

ANNE WODTCKE

Artist Statement

Through my experimental arrangements of sculpture, in which I integrated my own body in the sculpture I arrived at "active" forms of sculpture – documented by photos or videos in the years 2007 to 2010. These are characterized by clarity, precision and (dys-) functionality. The camera replaced the observer here. Since 2011 I film mainly with a hand camera and increasingly outside of my studio in the city.

I am currently working above all with the medium of VIDEO in the form of installations and/or sculptural visual compositions. My body is increasingly fading into the background, partly only triggers a movement or is fragmentarily visible – so events are becoming more abstract – and full of sculptural presence. Inaccuracy, imperfection and enigma are now characteristic, which create a humorous perspective, give them a sensual illusionistic and poetic quality and make them come alive. The intensive colorfulness - the video clips have been partly newly colored - also gives them an almost haptic material quality and opens them up for manifold associations. The creation process of sculpture is still at the center of my attention - a sound level has been added and the focus is on editing, repetition, rhythm and tempo.

I give some videos a closed form, "completing" the composition, other video clips remain "open" as modules and raw material for my image-sound collages. I present these in various versions / sets (part 1 – 5) or occasionally also live in the form of a lecture performance.

In a lecture performance I initiate a live sculptural process associatively and follow an internal narration with archive material in intuitive dialog with the situation on the spot, in other words I compose in real time. For this I use my laptop to activate, control and process collage-like video projections and sound clips. In some the sound is faster, sometimes I add a second or third clip with a time shift, or slower, once the video runs backwards, another time the image is magnified or shrunk to postage stamp size. I add some new video clips, let others disappear - in a continuous flow, an aura which is created from the moment.

Since my residency in NY in 2014 sound has moved to the foreground as a sculptural element, the acoustic level is becoming increasingly important for the composition of my narrative video sculptures and video installations. While I initially only worked with the (unprocessed) original sound of video recordings, I now use sounds from my archive in my current sculptural image-sound collages: apart from sounds and atmospheres found footage and field-recordings it contains sounds, tones and songlines produced with analog synthesizer modules or experimental with my voice.

The respective presentation of these works – whether on a Hantarex monitor, flat screen or as a (multi-part) video projection, lecture performance or multimedia installation - is an indispensable aspect of the works.

"dan flavin's light installation and a herd of white elephants"

Dream vision on waking up in the morning of August 14, 2014

www.annewodtcke.de