

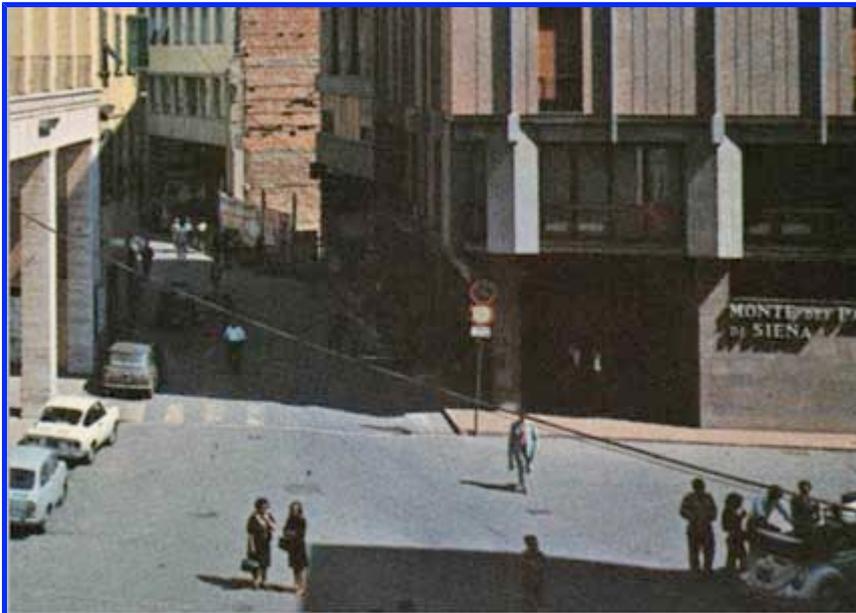
Potsdamer Str. 78 - D-10785 Berlin/Mitte

T. +49 30 253 586 78 – info@gdk-berlin.de – www.gdk-berlin.de

STRICTLY BERLIN 2000-2006

11. 03. 2006 - 20:00 - 22:00 Video and Videoinstallation by

Jan-Peter E.R. Sonntag



BOWLING (That Bowling Alley on the Tiber) 2003/2005

The starting point of the installations are Italian postcards showing housing estates of the 1960s, chansons by the Italian singer Mina, recorded in the same decade, and texts by Michelangelo Antonioni – sketches for films never made.

The postcards were scanned and, by electronic processing, transformed into a virtual film set, an artificial space, in which a virtual camera can move. According to the emotionally drastic development of the digitally processed songs by Mina, they are cinematically dissolved (clips, camera work, cut, editing) up to apparently narrative film sequences, only without protagonists, since there are no people in the postcards. The banality and partial dullness of the housing estates is set in contrast to the clichés in the emotional and yearning songs. Using only sound and deserted pictures, the installation tells a seemingly emotional story.

The actors have an emotional relationship with each other through their physical presence. Their texts describe rooms, places, and the people in these places; they are texts by Michelangelo Antonioni, beginnings of possible films but always starting with the description of a room or place.

The soundscape acoustically accomplishes the deserted film clips of the postcards, i. e., we hear the noise of invisible people. 30 years later Sonntag and Carp went to Arezzo to find the original places of the visual shots. There we re-recorded the soundtrack.

“Bowling am Tiber” deals with the emotional content of places, buildings, rooms and the relationship

between human beings and space; with Antonioni it always leads to the feeling of loneliness.

Due to the extremely high resolution it is possible to zoom right into the grain pattern of the offset printing - ornamental surfaces - and further on into the digital pixel structure without any intergradations. Abstract colour spaces develop out of at first apparently semantically concrete visual material. Parallel we work with an extreme slowdown of the sound material - some kind of acoustic interpolation letting the cinematic / musical dramaturgies freeze as "abstract" acoustic as well as light/colour spaces. Spaces emerge that are open for the projection of the feelings developed in the cinematic narration. The close-up zooming through the subject-matter is congealed in the overexpansion of sound into standstill, thus becoming "devoid time"; an overexpanded in-between of narrated time.

Concept: Peter Carp / Jan-Peter E.R. Sonntag

3 Channel highresolution digital video /
doublescreen frontprojection (2 x 5m x 3,50m)
one screen backprojection (3m x 2,3m)
2 channel digital sound

Video Direction/Composition: Carp / Sonntag
Space/Installation: Jan-Peter E.R. Sonntag
Direction on stage: Peter Carp
Videoprograming: Thomas Ploentzke

Visual footage: 6 Postcards from Arezzo (60'th)

Music/Soundscape: Jan-Peter E.R. Sonntag

Tenortrombone&Basstrombones: Marsyas
Doublebass: Andre Neygenfind
Guitar: Harry Kügler
Drums: Oliver Sonntag
Electronics&Production: Sonntag

All Soundscapes were recorded in June 2003 in Arezzo at the original places.

Samples out of songs from MINA ('65-'69)

Studios: N-Solab (Berlin), Musikplant (Lübeck)

Texts from Michelangelo Antonioni

Production: Carp / Sonntag 2003/2005

Coproduktion: steirrischer herbst (Graz), hARTware-Projekte (Dortmund), Gare du Nord (Basel)

supportet by the Kulturstiftung des Bundes
and the TMA (Dresden)

Stageproduction: THEATER LUZERN 2005