


Stand by for a live broadcast of the Romanian Revolution

General focus of artistic interest

My artistic interest centers on the terms ‘image’ and ‘reality’ and their relations. As can be seen from the portfolio my earlier works on this topic centered on how our reality is shaped by perception, memory and imagination. In the project ‘The Night of the Image’ I investigated how reality becomes consistent. The hypothesis was that it is only consistent, if perception, memories and imagination overlap. This project was done with traditional methods of photography (analogue photography/collage).

The ongoing project “image/reality” is taking a more research-based approach. The focus shifted from a personal aspect to a sociological and asks about the dialectical relationship between the subject and society and how this relationship is mediated by images. Artists like Hito Steyerl, Harun Farocki, Rabih Mroué or theorists as Harman Graham reopened the question of what images are, suggesting that the concept of representation should be completely left behind. They argue images should be understood as objects which are part of power relations. The project is investigating different phenomena of this development (selfies, cell phone photography from engaged soldiers, the image and the clone…).

This short overview shows my increasing interest in how art-work can relate to science and technology. As Sullivan showed in the survey ‘art + science now’ (2010) the linkage between art and science grows especially in the sense that artists make use of the new technologies. Furthermore a deeper understanding of those very technologies is needed. What reality do they shape? Or as Jimena Canales asks, which new forms of knowledge-exclusion do emerge in the actual capitalistic regime?

In my opinion art in the 21th century doesn’t have the responsibility to explain the knowledge generated by science. Instead by relying on its artistic research methods the production of knowledge through art should be the focus. This means also the construction of new technology for its own means. Furthermore art criticizes knowledge restriction by repressive regimes.

In short my main interest lies in what Peter Galison labelled ‘Visual Science and Technology Studies’, except for I want to add society and war. Within this framework I understand art-based research as a method to create new realities and to produce new and open knowledge.

Project for the residency in Beograd

My long lasting interest in the region West Balkan resulted in several photography projects which I did between the years 2011 and 2014. Projects like Samir S., Barbwire - Kosovo, Dayton unresolved and more are photography projects which are highly influenced by classical documentary photography (for details see my website: www.gregorschlatte.at). Through the limits and changes in photography I now understand my projects as a linkage between theory and visual culture in general.

I would like to give a short insight into the project I would like to accomplish in a collective work during my stay in Belgrade. This description is solely an outline and is meant to be discussed. Photography, and maybe visual art in general, has huge problems when dealing with abstract global crisis (migration, capital crisis, capitalism). The theoretical work of Rancière and Badiou may give us a hint why that is. In short what can be learned from them is that photography has a strong linkage to poetics, which is understood as 'making-appear-a-hidden-presence'. That's why photography is so strong when showing actual bodies (victims of war, refugees, soldiers…). But when we are dealing with more abstract problems no presence is available and photography fails. To approach this more abstract level photography, or visual art, has to be connected with what Badiou calls 'matheme', a symbolic representation of an abstract operator.

What I would like to do now in Belgrad is to discuss this point of view in more depth and to illustrate it with one actual example. As the world is now connected in crisis the Hypo-Alpe-Adria would be a fine specimen, as it is a perfect symbol of the dangers of capitalism and how it connects countries through crisis. The project would actually be a research project in how to represent this crisis which is threatening the economies of Austria and Serbia. To represent this crisis the two levels have to presented: the poetic and the matheme. The poetic will search for the actual impacts of failed real estate development in Serbia by the Hypo-Alpe-Adria (photography). The matheme will be a research in how those actualities are expressions of an underlying operation. The question of the matheme is: How to represent the formulas and strategies of a bank?

The stay in Belgrad will be used to discuss and test this approach and to conduct research/visual output.

Single and group exhibitions
09/2015 „Bag Ladies“ (with Katharina Sieghartsleitner), Steirischer Herbst, Graz (Austria)
08/2015 „4270“ (with Miriam Raneburger), Rostfest, Eisenerz (Austria), www.cargocollective.com/4418
06/2015 „The Night of the Image“, Voies Off, Arles (France)
09/2014 „Biedermeier“, Steirischer Herbst, Graz (Austria)
08/2014 „4418“ (with Miriam Raneburger), Rostfest, Eisenerz (Austria), www.cargocollective.com/4418
05/2014 „Die Künstler sind anwesend“, rotor, Graz (Austria)
04/2014 „Transitions“ (with Sebastian Scholz), ESC im Labor, Graz (Austria)
06/2013 „kommun.Triest“, GhettoArt, Curator/Artist, Graz, www.kommuntriest.at
06/2013 „life/stream“ (with Clara Wildberger), ESC im Labor, Graz (Austria)
06/2013 part of catalyst art, Belfast Photo Festival (Great Britain)
10/2012 „Barbwire – Kosovo“, fotodoks Festival, Munich (Germany)
08/2012 „Heterotopologien“, Rostfest, Eisenerz (Ausria)
05/2012 „One ugly Child“, Galerie Lichtblick, Graz (Austria)
02/2012 „Samir S.“, Dom Mladi, Tuzla (Bosnien und Herzegowina)

with Kollektiv Graukarte
01/2013 „Saisonkarte“, Zagreb and Split (Croatia)
12/2011 Intervention, „Set loose“, Graz (Austria)
11/2011 Intervention „Transforming a nonplace“, screened at: Berlin International Directors Lounge (02/2013), free space festival Wien (06/2012)

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The Landscape of War (2015)

Our reality is of bad quality. It was Hito Steyerl who said, that the internet is the realm of the “poor image”. Opposed to classical photography the poor image is pixelated, shared, cropped and edited. Our reality mainly consists of those poor images and in a reverse development this poor images assure us that something really happened. Mobile phone shots became the new guarantor of authenticity. They assure us that the person who shot it, was really there, involved, that he/she is a witness.

We see this development also in the area of war photography. Most of the photos and videos coming out of a war zone are shot with mobile phones by people involved. The embedded journalist is replaced by the soldier, who shoots his Kalashnikov with one and photos with his other hand. In a way the romanian revolution can be seen as the prime event in this character (as shown in the work “Videograms of a Revolution” by Harun Farocki and Andrei Ujica). The revolutionaries took over the TV-station, assuring that the revolution is really happening. The improvised character was not a lack, it actually guaranteed that it is really the revolutionaries who are broadcasting.

In short we can say, that the bad quality photo or video is perceived as authentic. Hito Steyerl called this “the uncertainty principle of modern documentarism”. That for example Liveleak states that it is redefining the media, must been seen in front of that change in perception. To be authentic, a video or photo has to be blurred, out of focus and it has to include moments, where the camera is moved too fast. Of course, a video has also to show some real action, but this action is viewed as true only insofar as those moments of poor filming are providing a frame. Those moments, where nothing really can be seen, those very moments, are the guarantor of authenticity. Consequently this works centers on footage from the war in Syria and Iraq, which is probably the first war almost entirely documented by mobile phones. The images are extracted frames from found videos, posted on different platforms, and each show one of those moments, which guarantee authenticity.









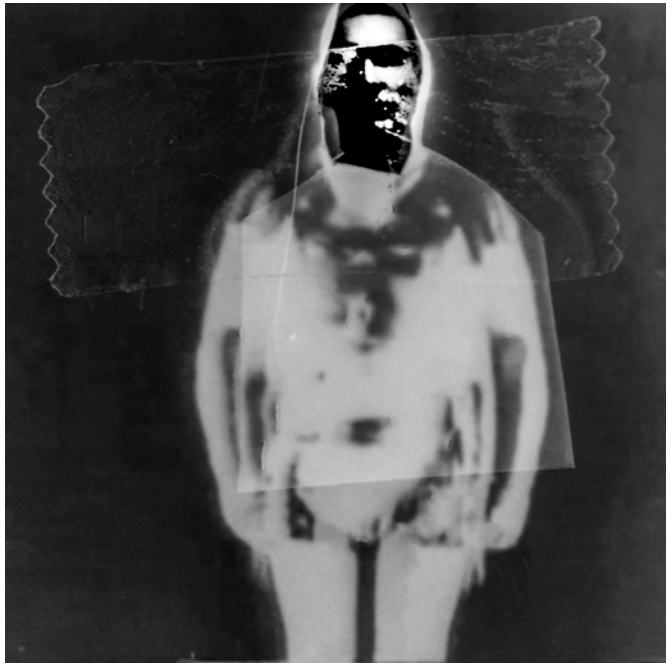




The Night of the Image (2013/14)

The Night of The Image is a project about reality. About its glitches, faults, gaps, inconsistencies. The present is not a safe haven, it is always besieged by memories, disturbing objects, images and words. In our digital age we are confronted with a reality  where everything is present. The past, the present and the future exist simultaneously. Reality becomes a collage of disconnected objects, texts and images; out of joint. It is only imagination which prevents us from going mad. It is imagination which fills the gaps. It is  imagination which makes disparate objects consistent.



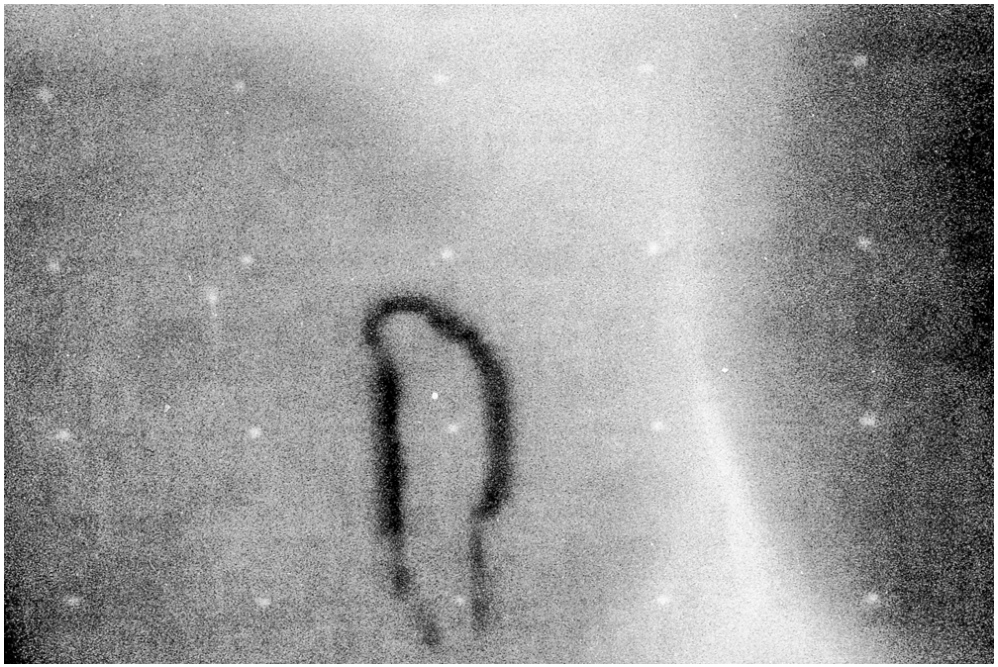


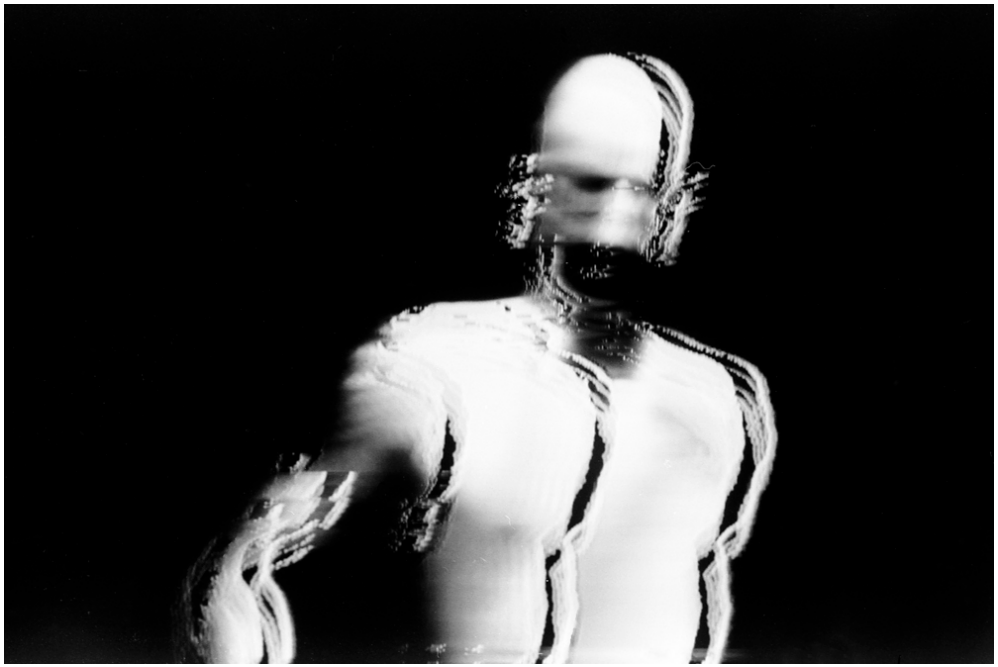


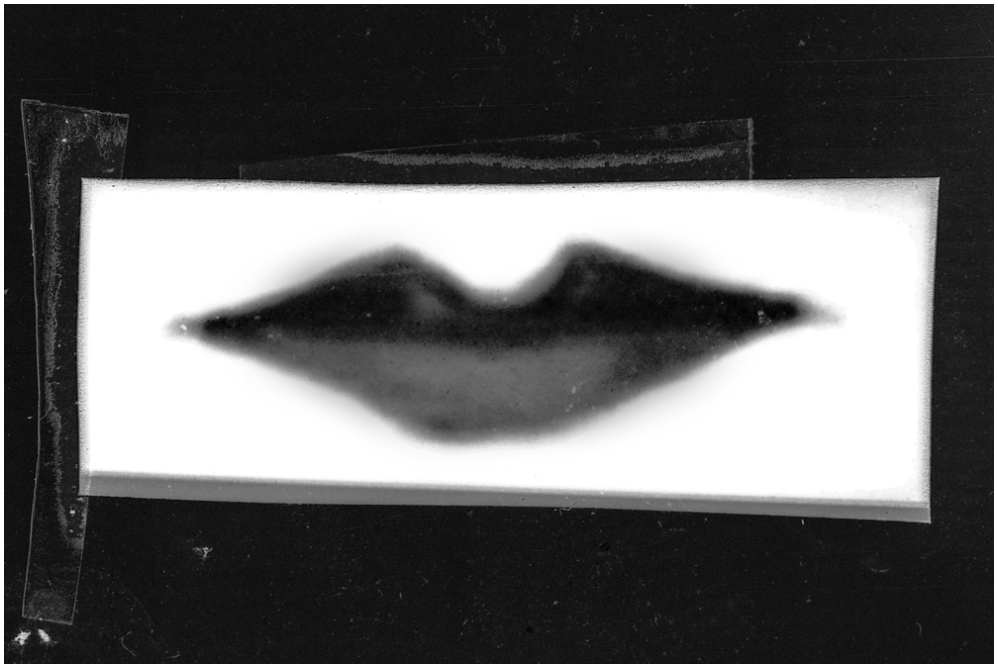


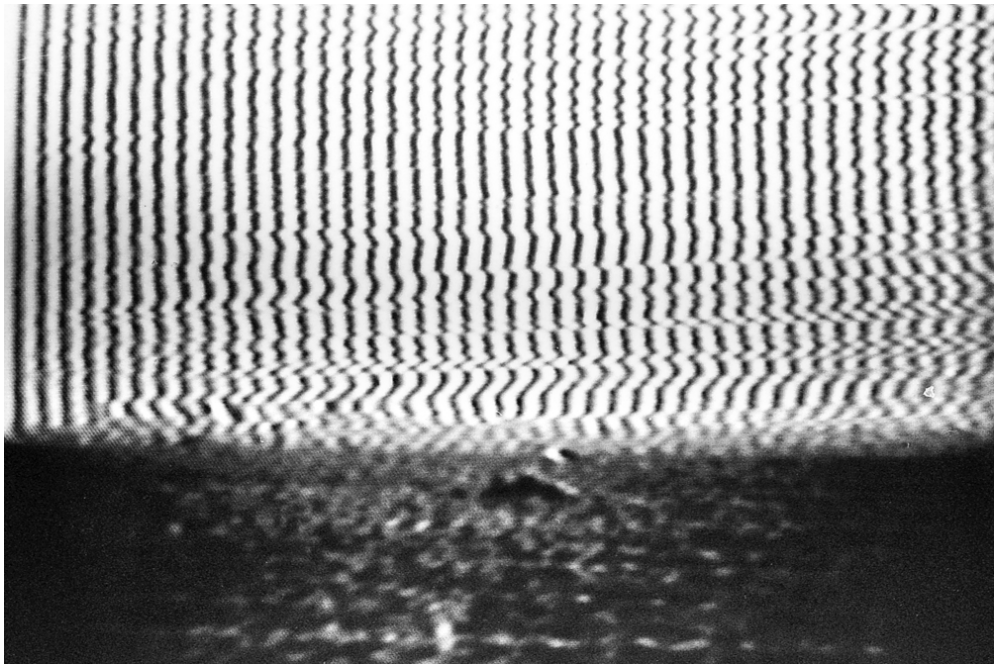












Dayton Unresolved (2012)

December 14, 1995. On that day the treaty of Dayton was signed by Milosevic, Tudjman and Izetbegovic. But what happened since in Bosnia? It seems that the West has lost its interest. The treaty which established peace in Bosnia also caused a political and economic deadlock. The development after the war let to a depressive situation and Bosnia is stuck with corruption and unemployment, without any political mechanism to solve this situation. But some parties even find comfort in this deadlock. Every administration position is overstaffed by two or even more people, leading to a situation where nothing happens anymore.

Two-thirds of Bosnia's budget are spend on salaries and costs of administration. The actual partition into two countries (Federation and Republika Srpska) was concluded by the treaty of Dayton and it seems like nobody is willing to change that. This work focusses on the countries of former Yugoslavia and their unresolved issues, with a special focus on Bosnia. The photos don't draw a distinction between Serbs, Bosnian or Croats. They all deal with the same problems. The work "Dayton unresolved" tries to capture the atmosphere in Bosnia. An atmosphere filled with resignation and economic problems but at the same time with a huge lust for life.













# Collaborative Projects



Bag Ladies (2015), with Katharina Sieghartsleitner
www.cargocollective.com/bag_ladies





4418/4270 (2014, 2015), with Miriam Raneburger
www.cargocollective.com/4418



Inside out (2014), with Sebastian Scholz








kommun.Triest, Ghetto Art (2013; Curator, Artist), with Chirstoph Szalay, Clara Wildberger, Markus Jeschaunig and Sebastian Reiser; www.kommuntriest.at