges only through the participation of users and through their lived experience at a given moment in space and time. Bluntly put, the experience is the artwork. Therefore, sources representing such phenomenological information, whether textual, oral or visual, become the pivotal points of interest in finding a strategy to document an artwork with this type of structure. The case study has thus been designed as a multi-layered qualitative phenomenological research initiative into the field of aesthetic perception and embodied experience. The focus is on the assessment of the contextualised impact.