

## **breathing life into my bosom**

**PARALLEL MEDIA – Barbara Doser and Hofstetter Kurt, 2008**

video installation @

CAPC musée d'art contemporain

• O. Psychedelic Explorations in France, 1968 - •

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Curators: Yann Chateigné, Axelle & Tiphane Blanc. Installation: Lili Reynaud Dewar.  
Concerts: Maxime Guitton (ali\_fib gigs). Films: Bertrand Grimault (association Monoquini).  
Visual identity: Laurent Fétis.

### **Bertrand Grimault**

During the Sixties, as artists make one's own the merging technologies of video, applying media theories through new artistic means, Skip Sweeney is one of the first to intensively experiment video feedback. A video camera is directed towards a monitor to which it is connected, recording the light from that monitor and sending it back to the monitor simultaneously. The monitor is displayed within the monitor in successively smaller and smaller scale – like a tunnel – ending in a point. Zooming into this point auto-generatively, pulsating patterns come into being. By turning the camera, these patterns organize themselves both spirally and radially from the centre. Any manipulations of the ambient light, changes of the camera's position as well as adjustment of the control devices (focus, zoom, brightness, contrast etc.) have a crucial influence on this self-organizing dynamic process so that Form, Colour, Contrast, Movement and Direction originate the composition of the image.

Barbara Doser explores these process possibilities since 1995. With "Breathing life into my bosom" shown for the first time as a video installation in the CAPC's entrance-hall, the Austrian artist renews with the visual paradoxes and optical phenomena, characteristic of the non figurative, psychedelic cinema from the Sixties. Her video manipulations succeed to propel/draw up the viewer beyond a mere retinal experience, as to open an unsuspected mental space, a virgin perceptual field, both mesmerizing and dynamic.

Hofstetter Kurt's soundwork, coalescing with the luminous throb, partly follows the Möbius principle. The sound is generated by two sound tracks running against each other – i.e. one track mirroring the other in reverse – so that the two tracks being played forwards and backwards sound identical. The beginning is simultaneously the end. The "Möbius sound" is a temporal version of the spatial principle of the Möbius strip, where the upper surface is identical to the lower surface.

The cooperation of both artists under PARALLEL MEDIA is leading to an alternately influence and a synergy effect of visuals and sounds leading to their experimental video art works with the concept and intention of synaesthesia.

The resulting sensory vortex relates to no preconceived psychedelic imagery; as an immaterial vehicle, it drives us further to the weightlessness of an inner, imaginary space. The radiant video feedback extends in the monumental look of the Mandala-Eyes in the Museum's nave, who then looks back at us.