

# SEANKELLY

Bria, Ginevra. "David Claerbout. Humanizing the moving image," *Domus*, August 8, 2018.

## domus



*David Claerbout, Kunsthaus Bregenz, 2018. Photography: Markus Tretter*

***In Austria, at Kunsthaus Bregenz, Belgian artist turns the museum into an unnatural landscape, disintegrating space and time.***

David Claerbout at the Kunsthaus Bregenz offers a meditative journey, composed of films and sound installations. No curator, no title, the exhibition transforms the Austrian museum into a tangible phantasmagoria. In complete respect of the gentle and solid building of Peter Zumthor.

The Quiet Shore (2011), Travel , (1996-2013), Breathing Bird (2012), Radio Piece (Hong Kong) , 2015, Olympia (The Real-Time Disintegration into Ruins of the Berlin Olympic Stadium over the Course of a Thousand Years) , 2016 - 3016 and The Pure Necessity , 2016 inhabit four different environments, from the front to the third floor.

Each personal exhibition of Claerbout holds a sort of gem, a work that connects and engages all the imaginary branches of his poetics. From the Van Abbemuseum (2005) to the Center Pompidou (2007), from the WIELS (2011) to the SFMOMA (2011), from the Marabouparken Konsthall (2015) to the MNAC -

# SEANKELLY

Museu Nacional d'Art de Catalunya, (2017) as well as the recent anthology at the Schaulager of Münchenstein (2017).

Also at the Kunsthaus in Bregenz, as happened in Berlin in 2016, at KINDL - Center for Contemporary Art, the exhibition flourishes around Olympia (The Real-Time Disintegration into Ruins of the Berlin Olympic Stadium over the Course of a Thousand Years). A gigantic film narrative, based on the computer-generated replica of the Berlin Olympic Stadium, which highlights Ruinwert's Laerian theory of human decadence.



*David Claerbout installation view, Kunsthaus Bregenz, 2018. Photography: Markus Tretter*

On the third floor, time as an absolute dimension and its perception become a unique dimension. And the video installation can be read as an attempt to measure the biological duration of life against every ideal, imaginary transposition beyond life itself. The lawn slowly begins to grow, while lichens and other plants begin to grow wildly, seizing the building. Furthermore, the influence of the weather conditions of Berlin plays a fundamental role during the film: it changes in real time, integrating itself in the middle of the digital disintegration process of the stage rendered by Claerbout.

The same approach to the concept of *natura naturans* finds a match in *The Pure Necessity*, a single-channel projection, installed directly on the transparent facade of the Austrian museum. Over a period of more than three years, David Claerbout together with a group of professional artists has carefully redesigned the frames of the original animation *The Jungle Book* (1967). And unlike other films, these images have not been digitally acquired. Here every single frame has been designed by hand, taking exactly the style of the American cartoon. In this Belgian artist's film, the three animal protagonists Baloo, Bachera and Kaa no longer follow the dictates and the musical movements, but they move wild, in

# SEANKELLY

nature, exactly like a bear, like a panther and like a snake. Finally, ceasing to be anthropomorphized and in captivity.

A similar process of in-human research has also been contextualized in the walled city of Kowloon. In fact, on the second floor of the Kunsthaus, the audio-visual installation entitled *Radio Piece (Hong Kong)* shows how through a continuous long field that retracts, moving slowly from one type of space to another, starting from a photograph of a Zen garden, gradually reveals a runaway room and then finally exit the vertical slums in the city district of Hong Kong. In this work a ritual sequence of sounds distorts the perception of the architectures detected, the poor conditions of human life, as well as the mental and virtual spaces, revealing how our mind can be unexpectedly urbanized.



*David Claerbout, Olympia (The Real-Time Disintegration into Ruins of the Berlin Olympic Stadium over the Course of a Thousand Years), 2016-3016, third floor, Kunsthaus Bregenz*

**David Claerbout, Olympia (The Real-Time Disintegration into Ruins of the Berlin Olympic Stadium over the Course of a Thousand Years), 2016-3016, third floor, Kunsthaus Bregenz**

**Exhibition Title:** David Claerbout **Opening dates:** 14 July – 7 October 2018  
**Venue:** Kunsthaus Bregenz **Address:** Karl-Tizian-Platz, Postfach 45, 6900 Bregenz, Austria