

'Peripetics or The installation of an irreversible axis on a dynamic timeline'

3min 20s, 2008

Director: Zeitguised

Sound Design: Zeitguised with Michael Fakesch

Created in Cinema 4D

'Peripetics or The installation of an irreversible axis on a dynamic timeline'

Simulating a gallery within the art work, 'Peripetics' examines contemporary art practice by use of ubiquitous 3D computer graphics (cg). The title and description are part of that mimicry:

'Peripetics or The installation of an irreversible axis on a dynamic timeline'

'Peripetics is a piece in six acts that each entail an imagination of disoriented systems that take a catastrophic turn, including the evolution of educational plant-body-machine models and liquid building materials.'

The language illustrates an all encompassing visual art market outside of which no art seems to be able to exist. The market itself is entirely dependent on medial representation and the accelerated image circulation therein. 'Peripetics' pushes this acceleration to a point where both gallery and artwork are rendered obsolete: The idea of the art work, the concept itself, folds congruently with its most important asset, the transportable digital image. This collapse results in an unstable, oscillating hybrid that circumvents the dictum of galleries, art critics and art-porn hyping publications.

Simultaneously, illustrating the pressures of a competitive market and subsequent need for quick production cycles, the visual content of 'Peripetics' short-circuits the ideas of authorship and propagating memes by hinting at works of Rachel Whiteread, Gordon Matta-Clark and Inka Essenhigh. Within this operation, it goes beyond the mere demonstration of the ability to mimic. Boldly "re-imagineering" the static narrative of subjective shapes into artificial motion that exhibits succession, transformation and instability – modes of representation which give the digital production technique a l'art pour l'art right to exist apart from the default rationale of streamlining productivity.

On the flip side of the piece, 'Peripetics' examines these operations of digital image production (cg). The field can by and large be divided into two major camps: the vast realm of photo realism in the entertainment industry and a smaller field of generative art with roots in the early academic technology developments and cybernetic systems. While the predominantly commercial photo realism relies on simply appropriating the visual language of the older medium film, generative art resembles classic modernist approaches of minimal visual economies, reduction and formal abstraction while questioning or denouncing sole human authorship and the idea of the artistic genius. In a twist deliberately confusing the critical points of these two approaches, 'Peripetics' points to a near future where the realm of purely artificial imagery is undetectably woven into the world of human perception.

Technically speaking, 'Peripetics' is almost entirely digitally made: it uses off-the-shelf rendering techniques and no compositing of photographic material, yet processual scripted motion rather than conventional key framing.