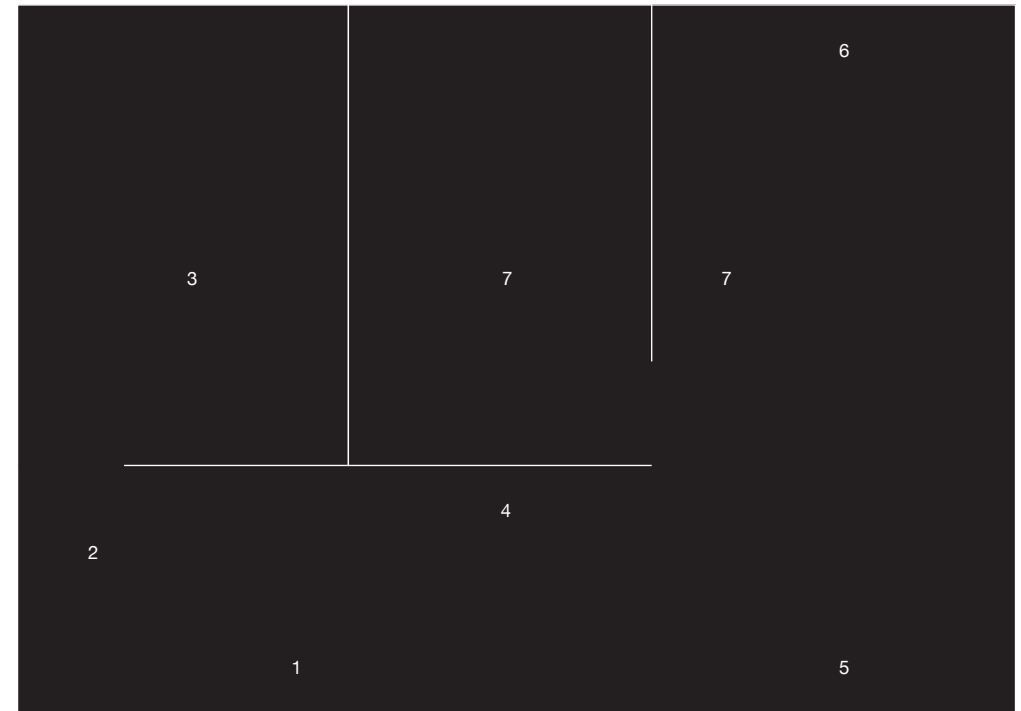
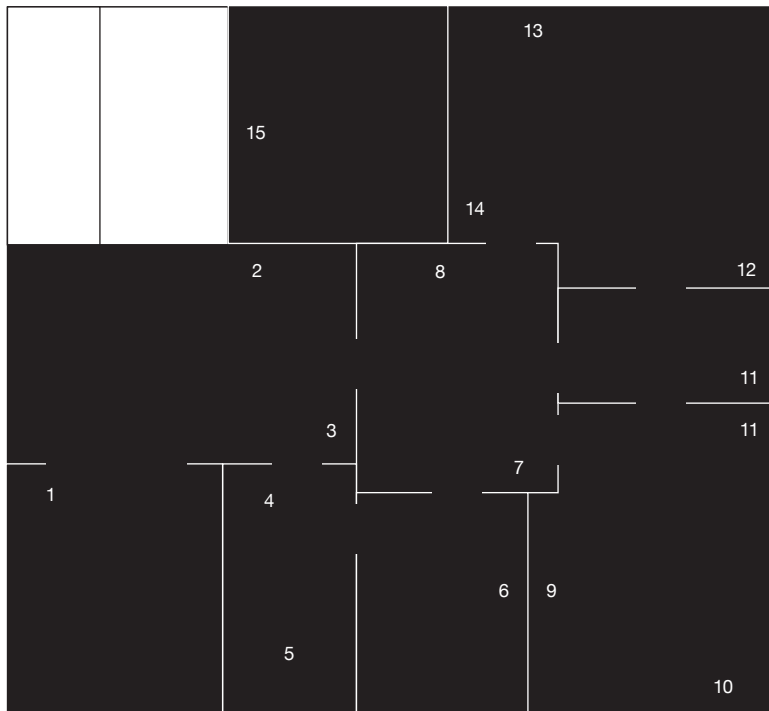


Film



film

april 21 – june 22, 2024

house 10

ground floor
cerith wyn evans, slow fade to black... (reversed), 2004

staircase
christopher williams, program, 2005
cerith wyn evans, with the advent of radio astronomy... (grey), 2010

first floor

- 1 jan timme, untitled, 2009 (part 1 / 3)
- 2 jan timme, installation shot. there is enough magnesium in the human body to take a photograph, 2005 (originally shown as a site-specific installation in the exhibition "less" by the haubrok foundation at strausberger platz, berlin, 2008)
- 3 jan timme, lichtechtheitsstufen von druckfarben gemäß wollskala: 1 = sehr gering, 2 = gering, 3 = mäßig (sommer: 4–8 tage, winter: 2–4 wochen), 4 = ziemlich gut (sommer: 2–3 wochen, winter: 2–3 monate), 5 = gut (sommer: 3–5 wochen, winter: 4–5 monate), 6 = sehr gut (sommer: 6–8 wochen, winter: 5–6 monate), 7 = vorzüglich (sommer: 3–4 monate, winter: 7–9 monate), 8 = hervorragend (über 1 1/2 jahre), 2009
- 4 marcel broodthaers, une seconde d'éternité (d'après une idée de charles boudelaire), 1970

- 5 christopher williams, provisional prop, 2021
- 6 christopher williams, a, b, c, d, 2010
- 7 christopher williams, kiev mc arsat (zodiak-8) 30mm f3.5, 1:3.5, product aperature f3.5, serial number 870701, medium format camera lens, photography by the douglas m. parker studio, glendale, california. august 4, 2005
- 8 christopher williams, kiev mc arsat pcs 4.5/55 mm shift lens, focal length: 55mm, aperture scale: 4.5 to 22, focusing scale: 0.3 m (0.98 ft) to infinity, minimum focusing distance: 1.2 feet (0.5 meters), field of view: 69 degrees (with shift) 84 degrees (with shift), number of elements: nine elements in seven groups, filter size: 72 mm, weight: 2 lbs, serial number 0051, photography by the douglas m. parker studio, glendale, california. january 27, 2007
- 9 morgan fisher, photogenic drawings. third series, from 'u.s. camera annual 1954', 2002
- 10 christopher williams, untitled, 2004
- 11 christopher williams, untitled, verso/recto (galerie gisela capitain, cologne, 2004), 2004
- 12 christopher williams, untitled, 2004
- 13 morgan fisher, ilford fp3 120 december 1959 / ilford colour film 'd' for daylight 135 january 1957, 2014
- 14 andrea büttner, film, 2018
- 15 tony conrad, the flicker, 1965/1966 (documentation)

house 12

façade
jan timme, untitled, 2009 (part 2 / 3)

ground floor
david claerbout, study for a portrait (violetta), 2001

staircase
christopher williams, untitled, 2016

first floor / "cantine"

- 1 jan timme, untitled, 2009 (part 3 / 3)
- 2 morgan fisher, the aspect ratio pieces "european standard widescreen 1.66:1", 2004
- 3 david claerbout, the quiet shore, 2011
- 4 christopher williams, kiev 88, 4.6 lbs. (2.1 kg) manufacturer: zavod arsenal factory, kiev, ukraine. date of production: 1983–87, photography by the douglas m. parker studio, glendale, california. march 28, 2003 (no. 1, 2, 3), 2003
- 5 morgan fisher, roma e dintorni, touring club italiano, 1962; roma e dintorni, touring club italiano, 1977 (from the series "the italian paintings"), 1999
- 6 christopher williams, untitled, 2014
- 7 carolyn lazard, red, 2021

the term "film" has several meanings. for example, it refers to the material that is inserted into a camera, or the product that is created: a sequence of images that we can perceive. the exhibition "film" is dedicated to these two aspects. the conceptual and structuralist works approach technical production conditions, address the seemingly fluid transition from still to moving image and play with abstraction.

der begriff „film“ hat mehrere bedeutungen. so bezeichnet er etwa das material, das in eine kamera eingelegt wird, oder eben das produkt, das dadurch entsteht: eine abfolge an bildern, die wir dadurch wahrnehmen können. diesen beiden aspekten widmet sich die ausstellung „film“. die konzeptuellen und strukturalistischen arbeiten nähern sich technischen produktionsbedingungen, thematisieren den scheinbar fließenden übergang vom stand- zum bewegtbild und spielen mit der abstraktion.