

# videoholica

2010 VARNA

## TEMPOGRAPHY - conceptual video art project

by artists Anthony Bannwart & Magnus Aronson

- ongoing since 2003 -

this project has been so far generously sponsored in Seoul 2008 and Hanoi 2009 by:  
Pro Helvetia - Swiss Federal Office of Culture - Bern  
Embassy of Switzerland in Vietnam  
Korean Art Council - Republic of Korea  
Goethe-Institut - Germany.

VIDEOHOLICA 2010 - VARNA - BULGARIA

swiss arts council  
**prohelvetia**



Schweizerische Eidgenossenschaft  
Confédération suisse  
Confederazione Svizzera  
Confederaziun svizra

Embassy of Switzerland in Bulgaria





## Tempography - conceptual video art project

Founded in London in 2003 by Swiss artist Anthony Bannwart and Swedish artist Magnus Aronson.

'Time' and 'movement' as its primary elements, this ongoing project explores all qualities behind the parts - a collection of minimalist videos identified and defined by the project - and the whole - a series of conceptual ideas and structural principles.

A concept supporting a minimalist form of poetic silent moving images captured, observed, and ultimately defined in a group of guidelines. Since 2005, Tempography has received submissions from active/potential video artists and has developed into a community-oriented project.

Movements are captured and with it manifestation of elements in a 'close-up' environment. The videos being collected can be described as brief visual impacts captured from everyday surroundings, as minimalist poetic documentary of an atmosphere, as observational points-of views.

Each video is defined by its brevity and inner quality of the movement captured by the cinema-eye, referring here to Dziga Vertov. The pieces are moving images, and consequently cinematic in essence. The original nature of the project led the founders to build a collection of single silent shots framed by duration up to thirty seconds.

A large panel of domains in play.

Video art, sociological aspects as well as film and art theory are fundamental in the understanding of this bridge between video art and conceptual art projects. Offering comprehensible visual and conceptual keys to all participants and visitors.

## VIDEOS

The following guidelines are not to be seen as a dogmatic approach, but are there to make people understand better what constitutes the process of this project.

As the name suggests, the time element is crucial for a tempograph. The more isolated the movement, the more tempographic the piece. The key to understanding Tempography is: Without the movement or change in composition, there would be no need for the duration.

It is minimalist video – constrained, observational, documentary.

*Guidelines:*

*A tempograph is a single, silent moving image shot.*

*The camera must be as steady as possible.*

*Each shot - tempograph - is limited between 3 and 30 seconds.*

*The narrative must be minimal and 'extra-filmic'.*

*There must be no cuts, fades, etc.*

*The colour balance/intensity and the brightness/contrast may be adjusted.*

*Apart from the above, no effects or graphic superimpositions may be used.*

*The tempo must be real-time.*

*A tempograph identifies a certain way of documenting an individual perspective, a unique metaphor, a point-of-view. It could be seen as an evocative shot from a film and mirrors the narrative of an individual: the author.*

## CODES

To relate each video with its author, location, time of capture, and duration of the shot, to each video is assigned a code such as T3.HON.CH.02.26. T3 stands for the number of videos in the collection for each participant, HON stands for the participant Anthony Bannwart, CH identifies the participant's country of residence, 02 the year of capture, 26 the duration of the video in seconds.

## COLLECTION / EXHIBITION

When the collection is curated for shows, the videos are selected, edited in sequences and transformed for all new exhibitions. So far we exhibit a 30 to 40 minutes video program, alongside a presentation of the conceptual aspects and theory. During the preparation and workshops, videos are receptioned and included during the exhibition to the existing collection.

Anthony Bannwart at workshop I in Hanoi, Goethe-Institut, 2009.



Hanoi 2009

## LONDON

In 2004, we intervened with our videos on multiple screens built in more than 200 double-deck buses simultaneously rolling in London and in Birmingham over two months, on a 24/7 basis. This intervention in “urban public spaces on wheels” saw conceptual video art offered to the attention of this extra-audience, the commuters, public transport users, and other wanderers, usually having to watch on such screens CCTV images, information, or commercials. However brief the encounter between the videos and the commuters was, it proved to give a beneficial and lasting impact according to a survey.



## INTERVENTION

We are willing to redo this intervention to be experienced next time in another city, capital, with the help of the hosting institution.

## STOCKHOLM

Since 2005 the project received participations from UK, Europe, and USA shown for the first time as a group in Stockholm in 2006 at the cultural institution Zita (existing press articles) and later exhibited at the Kleerup Galleri in Stockholm.

## SEOUL

Hosted by the Gallery Factory, Seoul, Republic of Korea, a new exhibition was accompanied by a workshop, and public screenings curated by one participating artist Kyung Roh Bannwart from the 4th to 27th April 2008. Korean artist's participations were received during the exhibition, and the selected submissions were shown short after directly at the Gallery Factory. Articles and reviews being published in the press (Switzerland and South Korea).

Selected exhibiton views and workshop at Gallery Factory.



Kyung Roh Bannwart, curator and participating artist.

« Nicolas Bourriaud states in his book, *Relational Aesthetics* that ‘the aura of artworks has shifted towards their public. Today’s art [...] encompasses in the working process the presence of the micro-community which will accommodate it. A work thus creates, within its method of production and then at the time of its exhibition, a momentary grouping of participating viewers’.<sup>1</sup>

Tempography has developed into an on-going, community-oriented project open for submissions from all active/potential video artists. Almost all participation in this exhibition was made voluntarily through our previous website. Tempography is comprised by participation by those who were once viewers, evolved to become part of community by active contribution ‘within its method of production’ defined by the concept. ‘The momentary grouping’ of Tempography takes place based on exchange and social reality - exhibitions, workshops, and lecture. The project creates the situations in order to promote the sociability, aside from presenting a form of art and finished individual art pieces, thus the whole package consisted of artworks, concept, and activity.

Although it may be seen as minimalist art because of the significant presence of concept in method of making or presentation, I believe it characterises itself differently. ‘The space of minimal art was constructed in the distance separating eye and work.’<sup>2</sup> But the encounter with Tempographs is focused on the emotional, social, and cultural responses, given by the participants. »

1 Nicolas Bourriaud, «*Relational Aesthetics*», Les presse du réel 1998

2 Nicolas Bourriaud, *Ibid.*

**Magnus Aronson**, co-founder and participating artist examined the relation between the Work itself and the Concept.

« In his book *The Tao of Physics* (1975), Fritiof Capra described a model of understanding the universe or — better — the Everything. This scientific view describes Everything as a field of energy: nothing more, nothing less. Energy is all that it contains and all that it is made of. Matter is simply the way our mind, and our senses, understand this energy when it is condensed. The more highly condensed the energy, the more solid the matter. The instances of matter in the universe, few in relation to the rest, become simply a representation of the omnipresent energy. Similarly to the above image, in Tempography, the concept is the all-encompassing energy field. The individual pieces are the matter: the representation of the concept. In most cases, a conceptual art piece is the one and only manifestation of the particular concept. In the case of Tempography, the concept is simply the starting point for, theoretically, a limitless amount of pieces. »

## HANOI

The 29th of April 2008 in Hanoi Vietnam, a first presentation and a public projection of the collection - including the new Korean submissions took place at the Ryllega Gallery, in central Hanoi, in preparation to the 2009 exhibition at the Goethe-Institut.

From the 25th of September till the 5th of October 2009, at the Goethe-Institut in Hanoi, the exhibition received the visit of TV programs (VTV) and press, a large number of visitors, and more than 60 people attending both 3 hours long workshops given by Anthony Bannwart. All videos selected in the project were exhibited during the exhibition. The opening happened in presence of the Swiss Ambassador in Vietnam with staff. Article published in the Swiss press: *L'EXPRESS* - Neuchâtel - Switzerland - 19.092009

The exhibition and workshops not only showed interesting new potential in the videos, but also revealed potential artists through the workshops. This exhibition was made possible through a partnership with the host Goethe-Institut Hanoi, and with Hanoi Grapevine, and the Dong Song Today Foundation, sponsors Pro Helvetia and the Swiss Embassy in Hanoi,. The project met with its fourth geo-political capital after London, Stockholm, and Seoul.



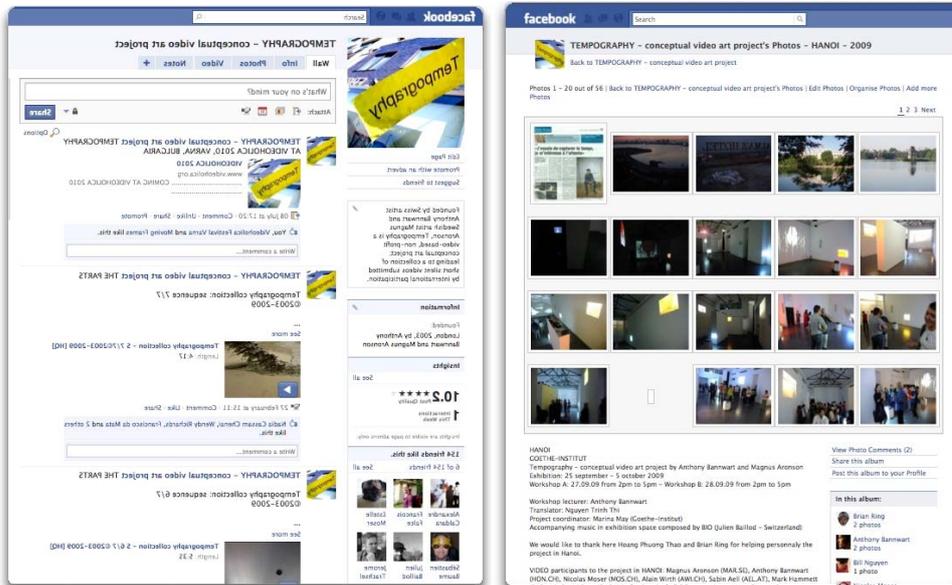


### LIST OF PARTICIPANTS - 2008 - 2010

Anthony Bannwart (HON.CH), Magnus Aronson (MAR.SE), Nicolas Moser (MOS.CH), Alain Wirth (AWI.CH), Sabin Aell (AEL.AT), Mark Hammett (BAD.UK), David Prior (DAP.UK), Cat Barich (CAT.DE), Lora Alaniz (LYA.US), Jody Person (JPP.US), Josette Chiang (JOS.CN), George Clark (CLA.UK), Alexandre Bettler (BET.CH), David Leith (DNL), Cindy Malon (CSM), Kyung Roh Bannwart (ROH.KR), Jisun Kim & Jungmi Choi (JNJ.KR), Emil Goh (GOH.KR), Hyei-Soo Kim (HYE.KR), Hyejin Chung (JIN.KR), Hyejung Noh (HEJ.KR), Miri Chung (MRC.KR), Jongkwan Beck (JKB.KR), Woosung Sohn (WOO.KR), Johanna Tschig (JOT.SE), Phuong Vu Manh (MAN.VT), Tran Thi Dao (DAO.VT), Simona Abruzzini (SIM.VT), Le Khac Huy (HUY.VT), Lolo Zazar (ZAZ.VT), Natasha Podogova (POD.VT), Vu Nam Duong (DUO.VT), Brian Ring (BRR.VT).

### FACEBOOK - NETWORK

The Facebook Fan page **TEMPOGRAPHY - conceptual video art project** networks the project to all our participants, and to all people who likes the project. The FB page will also allow easier future new participation. It is easy to access. It presents a range of information, video sequences, pictures of exhibitions-workshops-conferences, participants, notes, and is regularly updated with news.



### Tempography - conceptual video art project

is for Intellectual Property values under care of a patent attorney,  
 Mr Jean Gresset of Gresset & Laesser Neuchatel, Switzerland, approved by the Office Européen des Brevets.  
 The use of the Tempography project and concept is unauthorized unless an agreement with  
 Anthony Bannwart & Magnus Aronson has been reached.

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