

BROKEN SCREEN



26 CONVERSATIONS

EUA-LISA AHTILA ROBERT ALTMAN KENNETH ANGER JOHN BALDESSARI CHRIS BURDEN
BRUCE CONNER CLAIRE DENIS STAN DOUGLAS OLAFUR ELIASSON PABLO FERRO
MIKE FIDDIS WERNER HERZOG GARY HILL CARSTEN HÖLTER PIERRE HUYGHE ALEJANDRO
JODOROWSKY REN KOLHAAS GREG LYNN CARSTEN NICOLAI HANS ULRICH OERST RICHARD
PRINCE PIFLOTTI RIST UGO RONCONONE ED RUSCHA AMOS VOGEL ROBERT WILSON

**WITH DOUG AITKEN
EXPANDING THE IMAGE
BREAKING THE NARRATIVE**

FRAGMENT STRUCTURE

I THINK PEOPLE ARE BEGINNING TO REALIZE THAT THERE'S NOT A LOT OF RATIONALITY LEFT IN AN IMPOSED STRUCTURE.

JOHN BALDWIN

HOW DO YOU MAKE THE
WORK BE THE ISSUE.
HOW DO YOU MAKE THE
WORK BE THE PERFORMANCE.
HOW DO YOU MAKE THE
WORK BE PART OF IT.

DAVID BURNER

Nonlinear structures allow you to explore time—to open it up, pull it back, and reveal the inner workings of a single moment.

DOUG MITCHELL

viewer linear

What is the very beginning of what films can really be. We haven't come close to the medium's full potential yet. Everything is still so linear.

ROBERT ALTMAN

WHEN YOU MAKE AN INSTALLATION, YOU'RE CONSIDERING THE VIEWER'S PHYSICAL CONNECTION TO THE WORK AND HOW IMMERSIVE YOU WANT THEIR EXPERIENCE TO BE. YOU HAVE TO ENGAGE THEIR SPACE CONSCIOUSLY.

I DON'T SEE POTENTIAL IN ONE NARRATIVE THAT IS CORING A PARADOXICAL STORY. THE POSITION, IN THE SPACE OF THE SPECTATOR—IN THE REALITY, THE GLASS, THE PERSPECTIVE, THE VIEWER, THE USE, THE ACT OF PERFORMING IS CRUCIAL TO MY WORK. THE NARRATIVE IS RIGHT THERE.

OLIVIERO TOSCANI

THE VIEWER HAS TO PERFORM

I WONDER ABOUT THE WAY THAT MY WORK HAS BECOME MORE DENSELY LAYERED. DOES IT HAVE TO DO WITH THE FACT THAT THERE IS MORE INFORMATION AVAILABLE AND I CAN FIND IT EASIER OR IS IT ABOUT HAVING A BIGGER TOURS AND, LIKE AN ACCO, WHERE IN ORDER TO GET A BIGG YOU HAVE TO TAKE IN MORE?

ANDREW BARNETT



VISION

TRIM KOOLHAAS
FILM IS THE ESSENTIAL MECHANISM OF EVERYTHING.

: I don't want
: to storyboard
: my mind.

CLAIRE DENIS

CARSTEN HÖLLER

When I find myself in an influential environment like the cinema or an installation, the whole space makes me feel differently. It makes me unsure of what reality is. It's about losing certainty. And then the real film starts, the inner film.

DOLO ATYEN

The question is, how do we go about formulating experience now?

WE NEED NEW OPTIONS BECAUSE THE OLD-FASHIONED, STRAIGHTFORWARD, LINEAR NARRATIVES WITH THEIR BEGINNING, MIDDLE, AND HAPPY ENDINGS HAVE NONE OF THE REAL MYSTERIES OF EXISTENCE THAT WE ALL KNOW TO BE TRUE IN OUR OWN LIVES.

ANDRÉ KOTZ

HOW FAST CAN THINGS GO? WHAT ARE THE LIMITS OF OUR PERCEPTION? I THINK BEING A FILTER IS BECOMING MORE AND MORE IMPORTANT. WE HAVE TO BE VERY GOOD FILTERS NOW JUST TO SURVIVE.

CARRIE NWOJIA

BOB WILSON

WE ARE ALWAYS ALTERNATING BETWEEN INTERIOR, EXTERIOR, AUDIO, AND VISUAL SCREENS. AS I'M TALKING TO YOU NOW, YOU BLINK YOUR EYES. WHAT DO YOU SEE? MAYBE FOR A SPLIT SECOND YOU WERE DREAMING OR SEEING A NEGATIVE IMAGE. THIS IS ALSO A PART OF SEEING.

IT'S INFORMATION AGE ART. MY GOAL IS TO CAPTURE THE IDEA OF THE THING RATHER THAN THE THING ITSELF.

ED RUSCHA

PERCOTT BEST
IT'S PART OF TRYING TO KEEP THE MOVING
IMAGE OF THE SCENE FROM THE FLAT
TO REACH THE SCREEN AS A TWO-
OR THREE-DIMENSIONAL OBJECT IN ONLY
A QUESTION OF HIS OR HER AWARENESS.
OF FORMATION
CONVINCING THAT THE POINT
OF VIEW IS NOT THE POINT OF VIEW
THAT YOU CAN SEE. YOU CAN SEE
THE POINT OF VIEW THAT YOU CAN SEE
THE POINT OF VIEW THAT YOU CAN SEE
IT SEEMS TO BE ALWAYS MAKING
HOW TO MAKE IT WORK FOR YOU
THE POINT OF VIEW THAT YOU CAN SEE
THE POINT OF VIEW THAT YOU CAN SEE
THE POINT OF VIEW THAT YOU CAN SEE

break



**I DON'T WANT TO
STORYBOARD
MY MIND**



**I'M MORE INTERESTED IN
LOOKING FOR THE TRANSITORY
THAN IN PRODUCING
A CONCLUSION**



**IN TRAVELING IN THE
HERE AND NOW
WITHOUT GOING
ANYWHERE**

