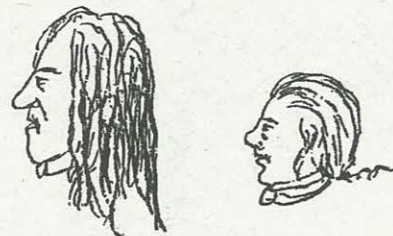


THE GRAIN OF THE VOICE

AN EXHIBITION BY 19 STUDENTS FROM THE FOLKWANG HOCHSCHULE IN ESSEN, GERMANY
RANGING FROM PHOTOGRAPHY AND EXPERIMENTAL MEDIA TO PERFORMANCE ART

COLIN PENNO
FELIX GIENGER
LINDA NAU
SANDER UITDEHAAG
CHRISTOPH ESSER
OHAD BEN SHIMON
SABRINA NEEF
PHILIP ULLRICH
ANNE LOCHMANN
ANNE-LENA MICHEL
DOROTHEE KLETZSCH
KATRIN REINICKE
UTE KLEIN
MAGDALENA BITNIOK
VALERIE SCHMIDT
JOHANNA KOPP
CAROLIN EBBERT
STEPHANIE EBBERT
PHILIPP GALLON



„Ein Nachwächter nach der Stimme gezeichnet.“

„So sah er ohngefähr aus.“

left side:
Georg Christoph Lichtenberg:
untitled (Nachtwächter), c.1770-1775.
The drawing is an anti-physiognomy study
from one of his books of aphorisms, por-
traying a nightwatch first after the impres-
sion of his voice and then „from nature“.

PHOTOGRAPHY AND THE GRAIN OF THE VOICE

This exhibition by 19 students from the Folkwang Hochschule in Essen is the outcome of my annual Lectureship for the Integration of Photographic Theory and Practice from April 2008 to March 2009.

Using Roland Barthes' 1972 essay *'The Grain of the Voice'* as a leitmotif, the seminar promoted an investigation into photography as performative, as an active engagement with the question of what a photographic voice can be and how it can possibly relate to ideas of authorship as making of and thinking with photographs. Knowing that Barthes himself mostly spoke from the position of an audience rather than that of a maker, it became interesting for me to invert this process of reflection, still engaging with his ideas about the *'writerly text'* and the supposed death of the author. Opening up rather conservative notions of photography as a recording device, the aim was to start thinking about photographic signifiers that demand an active participation of the viewer rather than the passive reception of a stable, prepackaged meaning. That meant to offer photography for doing: not just for seeing, but for looking as a form of *'writing'*, perhaps. To consider how the body is actively engaged and affected, not only when making photographs but also when perceiving them, breathing them, chewing them, spitting them out, breaking them up and putting them together again.

Working with the students on crits for the show that slowly started manifesting itself, I got increasingly infatuated by asking questions such as: Who is speaking in this work – and who is looking? What kind of character is the *'author'* (who is also a fictional person, as we had learnt from Barthes) – or is there some element of fictional self-portraiture involved? What kind of timbre does this visual voice have? Is it obvious or obtuse?; open or irreversible?; connotative or denotative?; structured or unstructured?; coded or uncoded? Does it provoke

a *'bodily'* reaction? How far can we exhaust it with language? Does it give a voice to a place? How is it composed? Does it create a moment of blindness? What do we imagine off frame? – Assuming that the grain of the voice would come from the language of the artist's body, a pleasurable geno-text that is often eradicated by all-too professionalized art. The signifier is rare, a future figure, so Barthes – but can we approach it photographically (attempting a gesture within the picture that reaches out to the viewer)?

Consequently – working alongside a text that on its surface had nothing to say about photography, rather comparing the voices of two singers – the students worked through all sorts of experiments, including shredded photocopies, voice recordings, grain-enhancement-machineries, visual and actual interventions, or a Babylonian tower of photographs attempting to reach the (rather high) ceiling of the gallery space. Some embarked on acts of portraying, while others started writing photographic lines, describing imaginary rather than actual photographs, or reassembled found images into a new fragmentary context, a new line of thought. They looked at the photographic grain itself – or its absence – looked into composites and at other forms of mapping and restaging imagery, starting to embrace the possibly life-long process of finding their own voice as artists. (And luckily they all seem to have escaped the rather dreary trap of direct illustration or mimetic recording.)

Hence: thank you very much to all of you for a year of wonderful commitment to this rather elliptical journey in search of the voice of photography!

Dr. Wiebke Leister
Senior Lecturer MA Photography, London College of
Communication, University of the Arts London



Während der Aufnahme habe ich mich auf die beiden Körper konzentriert. Ich habe versucht, die Identität zu finden.

Während der Aufnahme habe ich mich auf die beiden Körper konzentriert. Ich habe versucht, die Identität zu finden.

Die Identität der beiden Körper ist nicht identisch. Ich habe versucht, die Identität zu finden.



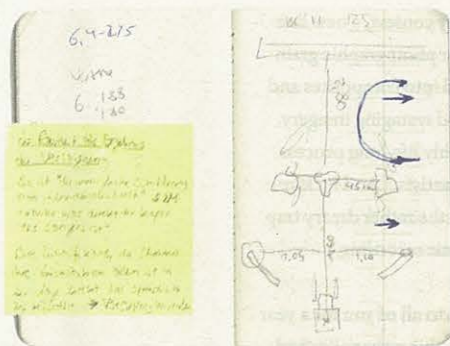
TWO TIMES ONE

How does it feel, to meet two persons who are almost identical by their outer appearance?



Being identical twins ourselves we try to answer this question as well as raising questions on identity and identification. Our work depicts pairs of twins, in which the viewer can see just one or the other at a time, (or maybe even both of them?) depending on the respective angle. This illusion is created by a composite method. The photographs are lenticular printings; by merging two photographs into one, a new image arises.

That means that the viewer isn't able to fully compare two single persons involved. Identifiably must fail so must identity?



Sobald ich nun das Objektiv auf mich gerichtet fühle, ist alles anders:

ich nehme eine »posierende« Haltung ein, schaffe mir auf der Stelle einen anderen Körper, verwandle mich bereits im Voraus zum Bild.

ABOUT CLOSENESS

In gesture, facial expression, gaze and posture I was looking for familiar moments, for closeness and privacy.

For Roland Barthes: 'Wanda Landowska's harpsicord comes from the interior of her body' – and similarly I was looking for the moment when something in the expression of the portrayed persons seems to come from the interior of the bodies. My interest lies in the space that is opening up between the photographer and the model. There is something that decomposes, something that is build up. It deals with closeness. It deals with distance. At the same time I tried to catch a glimpse of the moments when the portrayed persons became aware of themselves, when each of them remained with themselves.

Portrait



DE LIRA

I make pictures.
 Of Persons.
 Of Persons, who showed emotions on the surface,
 who were out of themselves.
 I took pictures.
 I took pictures of persons, who acted emotionally,
 in front of the camera.
 If they did it for the picture or if it was real, doesn't
 matter anymore, because
 it is a picture, eventually.

I play with people's emotions.
 I stage and arrange them for the purpose of a
 picture.
 It could have been like it, could have looked like it.
 It looks like it now, on the picture. In the picture.
 The picture tells it, eventually.

They have become pictures now.
 Pictures of persons.
 Persons, who showed emotions on their face,
 through their body.
 A facial and a body language, in it's very own ver-
 ses. In single staves.

lira
 Emotions, stanza.
 Getting lost, in between the lines.
 In delirium. de lira

Others will see the pictures, eventually.
 They believe what they are shown, what they see,
 or they don't.
 Pictures are read, are being versified.



VALE EXOT
 CINDY SHEP
 HANS BELME
 CLAUDE CAHU
 PIANA ARBUS
 MARTINA ABRAMO
 PAUL OUTHETRO

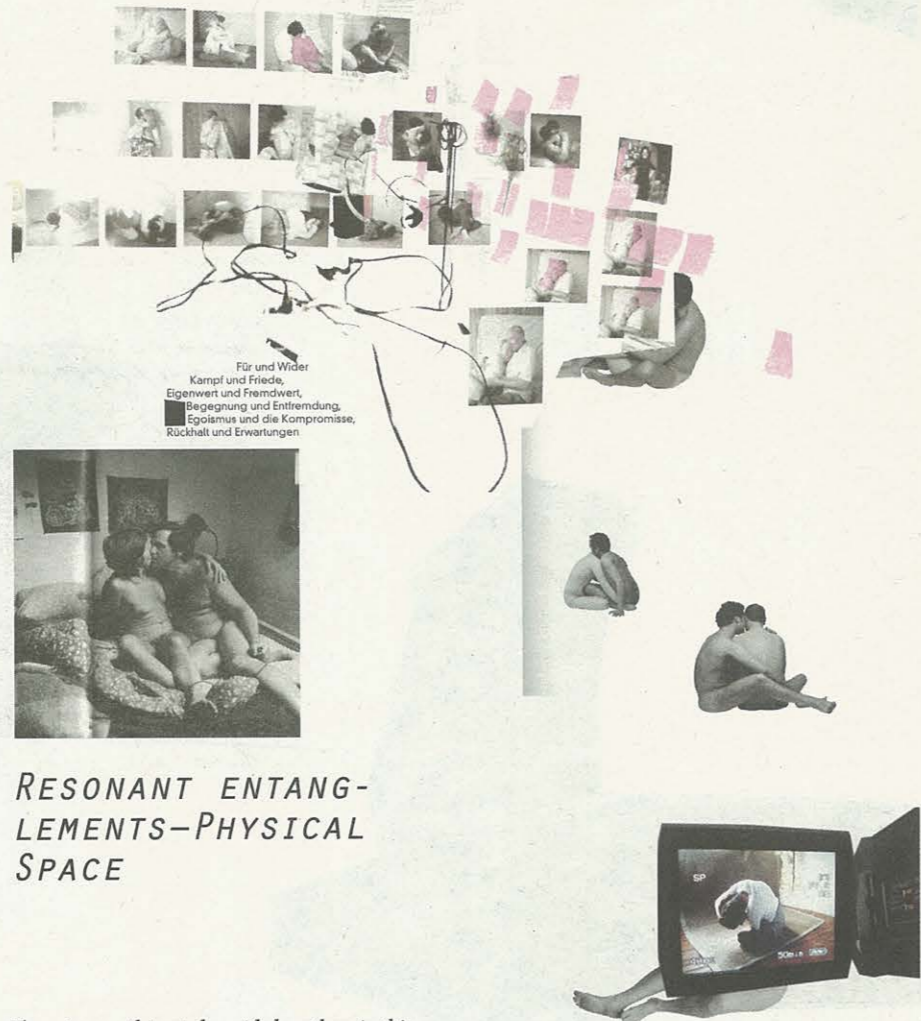


MY NAME IS RANDOM

In my work I deal with the relation of women to
 their own body.

The natural expression of the bodies as shown in
 the pictures, hopefully changes and opens up the
 viewer's perception of what an ideal woman should
 look like. Women seek for the perfect look. They
 disguise themselves by putting on fancy clothes and
 make-up, in order to cover up their incertitude, and
 to adapt well to society. But this works only on a
 superficial level.

I want the women to appear as they really are, and
 I like to focus on their pure and natural beauty.



Für und Wider
Kampf und Friede,
Eigenwert und Fremdwert,
Begegnung und Entfremdung,
Egoismus und die Kompromisse,
Rückhalt und Erwartungen

RESONANT ENTANGLEMENTS—PHYSICAL SPACE

There is something to be said about love in this work. It speaks from within the stacked up, twisted and flexed bodies. In raising and stretching and struggling. In folding, entwining and suspending. The depicted couples are realized as a three-dimensional interplay of sculptural form. Characteristic traits, emotional entanglements and bodily perception influence the performative act through body language. Bodies interact and resonate under the influence of others.

The final form constructs the metaphorically seen, non-material (third) 'Body of the Couple' and may be understood as the inversion of the concealed interior viewed on the outside: expansive, knotted or telescoped compositions represent complex emotional interconnections.

I hope the pro and contra of a couple,
battle and peace,
inner and exterior worth,
encounter and estrangement,
egoism and compromise,
support and expectation,
find their resonance in the pictures
and within the viewer.

GOWN, SLIPPER, SHAWL, TANKARD, SLIP, SHOULDER BAG, BELL, BASKET

The work discusses the modern vision of the transien process. It deals with the item of transitoriness, which goes along with an immanent decay of every becoming.

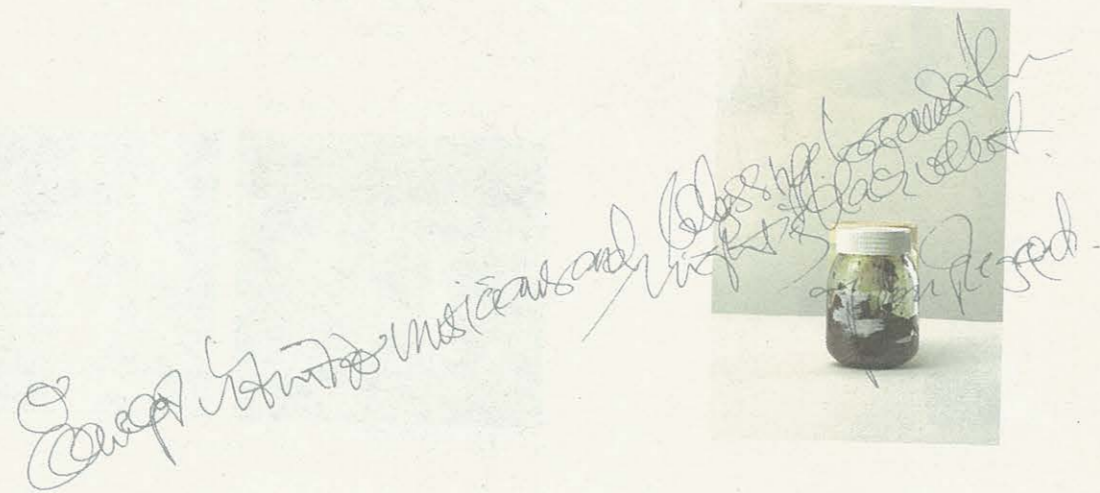
By using still-lives, which are an analogy for the author's physicalness, the work discuss in which way decay is absolute.

Sarah Kirsch
Bei den weißen Briefmütchen
Bei den weißen Briefmütchen
Im Park wie es mir aufging
Daher ich auch der Welt
Nur träumte ich belächelt
Bist du sagt sie es kommt nicht

Ach sage ich es hat dich den Tag gebrochen



So wollen wir leben o lebt mich nicht mehr



GLORIA, ROSEMARY,
VIRGINIA, GRACE,
OLIVIA, JOSEPHINE
AND LUCIA

The photographic work revives seven everyday products that rise above oneself.

Roland Barthes talks in his text about 'a certain aesthetics of musical pleasure'. I make a contribution to the space of poetic, visual pleasure. An additional space is opened by the audibly spoken title. Objekts became envelops and bodies simultaneously. Heroins that involve the observer in their performative play.

I prefer portraying objekts to persons. More often than not they become representative for physical being. This is a way to explore the world - the world around me and around us. To position myself as authoress and to enter in an exchange about alienation and recognition.

Ich in
autonomer, Realität
Zielgerichtetes Spielen
Materialien
Linien,
Du als
3D Objekt
und als
Fläche
(2-dimig!)



ICH
IN
AUTONOMER
REALITÄT
ZIELGERICHTETES
SPIELEN
MATERIALIEN
LINIEN,
DU ALS
3D OBJEKT
UND ALS
FLÄCHE
(2-DIMIG!)

THE ATTEMPT OF A
TRANSFORMATION OF
AN IMMEDIATE
VICINITY

Starting out from real rooms and objects that always refer to the existence or former existence of something human, I make modifications in my immediate vicinity so that new spaces are generated. These new spaces bear no relationship to anything human any more. They now become irritating and difficult to re-identify.

The things you can see in a picture are elements reduced to form and material. Their former function within a human environment is practically cancelled out. Dislocated from their original context and without their former function, they can now speak with a different, purer voice than they would do within their original context in a human environment.

The transposition runs through several phases. To begin with I start as a kind of set-designer reacting to lines and forms I find in the environment. Then I add materials I have found elsewhere. The final step is then the actual photograph to preserve what I have created.

Photography in this case lets me invite others into this world - to show them something initially only I saw.



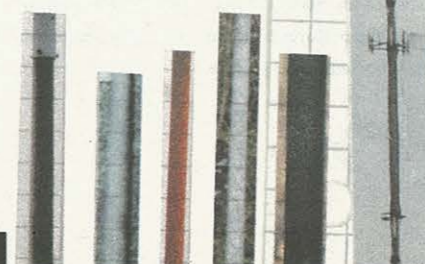
SPACES (COMMERCIAL)

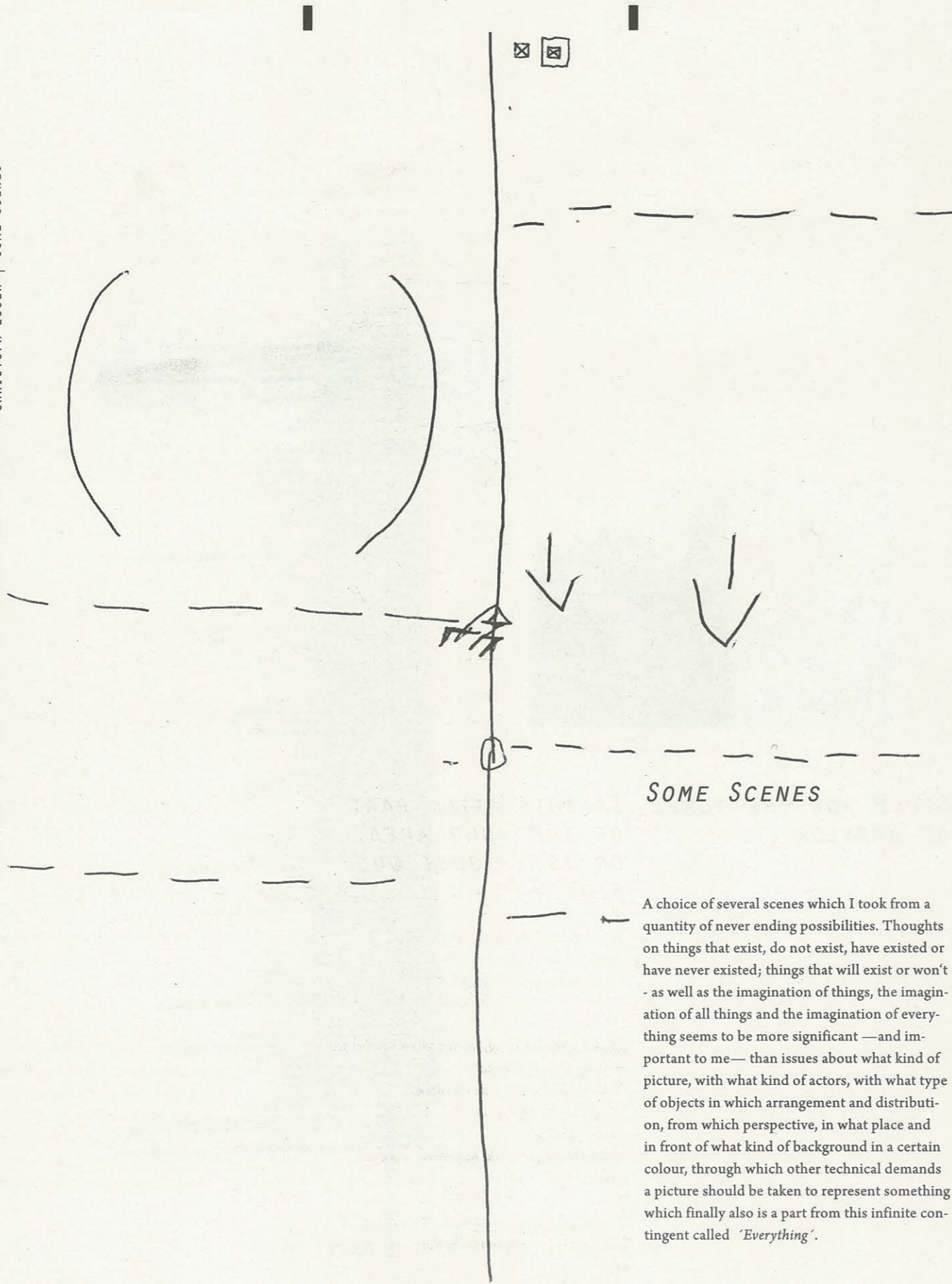
By photographing commercial stores I concentrate on the constructed space and the idea that the customer finds himself in an artificial and abstract place, open, not precisely defined, even timeless. The showrooms turn into 'small isolated paradises that leave the world outside'. (Franz Xaver Baier) By retouching the images, the rooms lose their original purpose, and thus their meaning. non-existent rooms are created.



NEXT TIME IT WILL BE ABOUT THE SOLAR SYSTEM

A number of photographs spreading across the wall portrays intruders from an alternate reality floating in an object-defined pictorial space. In their collectivity they occupy the structure of the wall like a loosely organized swarm. What the aim of their heading is, of what nature their intentions are, and what we are to make of them remains unidentified.





SOME SCENES

A choice of several scenes which I took from a quantity of never ending possibilities. Thoughts on things that exist, do not exist, have existed or have never existed; things that will exist or won't - as well as the imagination of things, the imagination of all things and the imagination of everything seems to be more significant — and important to me — than issues about what kind of picture, with what kind of actors, with what type of objects in which arrangement and distribution, from which perspective, in what place and in front of what kind of background in a certain colour, through which other technical demands a picture should be taken to represent something which finally also is a part from this infinite contingent called 'Everything'.

IT'S NOT ABOUT PLEASING AN AUDIENCE,
BUT SPEAKING TO AN AUDIENCE.
Alex Soti

IF I COULD DO IT THERE'D BE NO WRITING
HERE AT ALL
James Agee - vorword let Us Now
Praise Famous Men

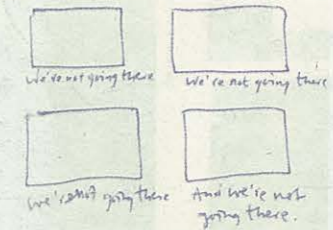
EVERY PHOTOGRAPH BEGINS AND ENDS WITH
ITS EDGES.
Ave Sinusbaugh

AS AN ARTIST I HAVE ALWAYS FELT THAT
MY TASK IS NOT TO CREATE MEANING BUT
ONLY TO CHARGE THE AIR, SO THAT MEANING
CAN OCCUR.
- Todd Hido

IT WAS NOT A MATTER OF JOINING A GROUP EFFORT
BUT OF ISOLATING MYSELF FROM ANY GROUP.
I WANTED TO KNOW WHAT WAS HELPLESS IN MY
BEHAVIOUR - HOW I WOULD BEHAVE OUT OF
NECESSITY
- Jasper Johns



there are many ideas, only a few function



IS THIS STILL PART
OF THE RUHR AREA,
OR IS IT JUST OUT-
SIDE ?

"Excuse me, madam - do you live in the Ruhr Area?"
"..."

"Madam, entschuldigung, can you tell me whether you are living in the Ruhr Area?"

"Wasß meinen Sie? What do you mean?"

"Do you live here, in this town?"

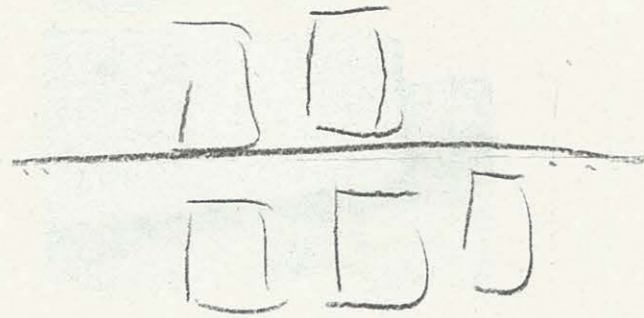
"Ehm... yes I do."

"And is this still part of the Ruhr Area, or is it just outside?"

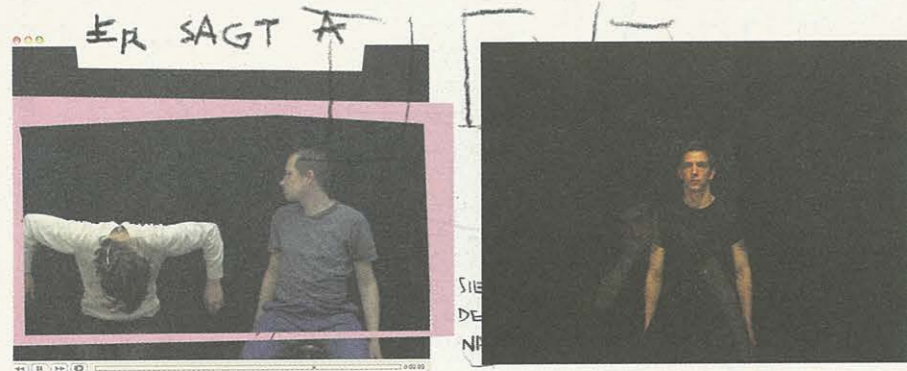
"I'm sorry but I don't know what you're... why I..."

"It's a simple question, madam, that I'm asking you: are we at this very moment in the Ruhr Area, or are we not?"

"Sir, I... this... what are you looking for?"



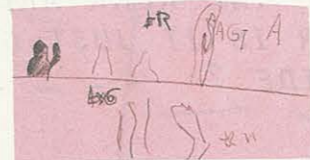
ER / SIE



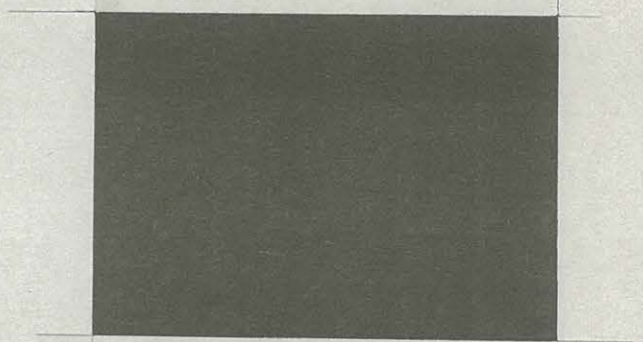
S/HE

The installation ER/SIE (S/HE) deals with the relation between voice and body, language and movement, command and execution.

On screen a man and a woman - sitting next to each other, facing the viewer - are acting spoken motion instructions. The precise verbal instructions are based on single motion-components drawn by lot. These commands generate a choreography of chance through accidental sequences. The competing powers of word and action are constantly being renegotiated, triggering a continuous friction between the expectations of the viewer and the enacting bodies on screen.



31.5
22.5



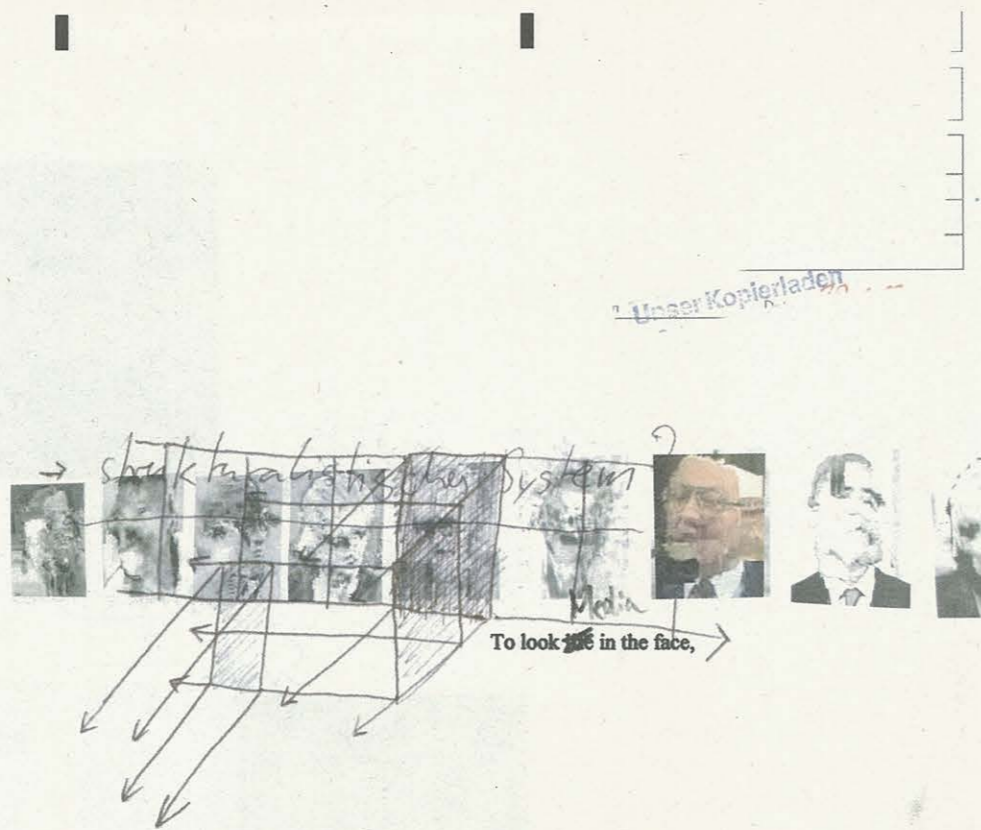
LINKS

REPEATED ACTION
(LEFT RIGHT RIGHT
LEFT RIGHT LEFT
LEFT RIGHT)

This here is all about the person running from left to right and then from right to left and so on, respectively the person running from right to left and then from left to right and so on.

It is not about reaching any destination. It is about not having any standstill. It is about an action taking place. It is about an action taking place again. It is about this circumstance being of great importance. It is about an action taking place again. It is about an action taking place. It is about not having any standstill. It is not about reaching any destination.

This here is all about the person running from right to left and then from left to right and so on, respectively the person running from left to right and then from right to left and so on.



THE LOSS OF CLARITY

Context of the visual information, context of the acoustic information, context of the received information; the hurried immobility of sequenced moments; the resonant interval; the remarkable achievement is to dissolve into dust; the loss of clarity.

The isolated portraits of news and talkshow protagonists, fragmented through the faults of media transmission.

The texts, generated by my subjective reflection of the momentum between the pictures and the context of the transmitted information.

The medium transformation of decontextualised information.

The open dialogue of an actual monocausal function of the information and myself within the process of the work and ultimately with the observer.

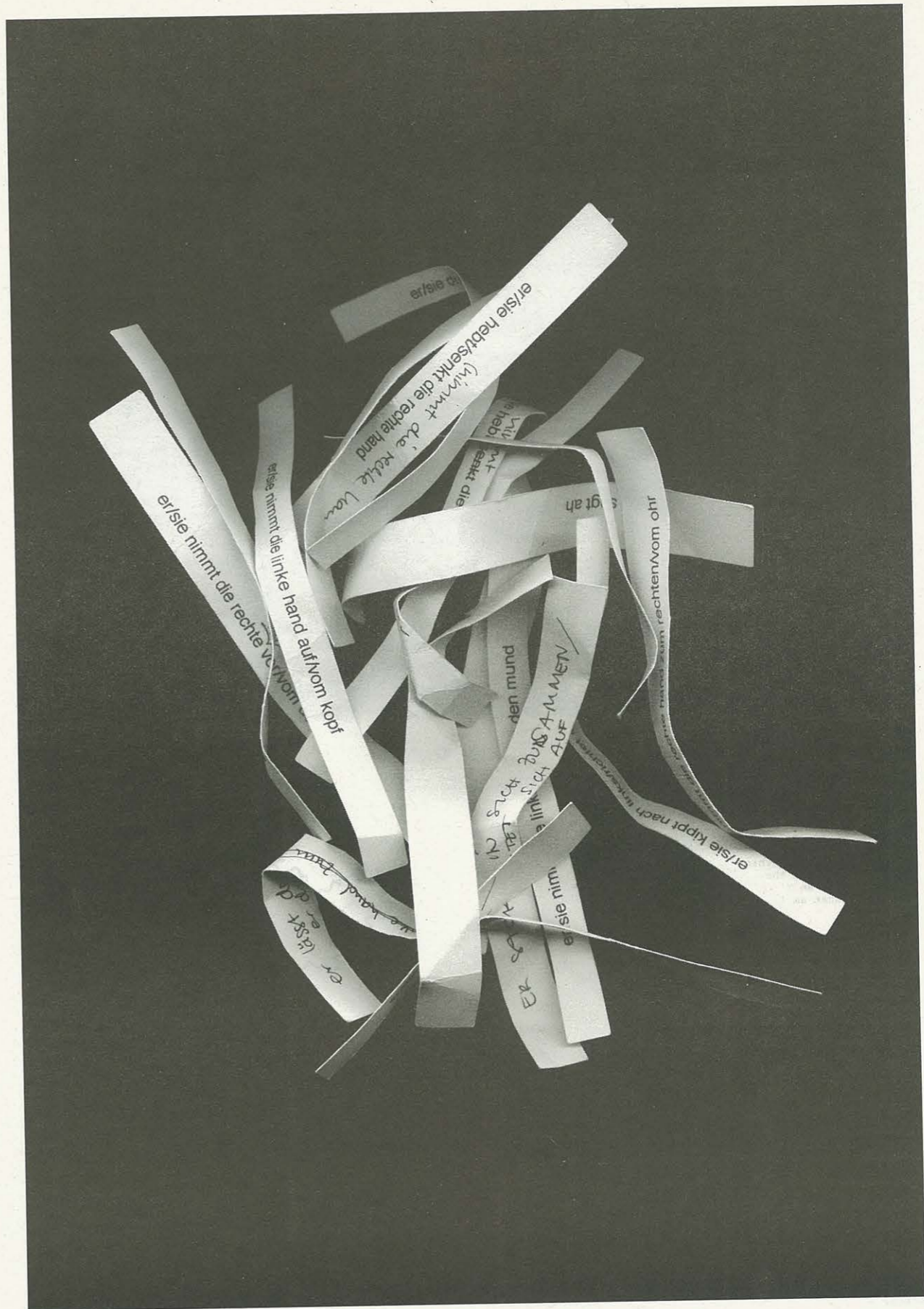
The work's course between enlightenment and confusion, between derivation and classification, between direct intermediation and to camouflaged information or to multicontextualise them.



The loss of clarity / 2009
installation: multiplex, roof battens, cable clips, laserprints on paper
variable presentation and size



Repeated action (left right right left right left left right) / 2009
100 laserprints on paper, needles
two-part work, 120 cm x 160 cm



S/ he
2009
video projection and sound



when, when, when
if, if
and, and, and
like
and, and, and
on this road, on this curve, on this, in this
am I? am I?
why am I, where am I
what am I, what am I
on this, on this, on this
in the, in the, in the
who am I, what am I
what am I, what am I
but you try
or make
but then again you know
and you fear
and you, and you
and and and
yeah, you need
you need, you need, you need
but hope is just a word
but that's what you need man
cause cause
and it ain't, and it ain't
and, and, and
and you think
and it ain't, and it ain't, and it ain't
sayin ain't I
look at my
look at my, look at, look
and it ain't
and you can't find it
and it ain't
and you yell
sayin'
ain't there no one
ain't there no one
good God almighty
no but that ain't yer game
it ain't even
you can't, you can't
you gotta
and where do you?
where?
where, where, where?
and your feet
your eyes
your nose
you



Is this still part of the Ruhr Area or is it just outside? / 2009
multimedia installation: text, photography, drawing, speech snapshot, oxygen molecules.
C-print, 60 cm x 70 cm

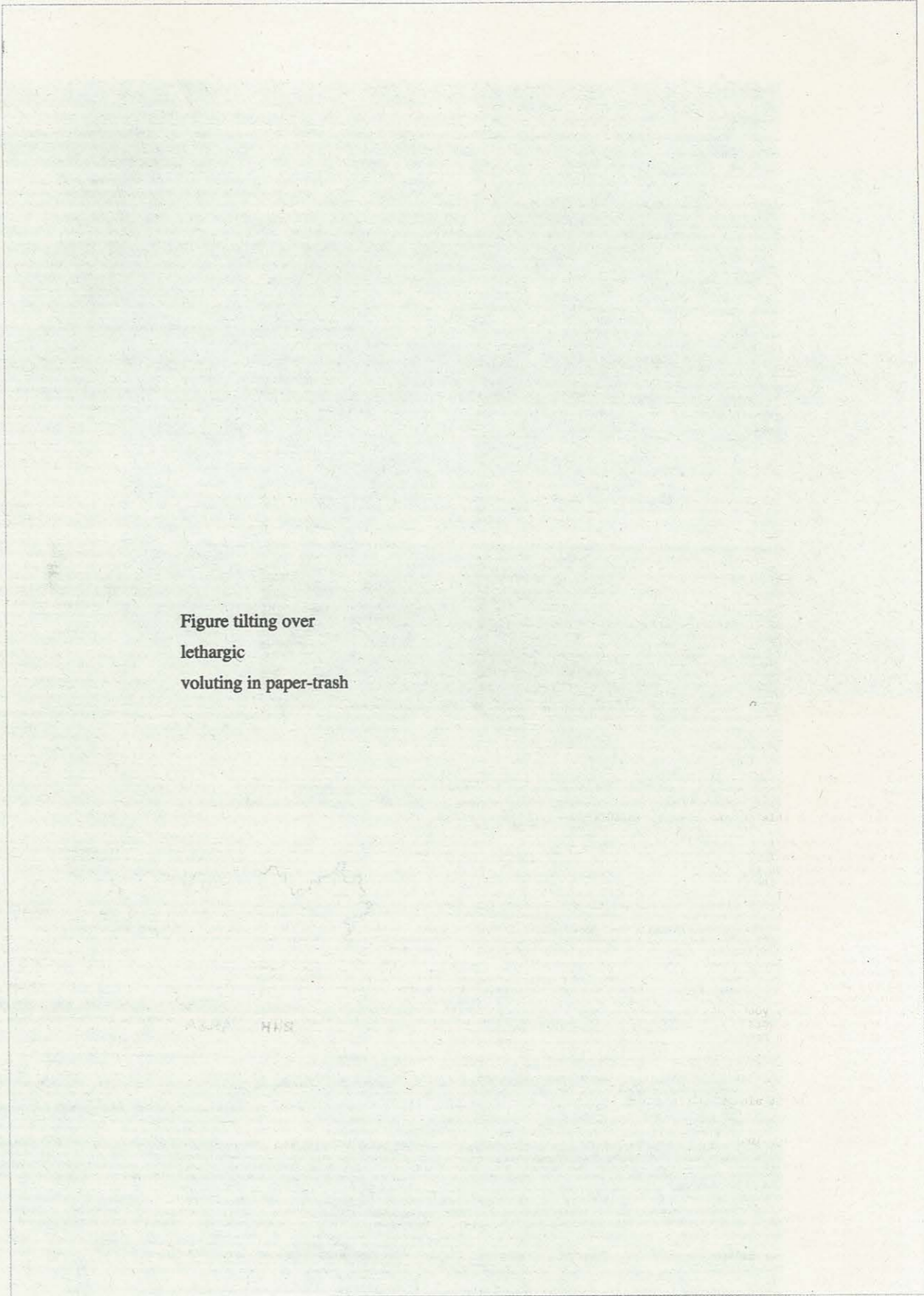
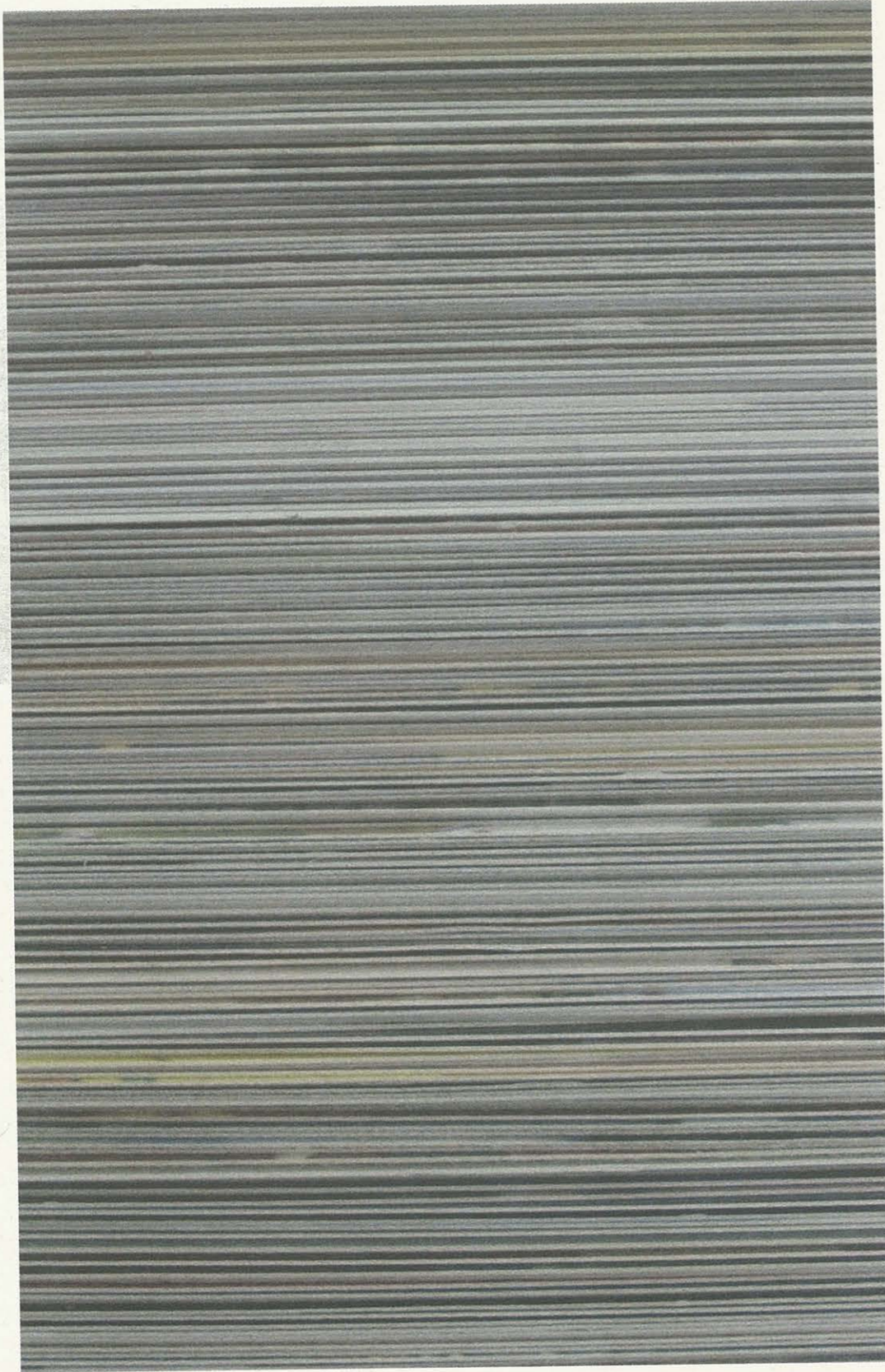


Figure tilting over
lethargic
voluting in paper-trash

Scene 14 from the series *Some scenes* / 2008
∞ laserprints on paper, framed
117 cm x 82 cm



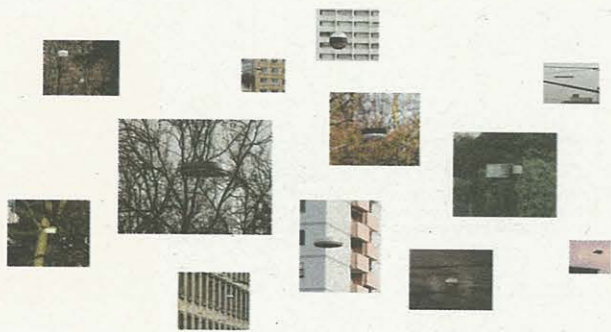
Study for the tower of Babylon / 2009

...



Nature morte / 2008

3 C-prints on wood
60 cm x 90,4 cm



Next time it will be about the solar system / 2009
12 C-prints
different sizes



Spaces (commercial) / 2008/09
3 C-prints on Aludibond
65 cm x 80 cm



Shirts, from the series The Attempt of a Transformation of an immediate Vicinity / 2008
3 C-Print on Aludibond
50 cm x 60 cm



Virginia, from the series Gloria, Rosemary, Virginia, Grace, Olivia, Josephine and Lucia / 2009
7 digital C-Prints
90 cm x 60 cm

KATRIN REINICKE | KLEID, LATSCHEN, TUCH, KRUG, SLIP, TASCHE, GLOCKE, KORB



Gown, from the series Gown, slipper, shawl, tankard, slip, shoulder bag, bell, basket / 2009

8 C-prints

25 cm x 40 cm - 80 cm x 140 cm



MP from the series Interlaced Resonance - bodily ground / 2009

9 C-prints, framed

45 cm x 45 cm - 80 cm x 100 cm

UTE KLEIN | RESONANZGEFLECHTE - LEIBHAFTER RAUM



My name is Random/ 2008 - 09
3 digital C-prints, framed
25 cm x 25cm



De lira (work in progress)/ 2008 - 09
9 C-prints, framed
50 cm x 50 cm & 24 cm x 30 cm



Kathi, from the series *about closeness* / 2008

4 C-prints on Aludibond

55 cm x 45 cm



Carolin & Stephanie from the series *two times one* / 2008

5 Lenticularprints (printet by: www.hkgraphix.com)

30 cm x 40 cm

ASSUMING A POSE
COULD REVEAL AN
EXPRESSION OF
FAILURE, WHEN IT IS
A NEUTRAL ONE
www

Assuming a pose could reveal an expression of failure, when it is a neutral one / 2008

1C-print & 1 sketch, framed
30 cm x 42 cm

(In my original project I wanted to build a grain-
enhancement-machine, as to be seen in the sketch.
Actually it turned out to be completely pointless)

hp 5150/
plot

(ps)

'Ok, this does not work

Not at all, it doesn't have a single thing to do with
me. It makes no sense, never did. Yet, still have I been
sitting around for a while now, thinking about how
this is still going to be a reasonable piece of work, how
pretentious.

I could just as well take a picture of myself sitting on a
chair doing nothing.

Maybe I will, anyway I said it.'

CONTACTS

Colin Penno | www.colinpenno.de | colinpenno@web.de
Felix Gienger | felixgienger@web.de
Linda Nau | linda.nau@web.de
Sander Uitdehaag | sanderuitdehaag@gmail.com
Christoph Esser | esser.christoph@gmail.com
Ohad Ben Shimon | www.ohadbenshimon.com | shimisunshine@gmail.com
Sabrina Neef | www.sabrinaneef.de | mail@sabrinaneef.de
Philip Ullrich | www.philip-ullrich.de | info@philip-ullrich.de
Anne Lochmann | anne.lochmann@folkwang-hochschule.de
Anne-Lena Michel | anne-lena.michel@folkwang-hochschule.de
Dorothee Kletzsch | moo-koo.blogspot.com | purpurness@gmail.com
Katrin Reinicke | kontakt@katrinreinicke.de
Ute Klein | www.uteklein.com | ute.klein@gmail.com
Magdalena Bitniok | www.magda-b.de | magdabaldina@yahoo.de
Valerie Schmidt | www.valerieschmidt.de | mail@valerieschmidt.de
Johanna Kopp | johanna.kopp@web.de
Carolin Ebbert | c.ebbert@gmx.de
Stephanie Ebbert | st.ebbert@gmx.de
Philipp Gallon | www.philippgallon.de | mail@philippgallon.de

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