

Textsynthese

a project by Eva Beierheimer/Miriam Laussegger

Textsynthese is a continuous project by Eva Beierheimer and Miriam Laussegger.

We are interested in the role of text in visual art and are playing with relationship between art and its description.

Starting point of Textsynthese are sentences selected out of various books. Put together these sentences/phrases formulate a new text. The new constellation of the sentences results in a new context and a new meaning.

This new text is used as "exhibition-text" and gives us the instructions for building art works/installations. Since objects are built after the text (generated through textsynthesis), it inverts the conventional way of translation from the piece of art to the text relating to the work.

Textsynthese III

Kunstraum Niederösterreich 2010

The installation „Textsynthese III“ is based on the exhibition catalogues produced by the Kunstraum Niederösterreich. One sentence/phrase from each catalogue was chosen and marked by putting a red ring round. The open catalogues then were placed in a display, which was hanging from the ceiling, and arranged in a way that the selected sentences/phrases were forming a text of its own.

This text is the starting point for the installation: Opposite of the display, a cube made out of mirrors was placed hanging in the room. Both the inside and the outside are made of mirrors, but it is open on the top and the bottom. The viewer can “enter” the cube; since it is positioned at about the same

height as the head of the viewer, he/she sees his/her reflection as well as the indirect reflection of the surrounding room.

Since the object refers to the text, this work inverts the conventional way of translation from the piece of art to the text relating to the work. In this way it questions the relationship between art and its description.

Shown at the exhibition Übersetzung ist eine Form. | Translation is a mode. at Kunstraum Niederösterreich (Wien) 2010. curated by Birgit Rinagl and Franz Thalmair/ CONT3XT.NET





Textsynthese III - text (english)

1. In the opening passages of „Archive Fever“, Derrida presented his audience with the image of the arkhe, as a place where things begin.
2. Distortion, contraction retraction, diversion, withdrawal make up the illusion of an everchanging beginning.
3. Even though aforementioned post-modernism might have turned out to be the fashionable appearance of an ageing modernism – the gesture of the loss of subjectivity seemed to provide relief.
4. When the viewers enter the installation they first see themselves confronted with their own reflection.
5. The game played with attributions and contextual displacements allows for new perceptions of reality, undermining the normative power of the factual,
6. which examines fictive and real spaces, sites, borders and banal facts
7. Its intrinsic context is a public, not a private one, and based on both an emotional and also rational point of departure.
8. Precisely because of the conscious play found in an interdisciplinary use of visual culture, with all the possibilities of contextualization and attributions of meaning, with of citations and imitations, this space can nevertheless still be used as an „imaginative space“.
9. At first, one fears the exposure of an error, a failed attempt at pathos.
10. Perhaps the younger artists have not even seen the works of the elders; but perhaps they have admired these very artists considered important.
11. Who cares?
12. What we have on hand here is a topological reference, which is retained in the memory of both text and discourse as further categories of interpretation.
13. If a text expresses the possibility of an impossibility or the impossibility of a possibility then it can do so explicitly, keeping the rules of language and concerning itself little with other rules.
14. What exactly is hidden behind this play on words is explained using concrete examples and theoretical references.
15. On the other hand, perhaps we are simply witnessing a scrolling till receipt
16. Images or other works of art are no longer produced for themselves alone, rather constantly a proof of their dependence on contextual conditions, or as open to the principle of their neverending processes of signification.
17. Since the exercise involves a “participatory”, albeit politically incorrect art project, its possible failure represents a calculated risk taken into account from the outset.
18. Copyright
19. MIRIAM LAUSSEGGER / EVA BEIERHEIMER

Textsynthese IV - Den ängen lyser grönast som ligger längst bort. Part 1-3

(Textsynthese IV - The greenest meadow is the furthest away)

Norrtälje Konsthall/Sweden 2011

The foundation of the exhibition Textsynthese IV is books provided by the inhabitants of Norrtälje.

By the principle of Textsynthese, selected sentences out of these books were marked.

The texts that are developed by adding these sentences together build the base (the descriptive text) for the exhibition "Den ängen lyser grönast som ligger längst bort" (The greenest meadow is the furthest away), a quote out of the book "Invandrarna" (The Immigrants) from the Swedish author Vilhelm Moberg.

Following the Swedish principle of "Bygglek" (Construction game - a kind of interactive playground in the 70-ies), the exhibition changes and develops during the exhibition period.

All materials needed for the "updates" of the exhibition are already present in the exhibition space from the beginning.

Each of the three exhibition settings has an own text evolved out of books. These texts, as well as the structure of the exhibition space itself, give the directions for the room installations.

Norrtälje Konsthall was formerly a fire station and was built into a exhibition space later on. Doors and windows were obstructed in order to form a White Cube.

In the first installation one of these hidden doors was opened and a strip of roll-on grass was put across the street, through the door and the room and outside the window to the garden on the other side.

At the following two installations the setting was changed and new objects were built accordingly to the generated exhibition text.



Textsynthese IV - Den ängen lyser grönast som ligger längst bort. Part 1 Norrtälje Konsthall/Sweden 2011

Installation: books, grass matt, concrete blocks, wood plates



Textsynthese IV, text exhibition setting #1

1. The gate stood open.
2. Such environs one has passed many times and cease to really see or care how they look
3. But sometimes they're visible
4. The greenest meadow is the furthest away
5. a bright green...garden on the opposite side of the road
6. On one side are the remains of a door
7. a shadow that fell right at the gate
8. on the grass
9. forward it...across the road
10. From there you can see straight...to the window
11. Clearly contoured against the window square that is almost dissolved in the gloom
12. Here, the most important thing is to break rules, to destroy boundaries, and create something new
13. Of course, sometimes the thoughts came ...out through the window
14. Walk to the stairs...down the stairs... outside into the yard
15. Elements can be assembled in many ways
16. That means, in both cases, something completely different than what they have been



Textsynthese IV - Den ängen lyser grönast som ligger längst bort. Part 2 Norrtälje Konsthall/Sweden 2011

Installation: books, concrete blocks, cloth, wood plates



Textsynthese IV, text exhibition setting #2

1. Sometimes, landscape is considered monotone and inaccessible while others find it appealing and beautiful
2. Everything green is about to disappear
3. And gets closed doors
4. and it happens that one hallucinates
5. almost invisible because the pattern is adapted
6. In the big hall...not one of the windows been open to the garden
7. up the small steps
8. right into the naked wall
9. and one sees nothing of the landscape outside
10. of having such things in the window
11. everything had become foreign
12. One didn't really think of it anymore
13. Now it was time for depth
14. cliff faces...and...the mountain chains
15. away to the distant, blue horizon... out over the surrounding mountains
15. Exposed parts of the solid bedrock made through movement

Textsynthese IV - Den ängen lyser grönast som ligger längst bort. Part 3 Norrtälje Konsthall/Sweden 2011

Installation: books, concrete blocks, cloth, wood plates, bubble wrap on the floor



Textsynthese IV, text exhibition setting #3

1. What is hidden in the snow is exposed in thaw
2. Though in both cases you have difficulties with handing and storage of the waste
3. You couldn't see any difference
4. It was time to say stop
5. A real stop for all this
6. and we have a little pile of lumps. And then...shape them into a ball
7. Clear colours, bathed in light, circles, ellipses, squares, rectangles
8. The colours are happily and care fully applied, the drawing often wrong and the composition usually stencil-like
9. A building with text on the top ... a plastic mat underneath
10. Own images appear, memories from places...our vantage points
11. Often the image of reality you made yourself, is not true
12. The first impression is still the strongest
13. No new images answered
14. This was quite natural considering the circumstances
15. The art of drawing conclusions is a science like any other
16. They'd start examining the matter in Vienna in a few days
17. footsteps echoed ghostlike
18. and was trampled. Those who weren't tramped were swept aside