

Elisabeth Neudörfl

Barbara Wien
gallery & art bookshop

Schöneberger Ufer 65
10785 Berlin

+49 30 28385352
bw@barbarawien.de
barbarawien.de



Installation Elisabeth Neudörfl: *Out in the Streets*, Galerie Barbara Wien, Berlin, 2021

EN

In 2020, Hong Kong finds itself in a medical, economic and, above all, political state of emergency. Out in the Streets shows a metropolis marked by protests, the struggle for democracy, but also by the immutability of power and the emergence of the Covid-19 pandemic. Elisabeth Neudörfl's pictures were taken on the demonstration routes and at universities: closed shops, streets without traffic, deserted metro stations. Graffiti and barriers are not the only evidence of the clashes and changes in the city.

DE

Hongkong befindet sich im Jahr 2020 in einem medizinischen, wirtschaftlichen und vor allem auch politischen Ausnahmezustand. Out in the Streets zeigt eine Metropole, die geprägt ist von Protesten, dem Kampf um Demokratie, aber auch von der Unnachgiebigkeit der Macht und dem Aufziehen der Covid-19-Pandemie. Elisabeth Neudörfls Bilder entstanden auf den Demonstrationsrouten und an Universitäten: geschlossene Läden, Straßen ohne Verkehr, menschenleere Metrostationen. Nicht nur Graffiti und Absperrvorrichtungen bezeugen die Auseinandersetzungen und die Veränderungen der Stadt.

Out in the Streets

2020

35 colour photographs from series of 96

35 Farbfotografien aus einer Serie von 96

Digital C-prints, mounted on Alu-Dibond

Digitale C-Prints, auf Alu-Dibond aufgezogen

Print: 50 × 75 cm

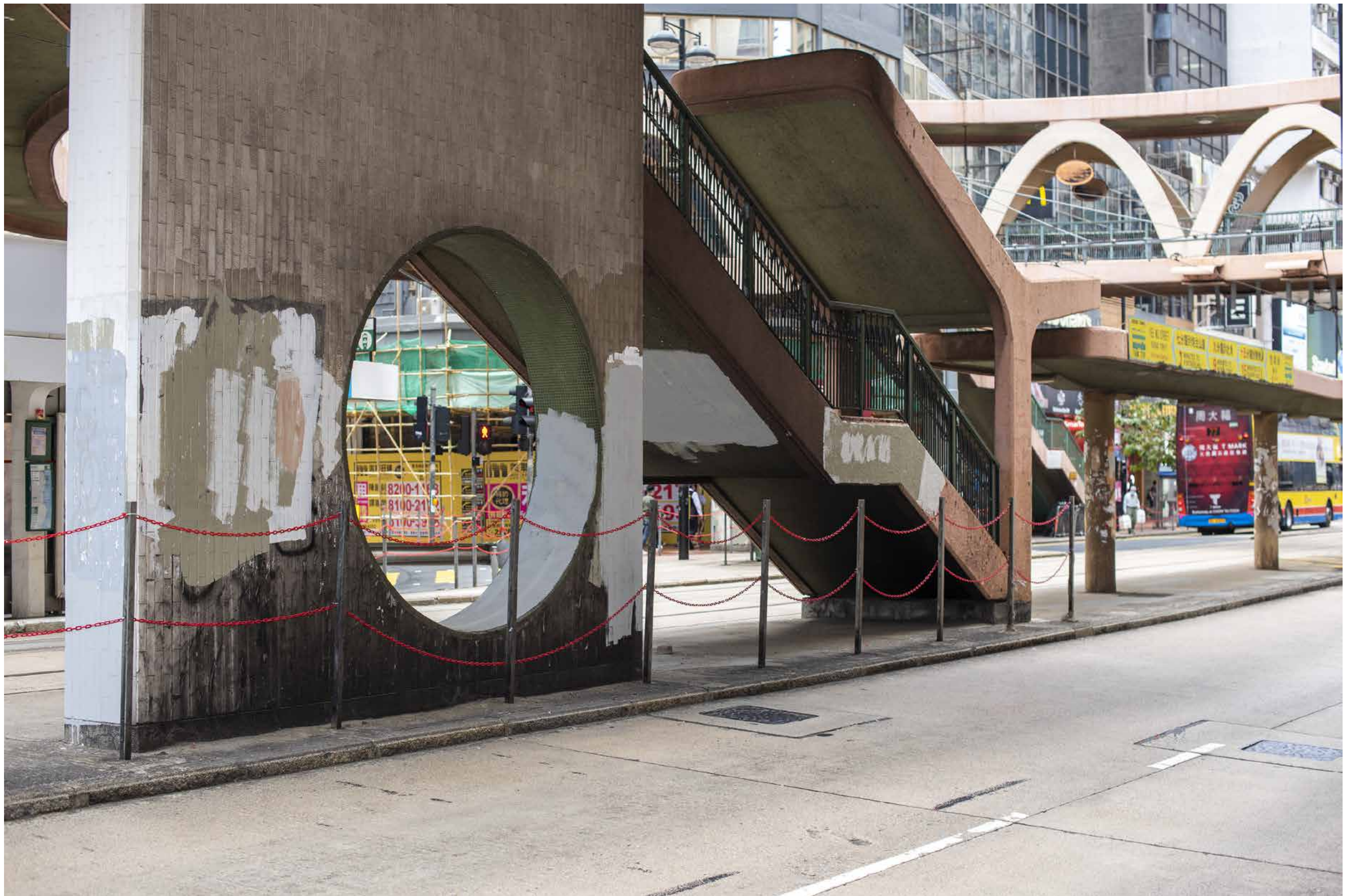
Frame/Rahmen: 51 × 76 × 3 cm

Edition: 3 (+ 2 A.P.)





Out in the Streets (No. 16)



Out in the Streets (No. 18)



Out in the Streets (No. 20)



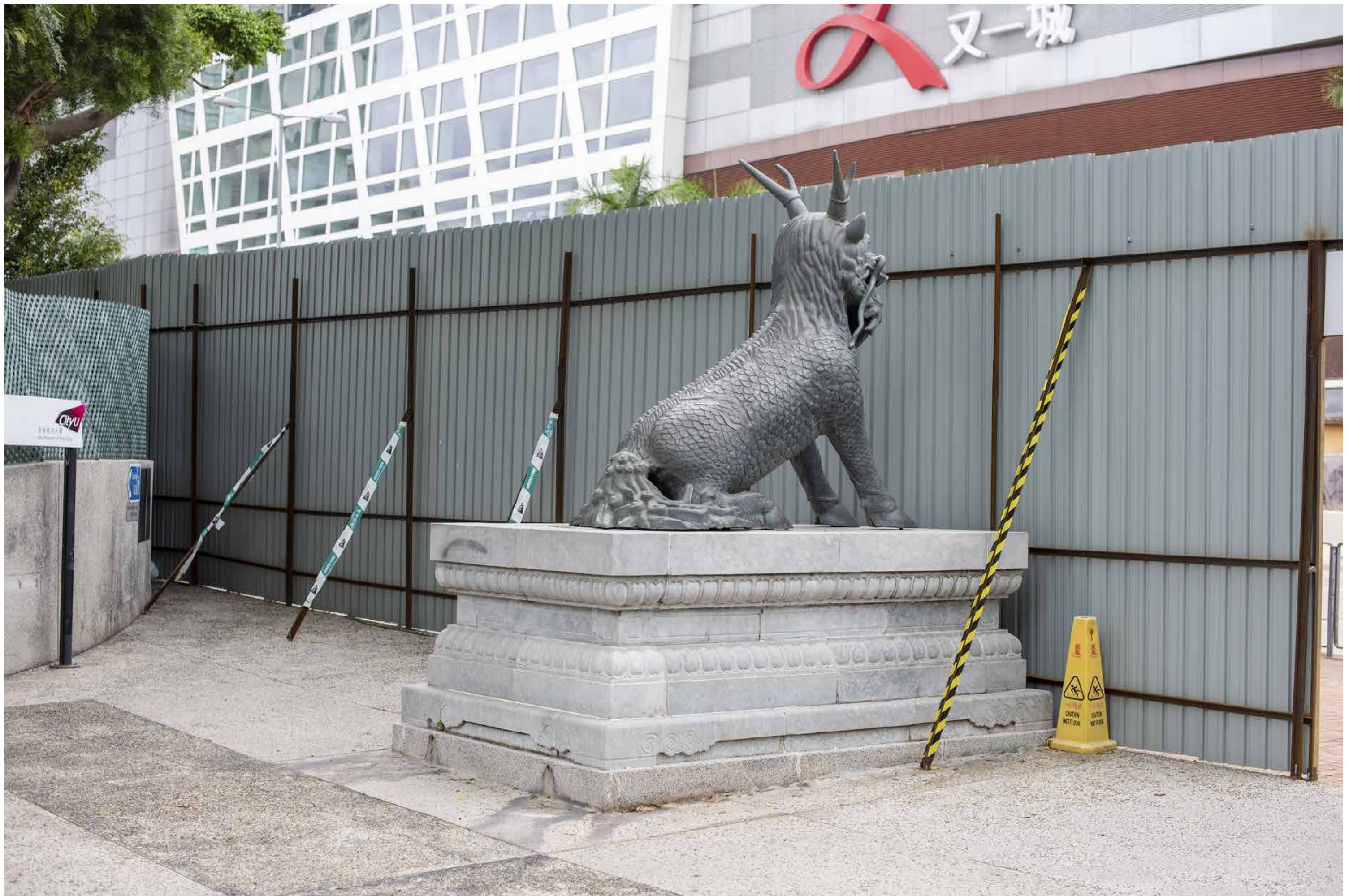
Installation *Elisabeth Neudörfl: Out in the Streets*, Galerie Barbara Wien, Berlin, 2021



Out in the Streets (No. 38)



Out in the Streets (No. 46)



Out in the Streets (No. 72)



Out in the Streets (No. 85)



Out in the Streets (No. 86)



EN

The work is based on a list of street names that refer to Leipzig as a book city and that are named after book printers, publishers and booksellers. For each street there are one or two photos.

Since the 19th century, the city council sets the street names. Initially, common names have been officially confirmed. These were for example created after institutions that were in these street, or geographic names. Later names were given, which have no connection to the actual street. These names are 'made' and not 'grown'. Mainly due the renaming of streets in the 20th century the history and politics can be read. Besides political interests street names also reflect the desire of the city for an identity. By naming streets after publishers and book printers, reference is made to the history of Leipzig as a book city and at the same time it made the identity of the city as a book city clear.

There is no connection between the street names and the streets themselves. There is no connection in terms of content between the street names and the photographs I took in the streets. The photograph has no "meaning" in regard of the street name or the person after whom the street was named. However, there is a direct connection between the photograph and the place. The name of the street is irrelevant. This is precisely why the street is named next to the picture. The accompanying list explains the significance of the namesake. I have included the only woman in the list, Eva-Maria Buch, because she was a bookseller. As a resistance fighter against the National Socialists and a member of the "Rote Kapelle", she was executed in 1943. A street in Leipzig was named after her in 1950.

Buchstadt Leipzig

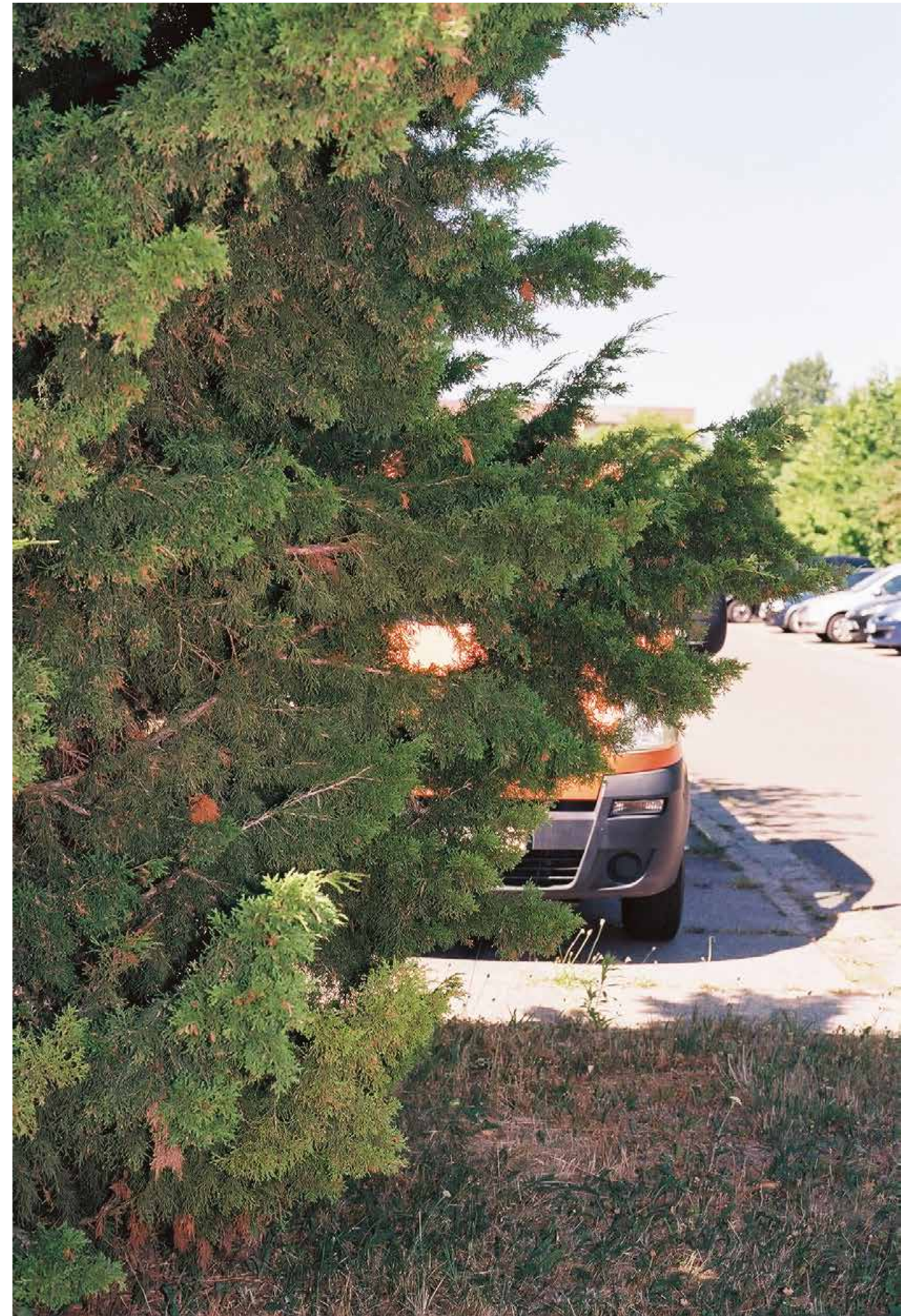
2013

Series of 68 analogous C-Prints

Serie von 68 analogen C-Prints

42 × 28 cm, framed / gerahmt

Edition: 3 (+ 2 A.P.)



Brackestraße

DE

Die Arbeit beruht auf einer Liste von Straßennamen, die sich auf Leipzig als Buchstadt beziehen und nach Buchdruckern, Verlegern und Buchhändlern benannt sind. Zu jeder Straße gibt es ein oder zwei Fotos.

Seit dem 19. Jahrhundert legt der Rat der Stadt die Straßennamen fest. Anfangs wurden bereits gebräuchliche Namen amtlich bestätigt. Diese haben sich z.B. aus Institutionen ergeben, die sich in dieser Straße befanden, oder sind geografische Namen. Später wurden Namen vergeben, die keine Verbindung zur eigentlichen Straße haben. Diese Namen sind ‚gemacht‘ und nicht ‚gewachsen‘. Vor allem an den Umbenennungen von Straßen im 20. Jahrhundert lassen sich Geschichte und Politik ablesen. Neben politischen Interessen spiegeln Straßennamen auch die Identitätsbestrebungen einer Stadt wider. Indem Straßen nach Verlegern und Buchdruckern benannt werden, wird auf die Geschichte Leipzigs als Buchstadt verwiesen und gleichzeitig die Identität der Stadt als Buchstadt deutlich gemacht.

Es besteht keine inhaltliche Verbindung zwischen den Straßennamen und den Straßen selbst. Es besteht keine inhaltliche Verbindung zwischen den Straßennamen und den Fotografien, die ich in den Straßen aufgenommen habe. Die Fotografie hat keine „Bedeutung“ im Hinblick auf den Straßennamen oder die Person, nach der die Straße benannt wurde. Es gibt allerdings eine direkte Verbindung zwischen der Fotografie und dem Ort. Wie die Straße heißt, spielt dabei keine Rolle. Gerade deshalb wird die Straße jeweils neben dem Bild benannt. In der begleitenden Liste wird die Bedeutung des Namensgebers erläutert. Die einzige Frau in der Liste, Eva-Maria Buch, habe ich aufgenommen, weil sie Buchhändlerin war. Als Widerstandskämpferin gegen die Nationalsozialisten und Mitglied der „Roten Kapelle“ wurde sie 1943 hingerichtet. 1950 wurde in Leipzig eine Straße nach ihr benannt.



Hofmeisterstraße



Göschenstraße



Baedekerstraße



Perthesstraße



Marcusgasse



Hirzelstraße



Gutenbergplatz



Kippenbergstraße



Palmstraße



Spohrstraße



Wendlerstraße

EN

On August 16, 1988 Dieter Degowski and Hans-Jürgen Rösner robbed a Deutsche-Bank branch in Gladbeck. This was followed by a hostage and a three-day odyssey through the Federal Republic of Germany and the Netherlands. Degowski and Rösner were growing up in close proximity to the bank and have lived there before the raid. The work Gladbeck binds the deed back to its starting point. After 25 years Gladbeck looks back from the scene to the events prior to the raid. At the same time it negotiates the historic site as a motif in photography: Shown is the business center Rentfort-North, which housed the bank, as well as the road Lehmstich, in which Rösner grew up and the Berliner Straße, where he lived to the time of the crime with his girlfriend.

DE

Am 16. August 1988 überfielen Dieter Degowski und Hans-Jürgen Rösner eine Deutsche-Bank-Filiale in Gladbeck. Daran schloss sich eine Geiselnahme und eine dreitägige Irrfahrt durch die Bundesrepublik Deutschland und die Niederlande an. Degowski und Rösner sind in unmittelbarer Nähe zur Bank aufgewachsen und haben dort vor dem Überfall gelebt.

Die Arbeit Gladbeck bindet die Tat zurück an ihren Ausgangspunkt, sie blickt vom Tatort nach 25 Jahren zurück auf die Ereignisse vor dem Überfall. Gleichzeitig verhandelt sie den historischen Ort als Motiv in der Fotografie: Gezeigt wird das Geschäftszentrum Rentfort-Nord, in dem sich die Bankfiliale befand, die Straße Lehmstich, in der Rösner aufgewachsen ist und die Berliner Straße, wo er zur Tatzeit bei seiner Freundin wohnte.

Gladbeck

2013

Series of 13 gelatin silver prints on fibre based paper, hand proof

Serie von 13 Silbergelatineprints auf Barytpapier, Handabzug

9 Prints: 18 × 27 cm, 4 Prints: 24 × 32 cm, framed / gerahmt

Edition: 3 (+ 2 A.P.)







Gladbeck
2013



Gladbeck
2013

EN

The term ecotone (fringe biotope) refers to the transition between two or more habitats. Brandenburg has fewer than one hundred inhabitants per square kilometre, compared to almost four thousand in Berlin. Ecotone is about transitions within Brandenburg: on the one hand, infrastructure, traces of settlement and cultivation, on the other, everything that grows on its own. Both sides are constantly striving to shift the border. Ökoton looks at these transitional phenomena from a perspective informed by American landscape photography.

DE

Der Begriff Ökoton (Saumbiotop) bezeichnet den Übergang zwischen zwei oder mehreren Lebensräumen. In Brandenburg leben weniger als hundert Einwohner pro Quadratkilometer, in Berlin, zum Vergleich, fast viertausend. In Ökoton geht es um Übergänge innerhalb Brandenburgs: auf der einen Seite Infrastrukturen, Spuren von Besiedlung und Bewirtschaftung, auf der anderen alles, was von alleine wächst. Beide Seiten trachten permanent nach Verschiebung der Grenze. Ökoton wirft einen an der amerikanischen Landschaftsfotografie geschulten Blick auf diese Übergangsphänomene.

Ökoton

2011

Series of 35 analogous C-Prints, hand proof

Serie von 35 analogen C-Prints, Handabzug

Print: 20 × 25 cm, Frame/Rahmen: 40 × 50 × 2.3 cm

Edition: 3 (+ 2 A.P.)









Habitat

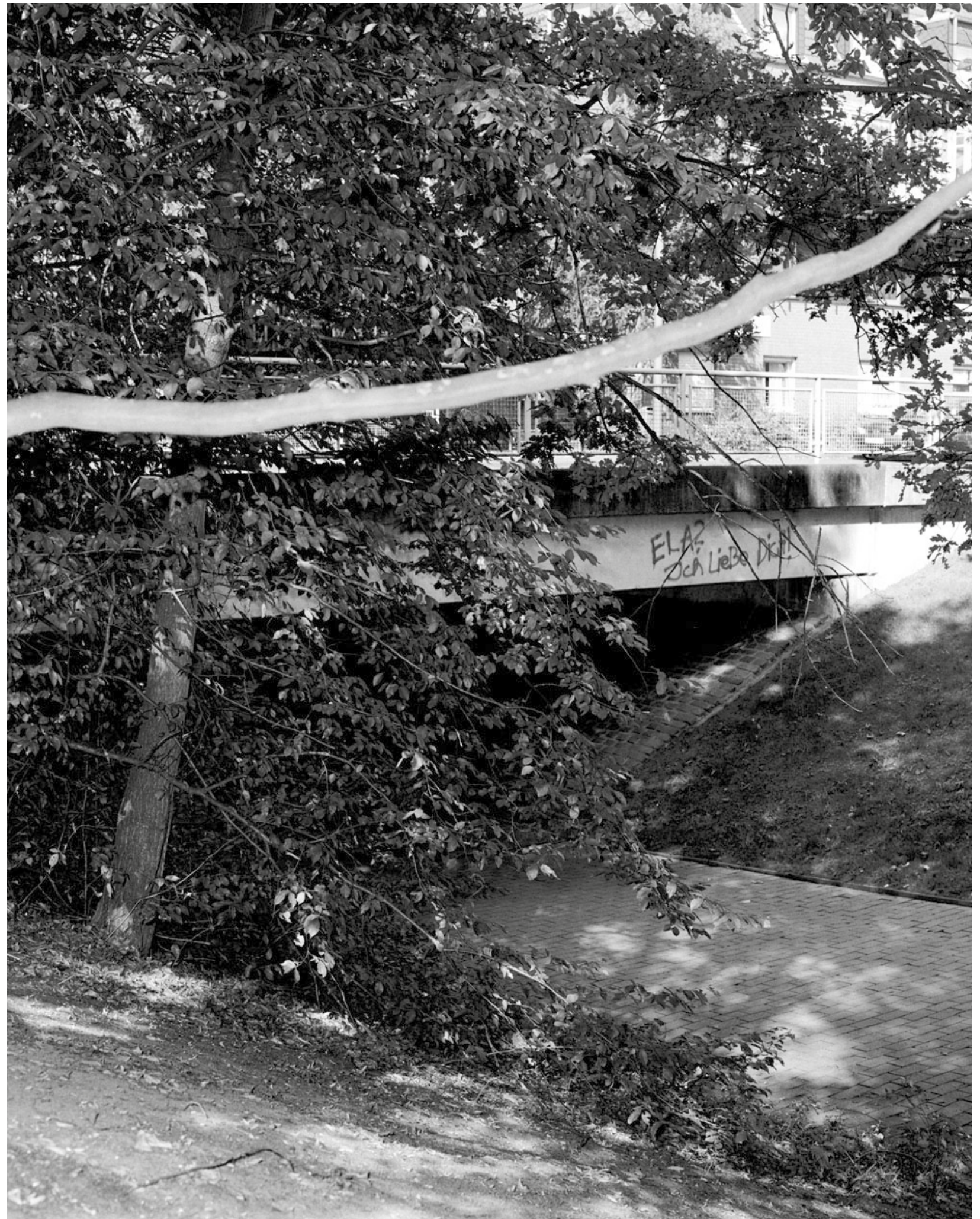
2010

Series of 72 gelatin silver prints on fibre based paper;
hand proof, mounted on Alu-Dibond

Serie von 72 Silbergelatineprints auf Barytpapier;
Handabzug, auf Alu-Dibond aufgezogen

50 × 39,5 cm, framed/gerahmt

Edition: 3 (+ 2 A.P.)





Habitat
2010

EN

Elisabet Neudörfl about *Habitat*

Habitat was developed as part of the project Ruhrblicke. For this project curator Thomas Weski commissioned eleven German photographers to make a new project in the Ruhr (Ruhrgebiet) for the exhibition Ruhrblicke (RuhrViews) in the context of Essen and the Ruhr being European Capital of Culture in 2010. Habitat is one of these projects. So the geographic site of the project was already set.

The Ruhr is not an administrative unit nor any other official association. Still, it is one of the largest agglomerations in Europe and stretches roughly from Dortmund in the West to Duisburg in the East, including also small cities in rural districts such as Marl in the North and Hattingen in the South. Other major cities are Essen and Bochum. The population of the Ruhr started to grow rapidly in the 19th century on account of the exploration of the coal deposits and location of steel works in the course of industrialization.

Thinking about the Ruhr as a subject matter for a photographic project, for me it became clear very soon, that I was interested in the cityscape of residential areas and that I wanted to ignore all the industrial aspects that are so obvious. I was not interested in coal and steel. The thing that I thought was most typical for the area is its dense population and I decided to investigate it without looking into the reasons for and the history of it. The residential areas I wanted to photograph should be as common and mundane and every day as possible. I decided to focus on areas that were planned as a whole in the 1960s and 1970s when substantial growth was taken for granted. Now, some forty years later, I am very much interested in the ideas behind those plannings, the visions, the way it should have come out in contrast to its realization and the way it is today.

Habitat is a series of 72 photographs. Within the series there are groups of pictures that I want to call sequences. A sequence as I am using the term here, is a defined series of several photographs of the same motif that are slightly different. In Habitat I use the sequences to deal with spaces. The areas where I have photographed were large-scale plannings with high-rises and other large apartment buildings in the spirit of the garden city movement, with buildings recessed from the streets and green spaces between them. These spaces or cavities shape the experience of urban space fundamentally. Space in a general understanding as three-dimensionality as opposed to the two-dimensionality of the photograph is also implicated here since this is always an implicit subject to photography and I am interested in connecting the theme I am dealing with to photographic issues. (...)

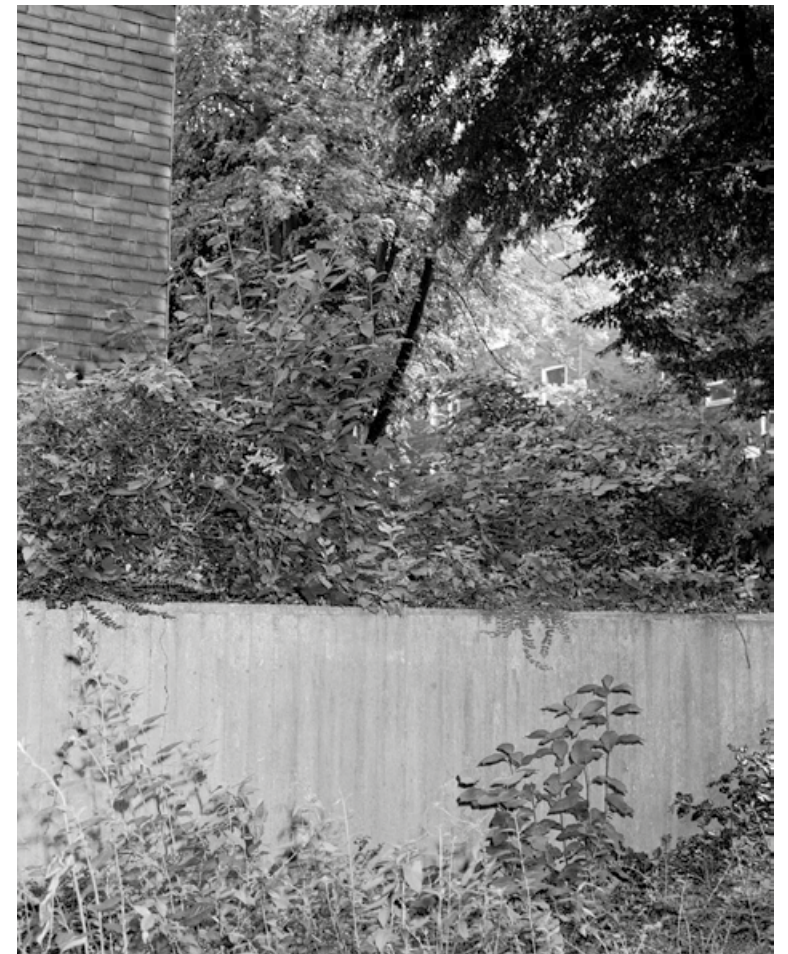
Habitat is characterized by the absence of people. Still, people are crucially present in the photographs. They leave visible traces. They shape the spaces that are planned and constructed by planners and architects, but may be used in a completely unforeseeable fashion by the residents. All the spaces that are visible are public spaces. I didn't depict interiors or people.

I believe that the structure of residential areas like these describe society quite tellingly: society at the time when they were planned and built, and society today, as the residential areas are used. They show ideas of a better society, of visions of how living works or should work, of the spaces that society thought were necessary or supportive to improve living. Now all those plans have turned into a reality that is quite different from the visions that have been developed. This present-day reality contains traces and signs left by residents and visitors, who use these spaces and appropriate sites. I was especially interested in interspaces that originate from this kind of architecture. The areas, with the buildings standing back from the streets and the high-rises built as solitaires allow a lot of green spaces in between. These interspaces are crucial in the conception of these areas. They can be pleasant, but they can also turn into very aggravating places, associated with fear and mischief. Some people take possession of the interspaces, others pass through them as fast as possible.

The title *Habitat* can be understood as an indicator for my interest in interspaces. A habitat is an environment for living creatures. For me, this title implies that it is possible to explore humans, their actions and their being with the same scrutiny as animals. It also means, of course, that wildlife can develop between the human utilization of buildings and open spaces.

Habitat also deals with the city and periphery in a more general sense. In the process of photographing, I was also engaged with borders within the centers and with centers at the periphery, with subcenters, and with the sprawl. The particular site that I photographed at, the Ruhr, serves also as a pretext to deal with space. The subject of space could also be the pretext to deal with a particular site. Here arises something very characteristic for photography: The need of a particular site (or object or person) that can be photographed to deal with a more abstract subject matter such as space, which describes a crucial difference to other methods of depiction. I am utilizing this characteristic by not naming the particular sites, thus constructing a new place in combining photographs of many different places. Here, again, the construction that is implicit in the theme relates to the photographic issue of construction. This photographic construction is contrary to the idea of representation that would be carried out if I named the actual cities or neighborhoods I photographed.

I decided to take the pedestrian's perspective as opposed to the architect's view. The architect, in the planning phase, looks from above onto the model. It is also a favored view on architectural ensembles in architectural photography. So I refuse the overview, the architect's view, and the view that shows the whole area which was meant to be seen together, in one picture. I refuse the synopsis. Regarding the interspaces between buildings, I suggest that the architect's view cannot anticipate the spatial experience of a real person with all its diverse perceptions of narrowness or expanse, of gloom or brightness, of dark corners or relaxing nature. By choosing the pedestrian's perspective, my view becomes more subjective than the architect's view. The physical existence of the pedestrian who bodily moves through the place, is inscribed in the photographs, and distinguishes an urban experience from a merely visual depiction. The subject of



Habitat
2010



Habitat
2010

the spatial experience of a real person with all its diverse perceptions of narrowness or expanse, of gloom or brightness, of dark corners or relaxing nature. By choosing the pedestrian's perspective, my view becomes more subjective than the architect's view. The physical existence of the pedestrian who bodily moves through the place, is inscribed in the photographs, and distinguishes an urban experience from a merely visual depiction. The subject of the pedestrian is crucial here. The view at the architect's model is like the view on a maze: Seen from above, the way out is obvious. Being in it physically, it is all something completely different.

My intention was also to differ from the car driver's view, or the view from people in cars. When moving in cars or trains, the perception is fragmented into selected points. Passengers get off the car or the train at certain spots, and the spaces inbetween – the travel – are suppressed or overwritten by the experience of the space in the vehicle. As a contraposition I wanted to introduce a continuous perception. This continuous perception seems to be contradictory to photography since every photograph of course shows an extreme detail in time and in space and is, as I said before, fragmentary itself. But I am convinced that the sequence within my series of photographs creates a sense of continuity. For Habitat, I worked in black and white. I photographed in summer, with trees, grass, bushes carrying leaves and being vividly green. This natural opposition to the buildings is important, which is why I decided not to photograph in winter. But the dominance of the green had to be balanced out in comparison to the merely grey buildings. (...)

Working with sequences, space becomes a subject matter because the depicted objects are displaced against each other, comparing two single images of one sequence. Interspaces between objects deepen or contract. My sequences are very different from the idea of moving film. I use photography decidedly as still image. I emphasize the detail character. On the museum wall, the framed Habitat photographs build a frieze of two rows with vacancies that lead to groupings of two to six pictures. These vacancies and the grouping refer to the fragmentation of the photographs. They also open up interspaces on the wall, related to the interspaces depicted in Habitat. Thus, in the photographic series that includes sequences, aspects of the theme meet aspects of photography meet aspects of the presentation: fragmentation, perception, construction, space, three-dimensionality and two-dimensionality, interspaces.

Elisabeth Neudörfl in a lecture, held 2010 in Munich at the conference "Cityscapes in History: Creating the Urban Experience" at the Center for Advanced Studies, Ludwig-Maximilians-Universität, Munich





E.D.S.A.

2009

Series of 116 analouge color-prints,
hand proof, in pairs of 2,

each 75 × 51 cm, separately framed

Serie von 116 analoge Color-Prints,

Handabzug, in Paaren von 2,

je 75 × 51 cm, einzeln gerahmt

Edition: 3 (+ 2 A.P.)

EN

Elisabet Neudörfl about *E.D.S.A.*

E.D.S.A. consists of 116 different views of the street „Epifanio de los Santos Avenue“ in Manila. This street was the staging ground of the demonstrations against the dictator Ferdinand Marcos in 1986 and is considered as a symbol for the rebellion against dictatorship. At intervals of seconds Neudörfl took photographs alongside this famous avenue. They assemble to a panorama with leaps in time. She maintains the viewpoint as observer and photographs from different angles. Filmlike sequences are produced showing the traffic and the passer-bys in movement. The shift of perspective develops interruptions within the perception of space and time. Like in *Super Pussy Bangkok* the street is a stage of social encounters Neudörfl documents in every detail.

Elisabeth Neudörfl about *E.D.S.A.*:

E.D.S.A., or Epifanio Delos Santos Avenue, is the main circumferential road in Metro Manila on the Philippines. As such, it is pretty much inescapable. Consequently, this street is used by people of all social groups providing a platform for exploring – photographically – how different social groups use the street in different ways. On the street, speed is a social characteristic— depending on their social status, people use cars, trains, buses, jeepneys, motorbikes, bicycles, or they walk. Those who can afford it, sit in the back of their cars, behind their driver, protected by tinted windows, air-conditioned, in a space totally isolated from the surroundings. Less well-off traffic participants share their in-vehicle space not only with strangers, but also with heat, dust, noise, pollution, and the like.

Transit is not the only function of the street. For some, it is also a place to stay. It is a workplace for public service staff, who clean, who construct, who control traffic. It is also a space for small businesses, to clean windshields, to sell newspapers or household items, or to beg. All these people constitute the urban space through their actions, by moving through the city and by employing the city.

E.D.S.A. is designed as a book reconstructing my motion along the “Epifanio Delos Santos Avenue”. The work is a series of photographs which consists of various sequences. For each of the sequences I stood on a fixed spot, either on street level or elevated, turning around my own axis while taking pictures, panning the camera. After photographing such a sequence, I continued wandering along *E.D.S.A.*

The development of each sequence was confined by photographing from within the immediate axis of my own body, meaning that while my viewpoint was fixed, people and vehicles around me moved freely, shifting against each other from one picture to the next. The images show this motion as a narrative from picture to picture as in a film. People who don't move still act, doing construction work, selling candy, etc. The photographs are concerned with movement rather than space. The viewer experiences space as a result of the experience of movement as opposed to experiencing space as a result of the experience of place as in *Super Pussy Bangkok*. However, space also plays an important role in the functioning of these sequences. In most sequences, I am looking down the street, following the street with my gaze, the street in terms of the driving surface. The panoramic views I capture in the sequences follow the cars' direction, sometimes focusing on the vehicles, sometimes paying more attention to the other side of the street, aiming at the buildings along the street. But sometimes, all of a sudden, we can see a completely new space opening up “behind” the street with a completely new experience of space - by looking through a gateway to a vast courtyard which seems to add a third dimension to the twodimensional facades.

In a sequence that is photographed from street level at an intersection, I - and with me, the viewer - first look into the cross street, then along the building at the corner with a front yard, then into *E.D.S.A.*, following pedestrians to a crosswalk, and then stops. The sequence or the panning does not follow the most obvious view along the street that was established in earlier sequences, but into the cross street and then into the main street. The end of this sequence emphasizes the arbitrariness of the start and the ending of each sequence. The start of the next sequence can be seen as a follow-up of the last - not one sequence is complete. Start and end are not logical as maybe the 180 degree of the screen in front of the viewer were. Thus, the detail of the photographic image is implicit in the photographs themselves. The incompleteness of one sequence calls for the next.

Elisabeth Neudörfl in a lecture, held 2010 in Munich at the conference “Cityscapes in History: Creating the Urban Experience” at the Center for Advanced Studies, Ludwig-Maximilians-Universität, Munich.



EN

Super Pussy Bangkok includes 33 black/white photographs (silver gelatine on fibre based paper), taken by Neudörfl in those three streets of Bangkok, where the prostitution for tourists settles. The photographs are all taken at daylight. They show shabby houses constructed from concrete, switched off neon signs, cable entanglements, air conditioners – and they are deserted.

With an entire unemotional view, which does not judge or value something, Neudörfl shows the conditions of living in the animation business. 2006 an exceptional book with the Super Bussy Bangkok photographs was published. The text at the end of the book is short and sticks to facts. „It is estimated that in Thailand approximately 25 billions dollars are turned into money with prostitution every year and 10 percent of the gross domestic product are earned through it (Germany: 0,38 percent). Prostitution is illegal in Thailand. A part of the sex industry is addressed explicitly to clients from the US, Great Britain and Germany. The according bars in Bangkok are located in the streets Patpong, Nana Thai and Cowboy. Patpong 1, the parallel street Patpong 2 and Cowboy are each 200 meter long.“

Super Pussy Bangkok

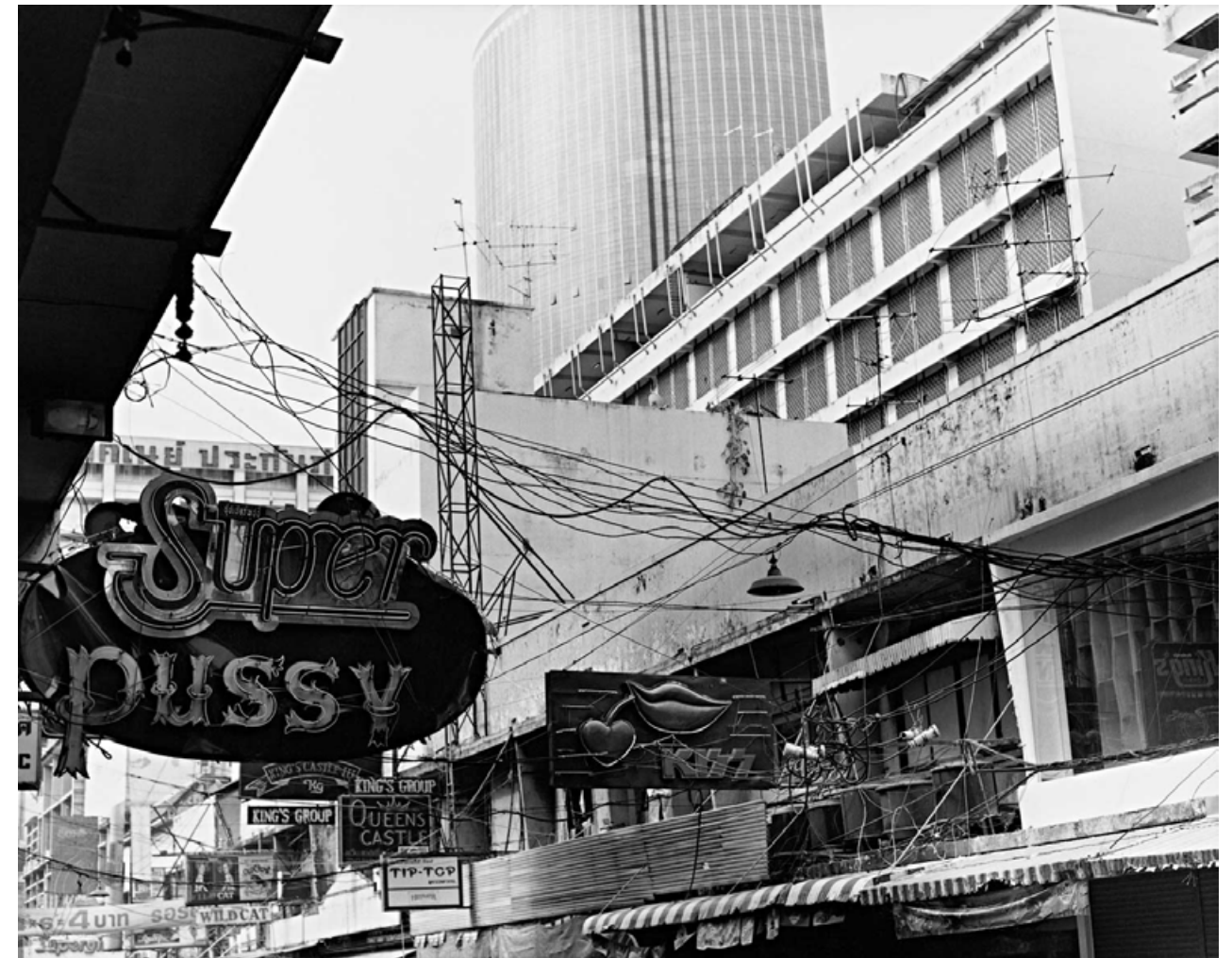
2006

Series of 33 b/w gelatin silver prints on fibre based paper,
hand proof, mounted on Alu-Dibond

Serie von 33 s/w Silbergelatineprints auf Barytpapier,
Handabzug, auf Alu-Dibond aufgezogen

93,5 × 117 cm

Edition: 3 (+ 2 A.P.)





Super Pussy Bangkok
2006

EN

Elisabet Neudörfl about *Super Pussy Bangkok*

The starting point of my preoccupation with space was my interest in places. My book *Super Pussy Bangkok* illustrates how space and place differ and relate. In my work, I often exemplify a subject matter at a specific site, or I use a specific site as a source of information concerning the subject matter I am dealing with. This applies for example to historic sites that refer to their own history. For *Super Pussy Bangkok*, I went to Thailand and photographed in the local red light districts that attract - and are made to attract - Western foreigners. The site covers a territory of approximately five streets that stretch out over one block. The title of this project derives from one of the depicted clubs.

Here, during night time, the illumination - the light architecture - creates a space that is fundamentally different from the space that I explored during daytime. In my work, I can omit this nightly space, because the viewer is familiar with the imagery of night-time tourist life in these quarters.

In this work is already implied what I'm carrying out in *Habitat*: the examination of space. In Bangkok, I was photographing at a clearly defined site. In the process, the spatial experience of the architectural structures and streets with all their mobile and immobile equipment became more and more important. So being interested in what there is to be experienced shifted into how it is being experienced based on spatial correlations. I felt more and more that space is different from the objects arranged at a specific site. The objects are there day and night, but the space is being constituted by the subjects who pass through it. This experience of space is connected to its site, but may have very different results due to daytime, atmosphere, the crowd, smells, temperature, etc.

All images of *Super Pussy Bangkok* were photographed as closeup views of the barren daytime facades of nightclubs and brothels and show unlit neonsigns advertising "Queen's Castle", "Tip Top Bar", "Kiss", "Supergirls", and "Super Pussy Bangkok". These images are arranged in the book in a recurring fashion, showing facades and signs photographed from different angles. This repetitive pattern suggest a tight space, a surprisingly limited territory. *Super Pussy Bangkok* describes the complex relationship between site and space by emphasizing the physical three-dimensionality on a given site. It is also concerned with action (the sex business), as this action is the basis of how the place that I have photographed looks. One object, for example the entrance of a nightclub, depicted in the background of one photograph, small, is seen as one flat surface as one component of an extensive three-dimensional structure. In another photograph of the series, the very same entrance appears again, this time closer, building an extensive threedimensional structure itself.

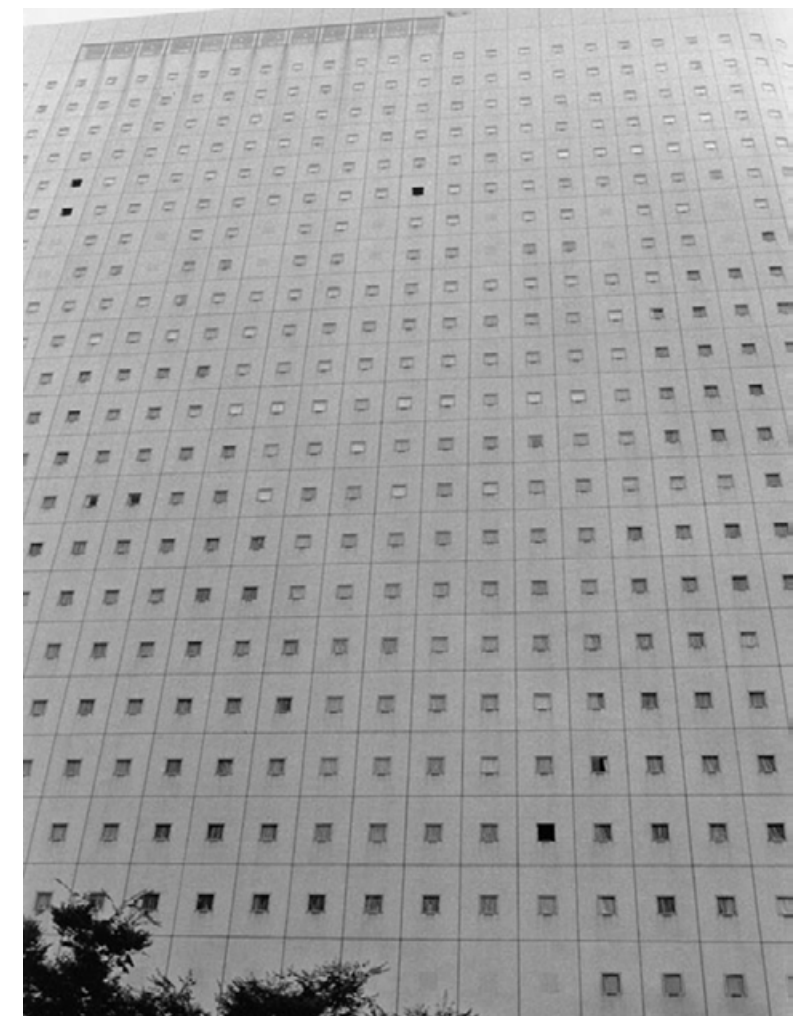
Elisabeth Neudörfl in a lecture, held 2010 in Munich at the conference "Cityscapes in History: Creating the Urban Experience" at the Center for Advanced Studies, Ludwig-Maximilians-Universität, Munich.



Super Pussy Bangkok
2006



Super Pussy Bangkok
2006

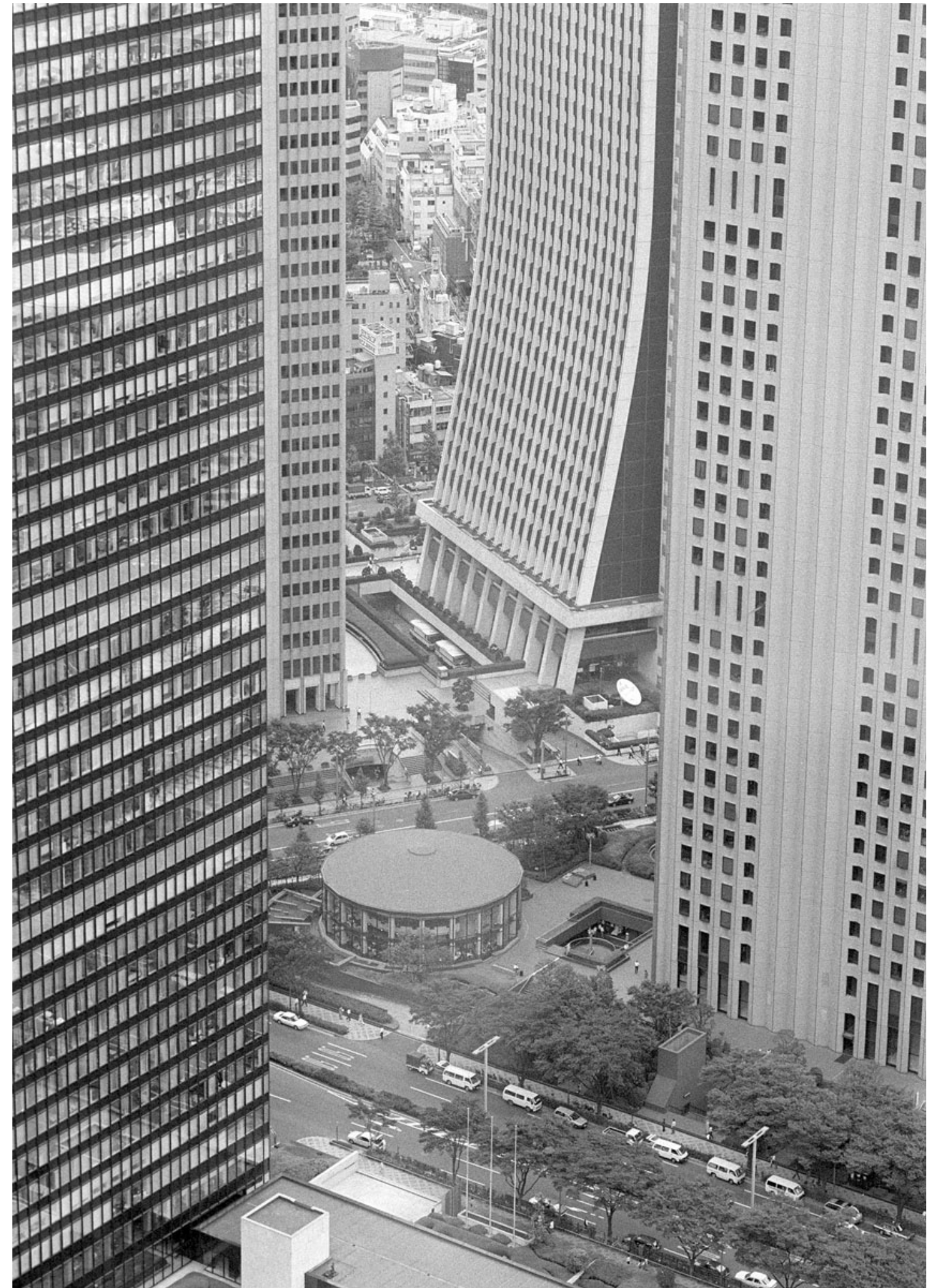


Future World
2002

Series of 80 b/w gelatin silver prints on fibre based paper,
hand proof, mounted on Alu-Dibond, framed
Serie von 80 s/w Silbergelatineprints auf Barytpapier,
Handabzug, auf Alu-Dibond aufgezogen, gerahmt
Print: 59 × 41 cm; Frame/Rahmen: 60 × 42 × 2 cm
Edition: 3 (+ 2 A.P.)



Future World 2002, #10



Future World 2002, #18



Future World 2002, #28



Future World 2002, #29

EN

der Stadt shows a large number of black and white photography randomly strung together: new residential areas, downtown scenarios, parks, construction sites, traffic, by day, by night, in summer and winter; long shots, cut-outs, cinematic, distant, as a transit space and non-place. The viewer can zoom in the images, move across the surface, discover details, even people. A topographically bound specification of memory is hardly permitted.

der Stadt is both a photographic and digital work. The photographic approach is the demure manner of taking an image in distant attitude - digitally using a program that puts the photographic images in ever new contexts, strung the images together as an endless band and let the viewer participate in the photographic project: He can manipulate the images. He can 'enter' the pictures, enlarge details from the complete view, move within the images. The viewer becomes an accomplice. Only in the possibilities of image acquirement, which the program gives him, the nature of the photographic approach of Elisabeth Neudörfl is quite apparent.

Stadt morphs into an alien network, a whole system of pathes, in which the goals of the movements of people remain unclear and become vectors without meaning. The images can be, in the context of their programmatic presentation, like incidentally occurred film stills. These stills show non-places, suburbs, downtown compaction, traffic routes (repeatedly traffic routes), fallow land, pedestrians, shoppers, buildings, office complexes, apartment buildings, motorway slip roads, trodden paths in parks, groups of men with inconspicuous glasses - the images show Stadt from (almost) all perspectives. They picture details of a hotel entrance as well as overview shots of whole apartment blocks from an elevated perspective.

Closely related to the strong connection between the images and style of presentation of the images, the city becomes a transit area, an intertwining of 'improper' places and situations of modern life. The observer (user) of the work can not obtain an overview, the band of images does not end, is he moving on the band in one direction and he wants to return to pictures that he has just seen, so they are gone, replaced by others, put in new contexts ...

der Stadt

1998

CD-Rom, 118 photographs, sound

CD-Rom, 118 Photographien, Ton

Edition unlimited / Unlimitierte Auflage



DE

der Stadt zeigt eine große Anzahl von Schwarzweiß-Fotografien zufällig aneinander gereiht: Neubaugebiete, Innenstadtszenarien, Grünanlagen, Baustellen, Verkehr, bei Tag, bei Nacht, sommers wie winters, Totalen, Ausschnitte, filmisch, distanziert, als Transitraum und Unort. Der Betrachter kann sich in die Bilder hineinzoomen, sich über die Oberflächen bewegen, Details entdecken, sogar Menschen. Eine topographisch gebundene Konkretisierung der Erinnerung wird kaum zugelassen.

der Stadt ist gleichermaßen eine fotografische und eine digitale Arbeit. Fotografisch ist die Herangehensweise der nüchternen Bildnahme in distanzierter Haltung - digital die Nutzung eines Programms, das die fotografischen Bilder in immer neue Zusammenhänge stellt, sie als endloses Band aneinanderreicht und den Betrachter teilhaben lässt am Projekt des Fotografischen: Er kann die Bilder manipulieren. Er kann in die Bilder ‚eindringen‘, aus Totalen Details herausvergrößern, sich innerhalb der Bilder bewegen. Der Betrachter wird zum Komplizen. Erst in den Möglichkeiten der Bildaneignung, die ihm das Programm gibt, wird die Art des fotografischen Ansatzes von Elisabeth Neudörfl ganz ersichtlich.

Stadt gerinnt zu einem fremdartigen Netzwerk, einem Wegesystem, in dem die Ziele der Bewegungen der Menschen unklar bleiben, zu Vektoren ohne Bedeutung werden. Die Bilder lassen sich im Kontext ihrer programmatischen Präsentation lesen wie zufällig entstandene Filmstills. Diese Stills zeigen Unorte, Vorstädte, Innenstadtverdichtung, Verkehrswege (immer wieder Verkehrswege), Brachflächen, Passanten, Einkäufer, Gebäude, Bürokomplexe, Mehrfamilienhäuser, Autobahnauffahrten, ausgetretene Wege in Grünanlagen, Gruppen von Männern mit unauffälligen Brillen – die Bilder zeigen Stadt aus (fast) allen Perspektiven. Sie bilden Details einer Hoteleinfahrt ebenso ab wie Übersichtsaufnahmen von ganzen Wohnblocks aus erhöhter Perspektive.

In der eng aufeinanderbezogenen Art der Bilder und Art der Präsentation der Bilder wird die Stadt zum Transitraum, zu einer Verflechtung von ‚uneigentlichen‘ Plätzen und Situation des modernen Lebens. Der Betrachter (Benutzer) der Arbeit kann keinen Überblick erlangen, das Band der Bilder endet nicht, bewegt er sich auf dem Band in die eine Richtung und will er zurückkehren zu Bildern, die er gerade noch gesehen hat, so sind sie verschwunden, durch andere ersetzt, in neue Zusammenhänge gestellt...





der Stadt

1998

Installation *Elisabeth Neudörfl: unseen aspects of a city*
Galerie Barbara Wien, Berlin, 2013