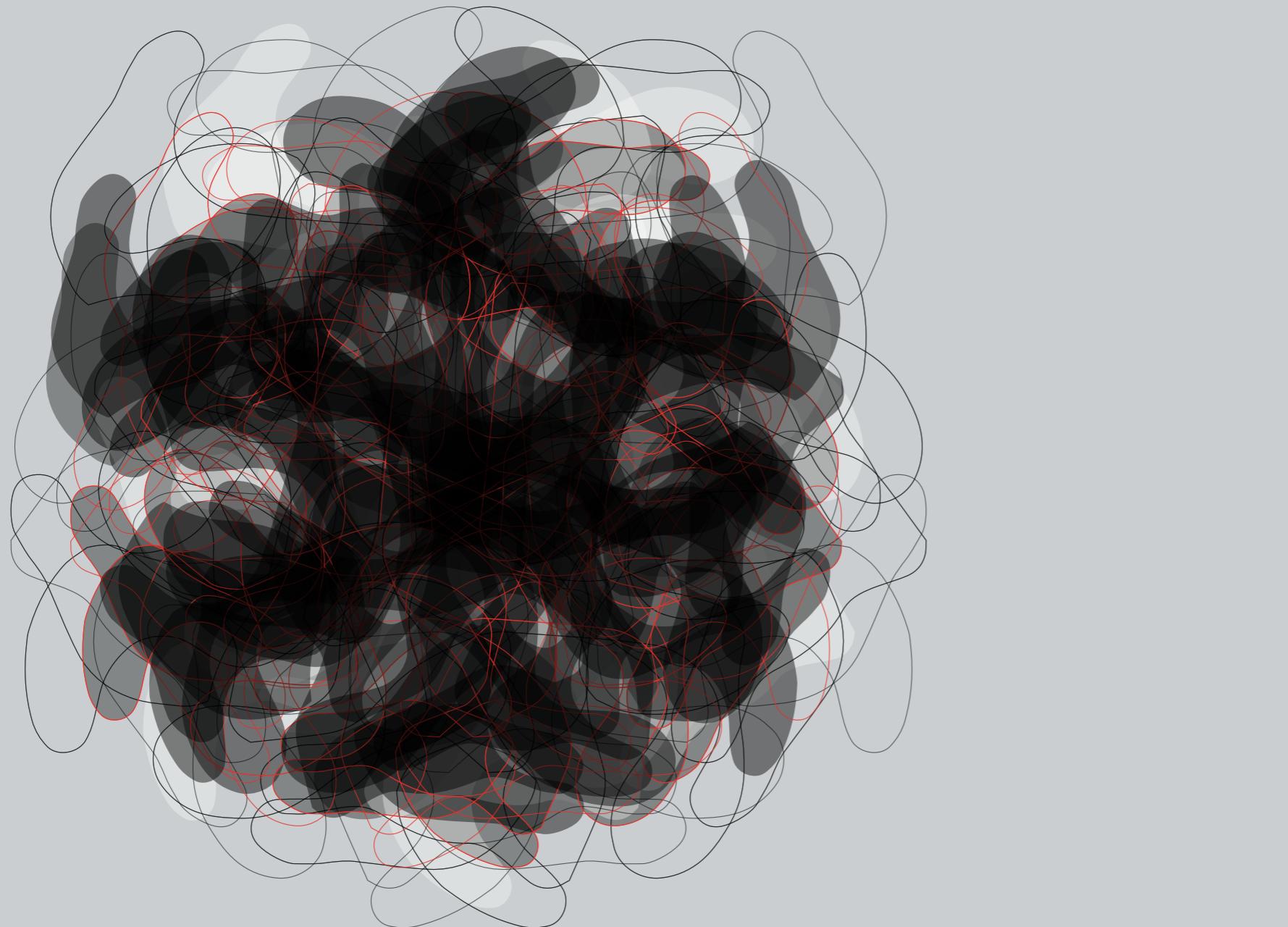


Birthe Blauth

RECENT WORK EXAMPLES

RECENT WORK EXAMPLES



Transmigration, 2019

Pillars Of The Cosmos, 2019

Cultivation of Noise, 2020

Agglomerations, 2019

Collective Dreams, 2019

8 Voices, 2019

a & o, 2018

Elf King, 2018

Stay Awhile! You Are So Beautiful!, 2018

appendix: statement & remark about noise

left and front cover from cultivation of noise series, 2020

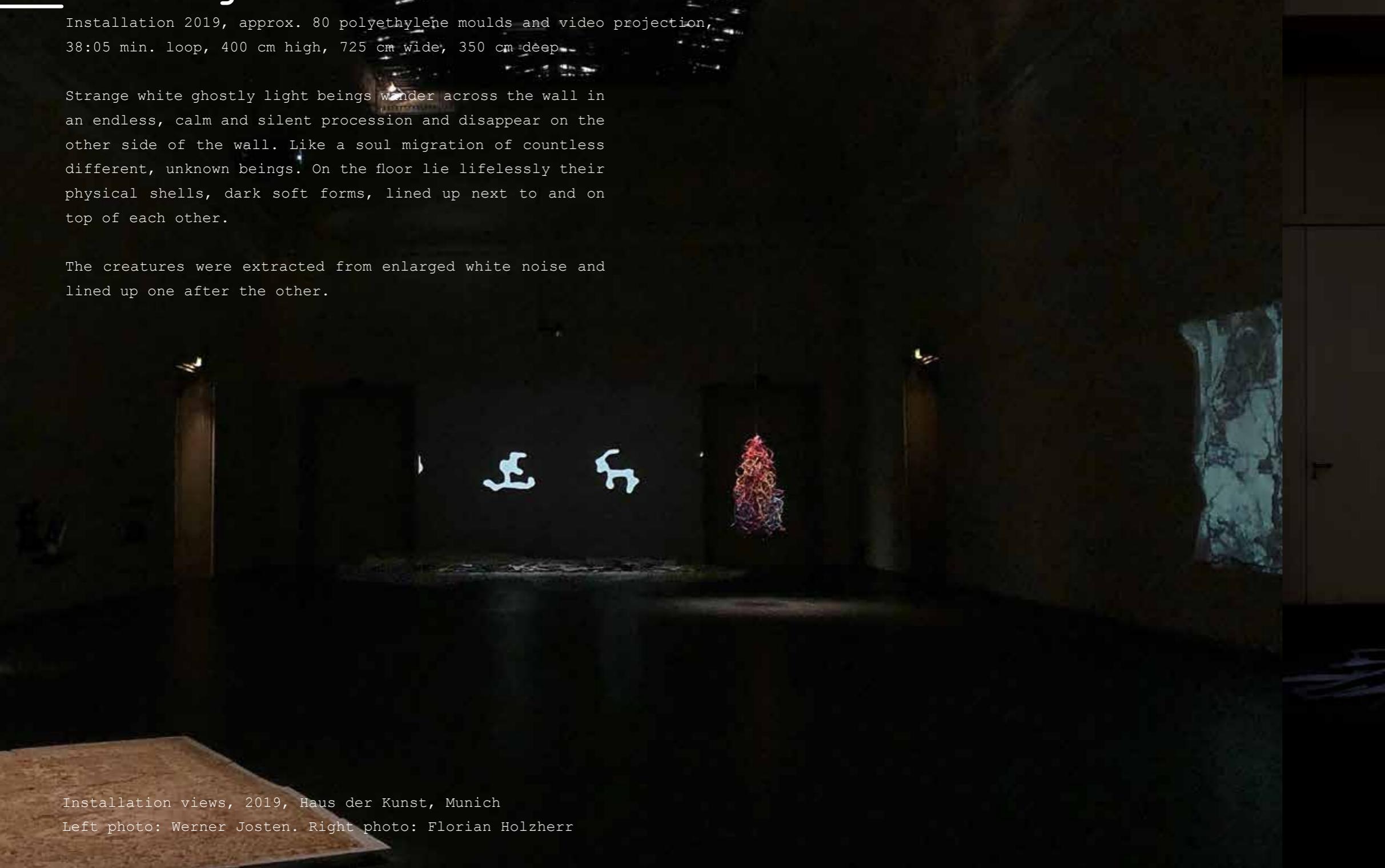
fine art prints on alu dibond, 50 x 50 cm

transmigration

Installation 2019, approx. 80 polyethylene moulds and video projection,
38:05 min. loop, 400 cm high, 725 cm wide, 350 cm deep

Strange white ghostly light beings wander across the wall in an endless, calm and silent procession and disappear on the other side of the wall. Like a soul migration of countless different, unknown beings. On the floor lie lifelessly their physical shells, dark soft forms, lined up next to and on top of each other.

The creatures were extracted from enlarged white noise and lined up one after the other.



Installation views, 2019, Haus der Kunst, Munich

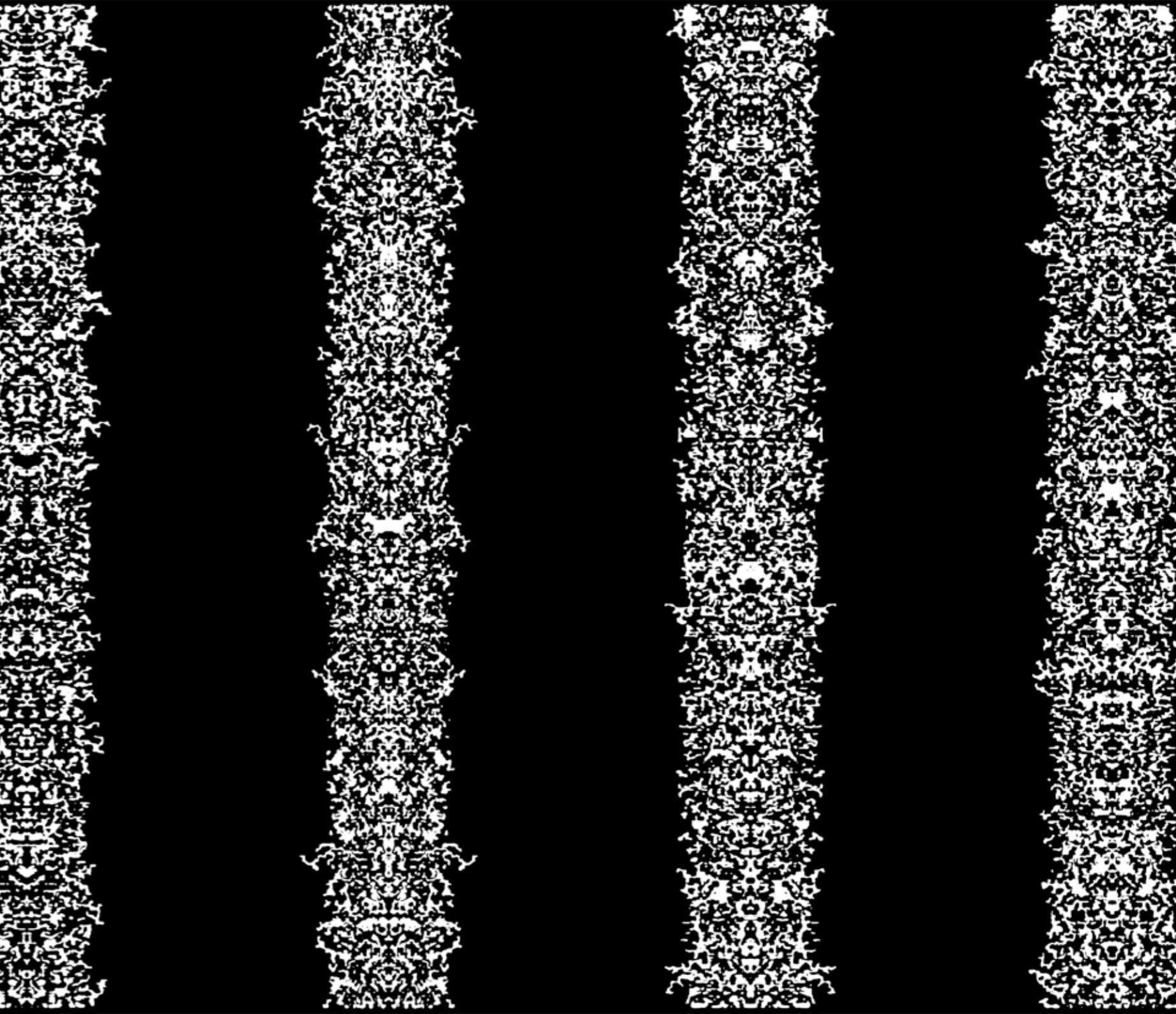
Left photo: Werner Josten. Right photo: Florian Holzherr

pillars of the cosmos

fine-art prints on alu dibond, 2019/2020, 300 x 60 cm, uniques
smaller sizes for lower ceilings possible

Noise has no sense for us, because we cannot see order in it. This changes as soon as the design and order principle of reflection is used. Mirror symmetry is one of the main concepts of nature, which man also uses in culture.

There is a very old idea that the vault of heaven is supported by four columns, which are in the signs of the solstices and the day and night glides.





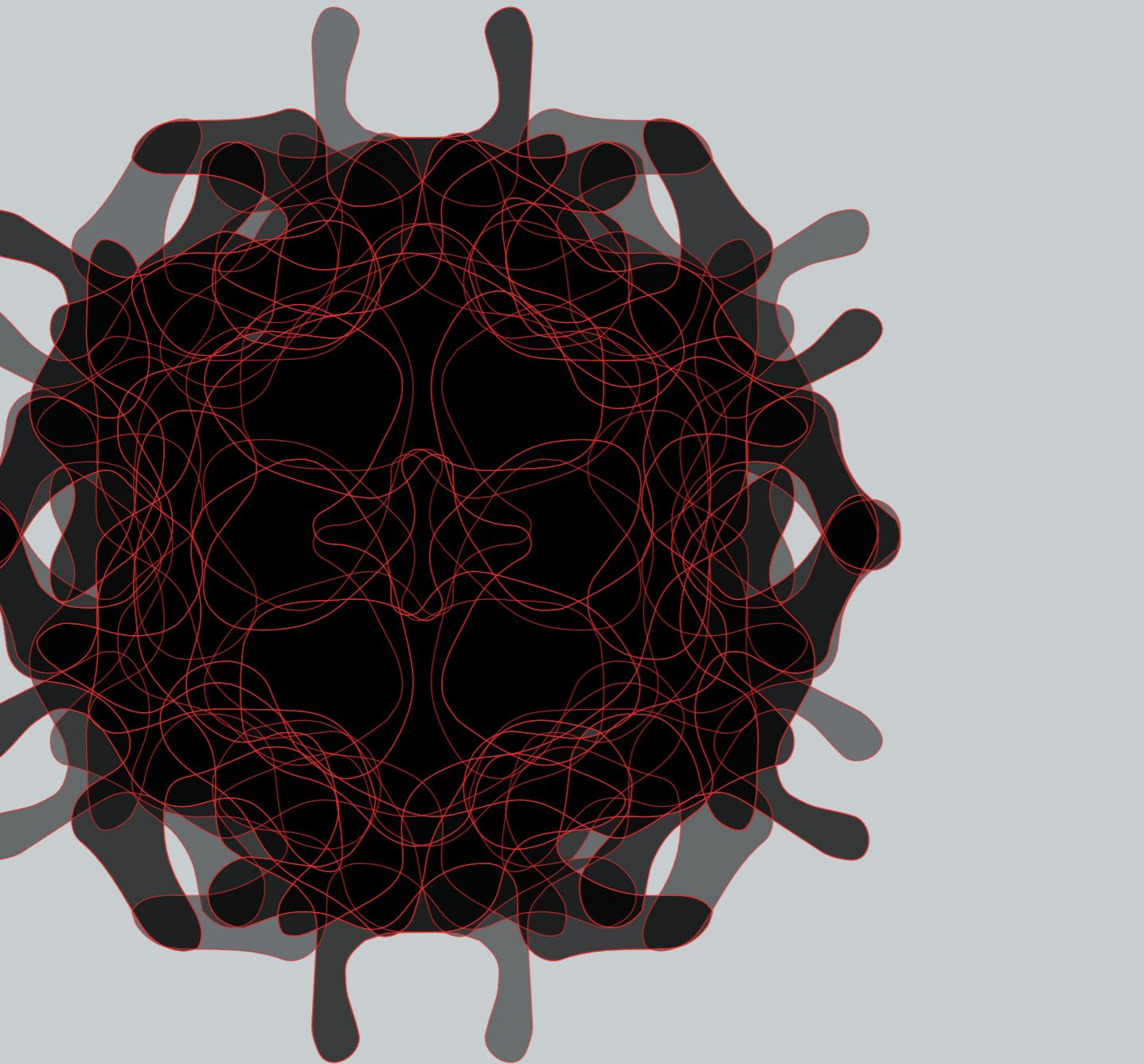
Installation views, Stadtkunst Regensburg 2019

Pillar Of The Cosmos, 2020, 259 x 51,8 cm
installation view in a private collection



cultivation of noise

digital drawings, fine art prints on alu dibond, 2020, different sizes



In nature we can find recurring mathematical structures. I apply these to noise, the disorder and randomness par excellence. On the left, a noise element was rotated and mirrored. On the right, several noise elements were mirrored and then rotated. Both after algorithms that recur in nature. Here, too, meaning is created, on the right side order, complexity and depth, on the left a kind of cell bond.

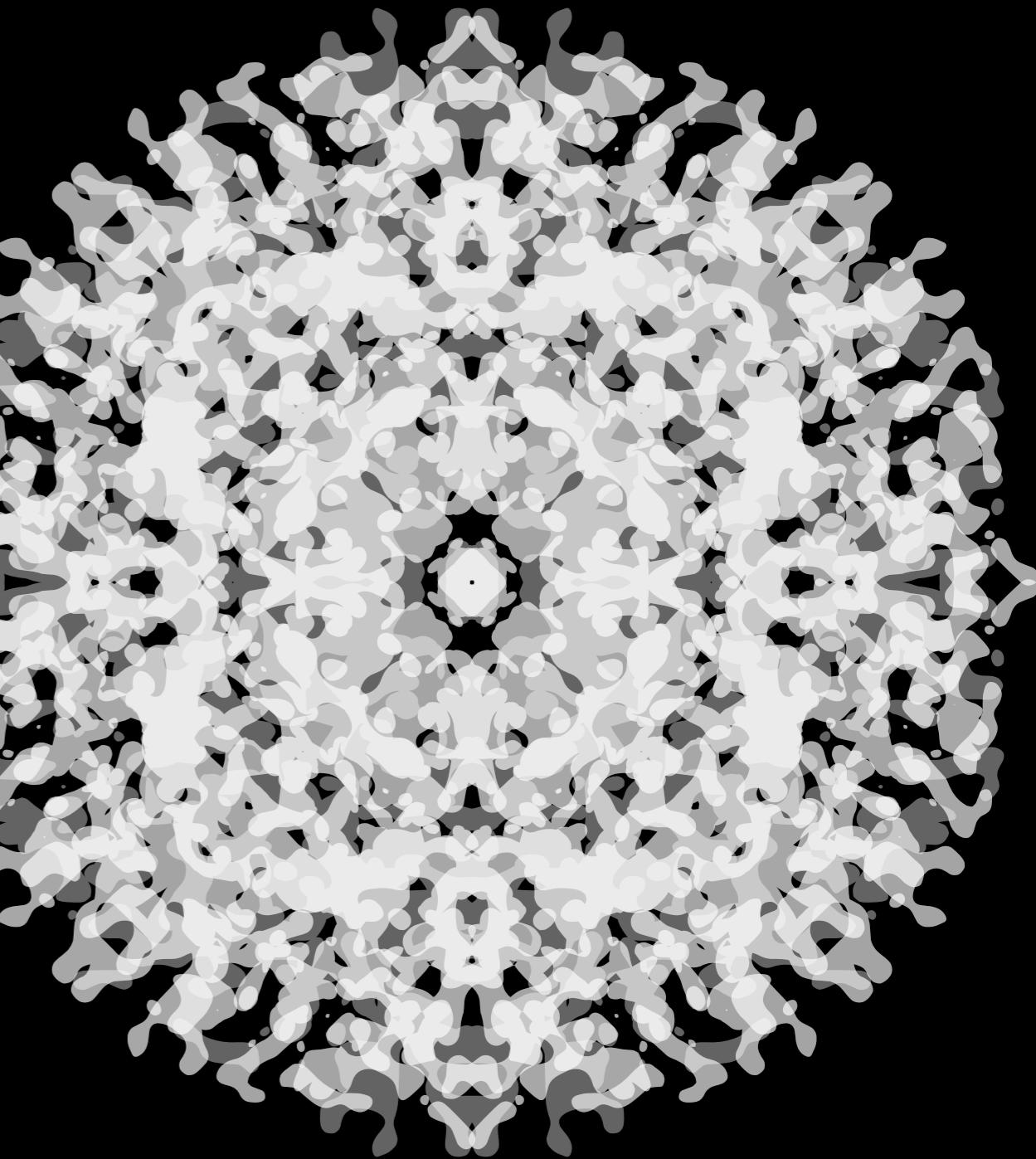
In other works of this series I deliberately integrate errors in the duplication and rotation of the noise elements as they occur in mutations in the genome. The results appear more like organisms (examples on the cover and in the table of contents).

left

50 x 50 cm,

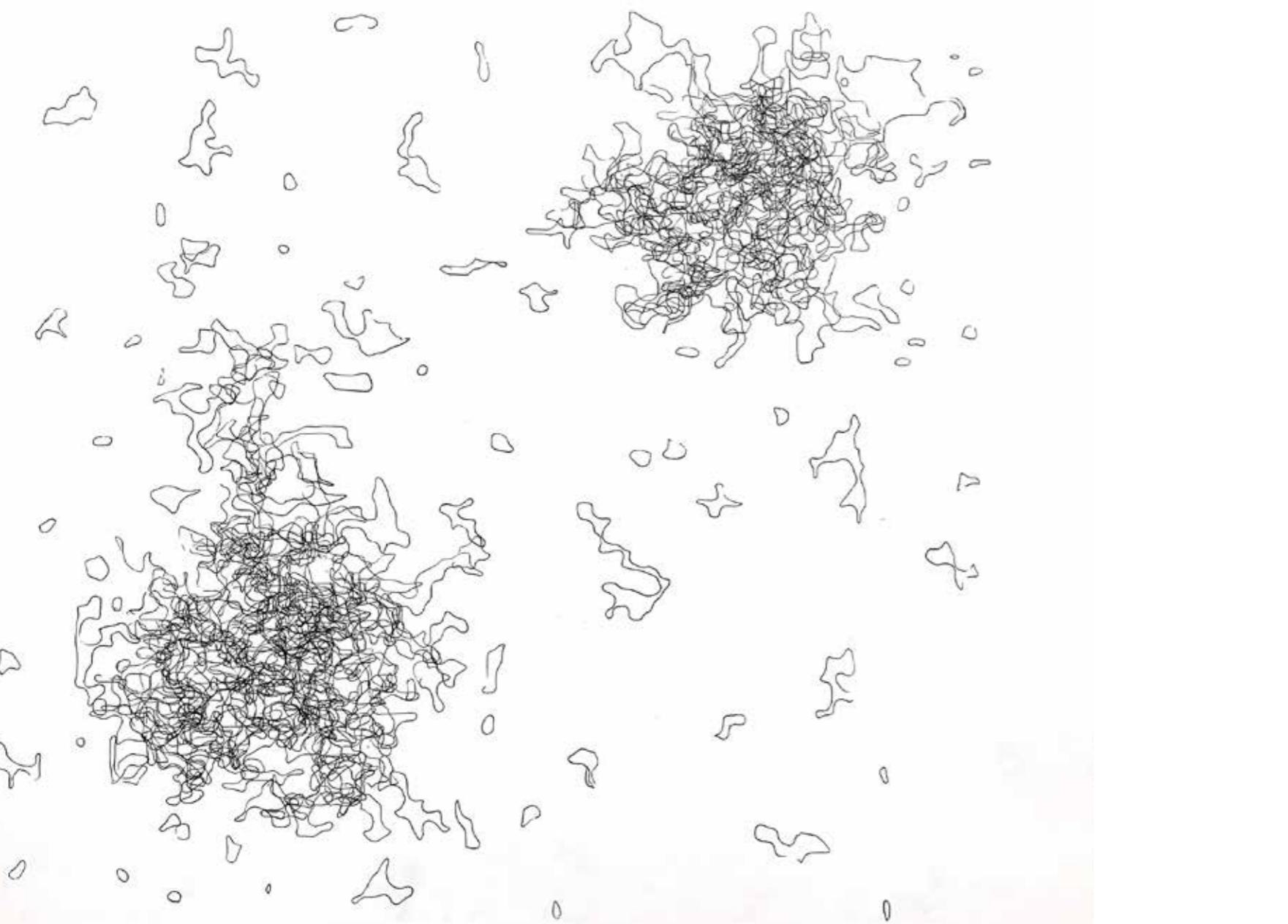
right

100 x 100 cm



agglomerations

ink drawings on bristol board, 2018f., different sizes, examples 50 x 50 cm



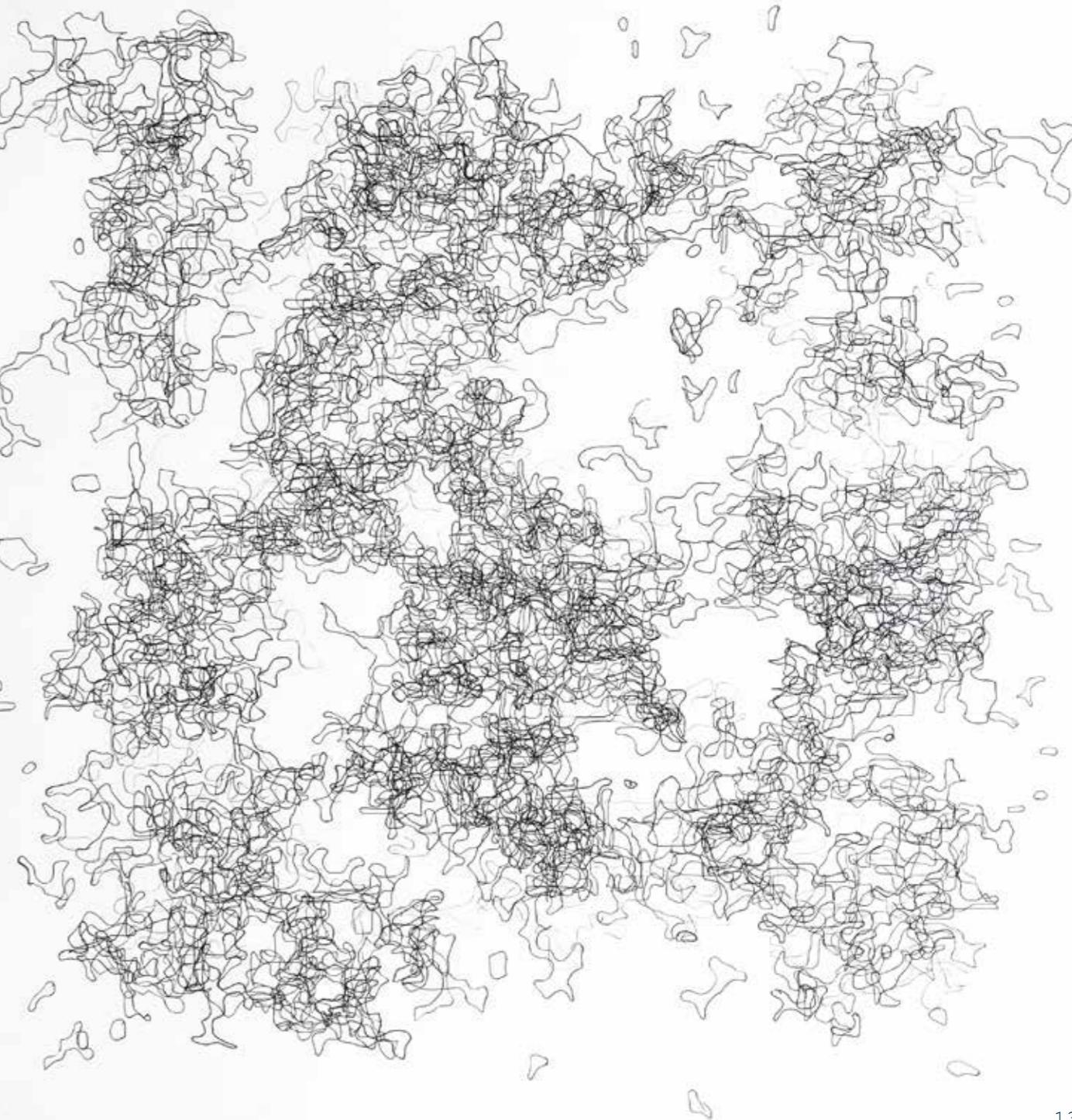
Elementary particles of noise overlap with other elementary particles and begin to interact. There are cloud-like condensations, clumps, loose chains, single blasted out particles. In other words: agglomerations, force centres and free or only loosely bound noise particles.

The noise forms were extracted from digital noise. They are assembled into new compositions in drawing. The cool, abstract Noise gets on the one hand power and emotion through the hand drawing and the individual composition, but remains tender and fragile through the fine ink strokes.

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collective dreams

hd-video 2019, 70:20 min., live performance

Reality levels merge, real images mix with abstract forms, worlds arise and dissolve into other unreal worlds.

A crossover of orchestral jazz arrangements of music by the well-known band Radiohead was arranged by the international arranging collective of the Lawrence University Conservatory of Music. The high emotionality and complex content has led the video artist Birthe Blauth and the munich modern jazz orchestra to develop the multimedia crossover project „Collective Dreams“. Nine titles were selected and placed in a dramaturgical context. The specially created video work spans an arc in nine chapters in artfully composed pictures.

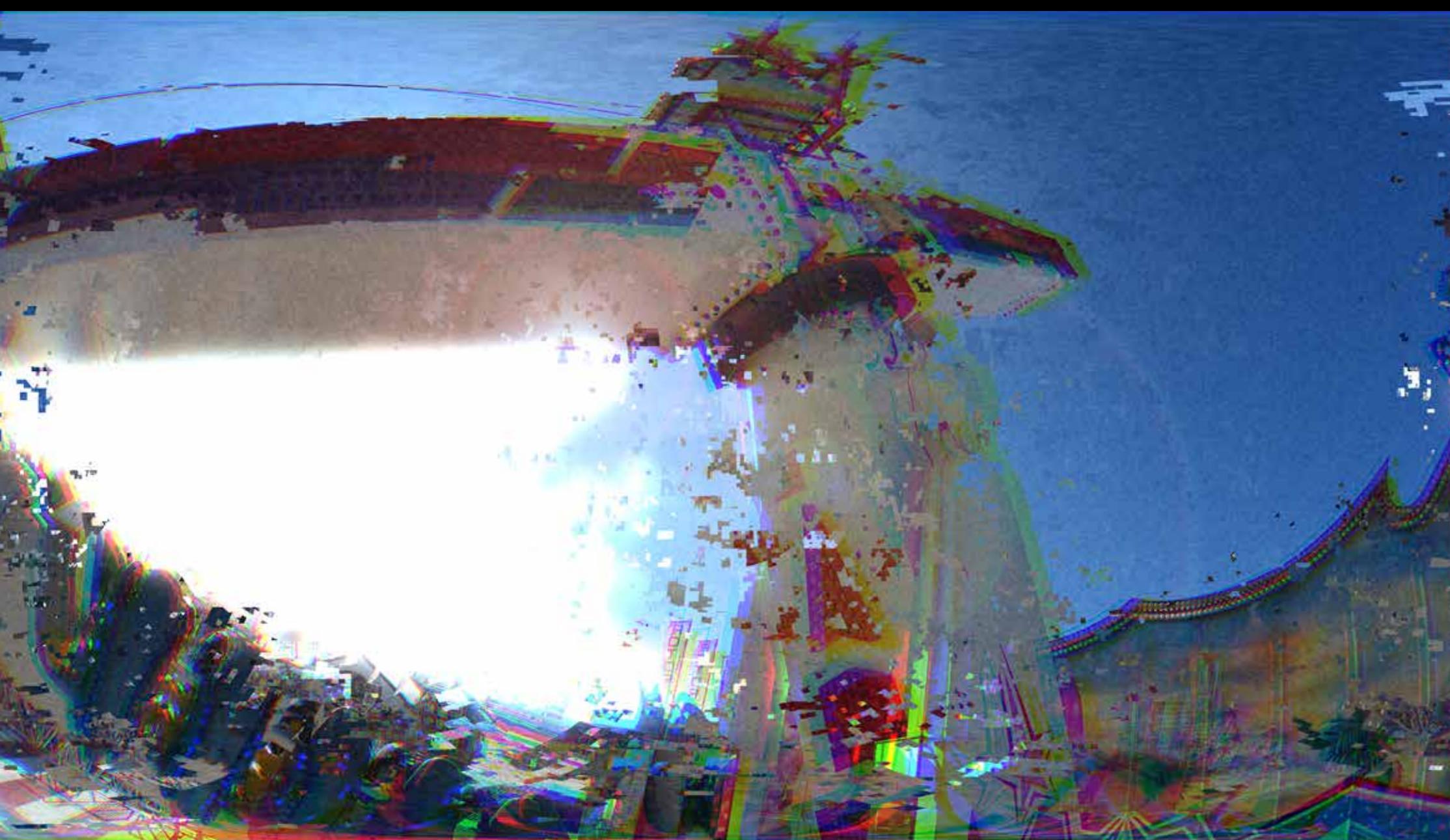
A world emerges from image noise and the cycle of life of man and nature begins. Love and trust as well as aggression and destruction are part of it. Nothing is explainable or predictable. Familiar pictures turn into unreal ones, from which new picture worlds emerge. In the middle everything burns in hellfire. From this the phoenix rises as a symbol for rebirth and immortality and flies over snow-covered forests to a mountain peak. But also the mountain landscape dissolves. A cosmonaut appears and flies into space. Pulsars dance. Microcosm and macrocosm mix. The world dissolves and the journey goes through a wormhole into endless fantastic galaxies.

<https://vimeo.com/375479302>

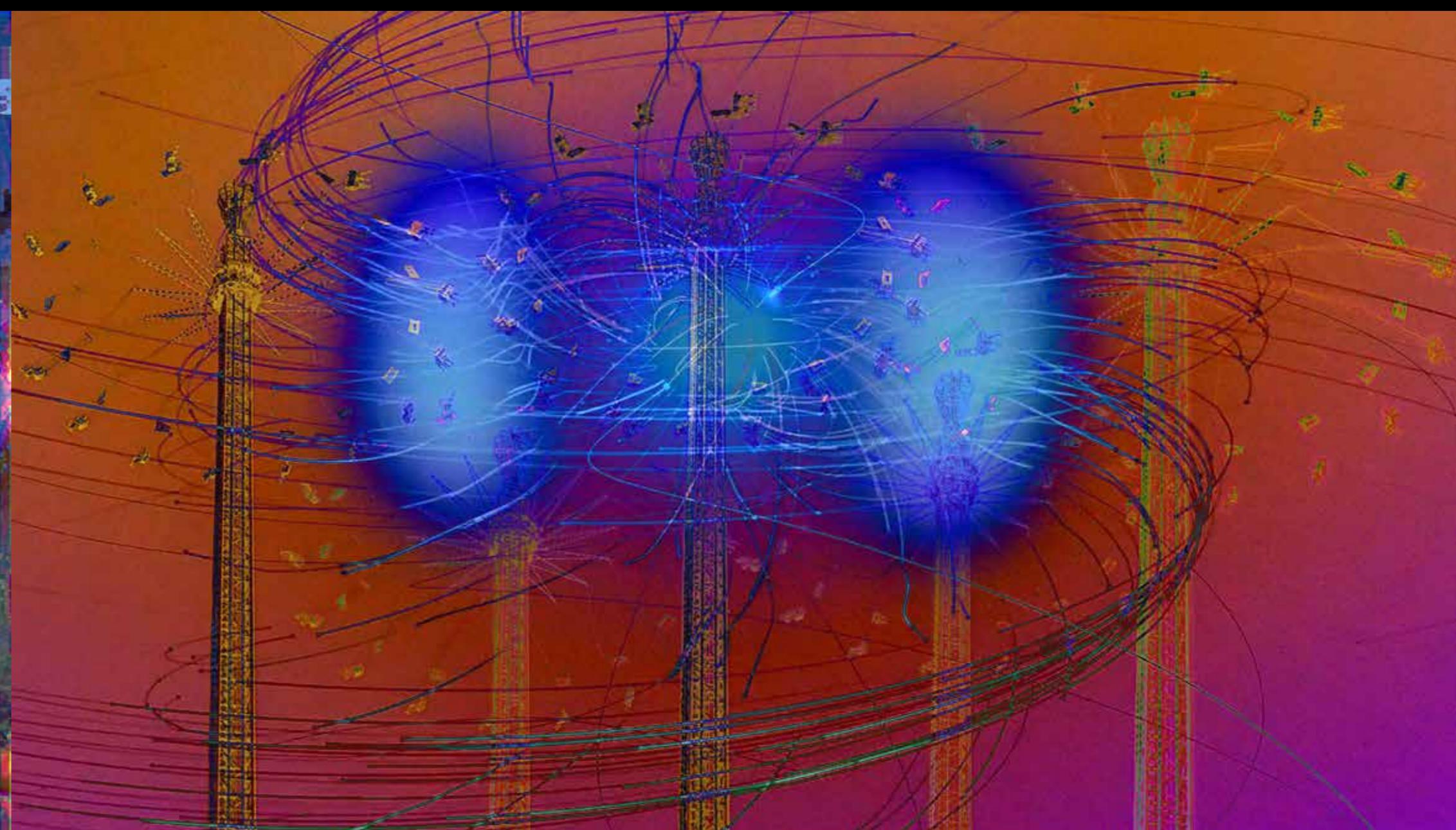
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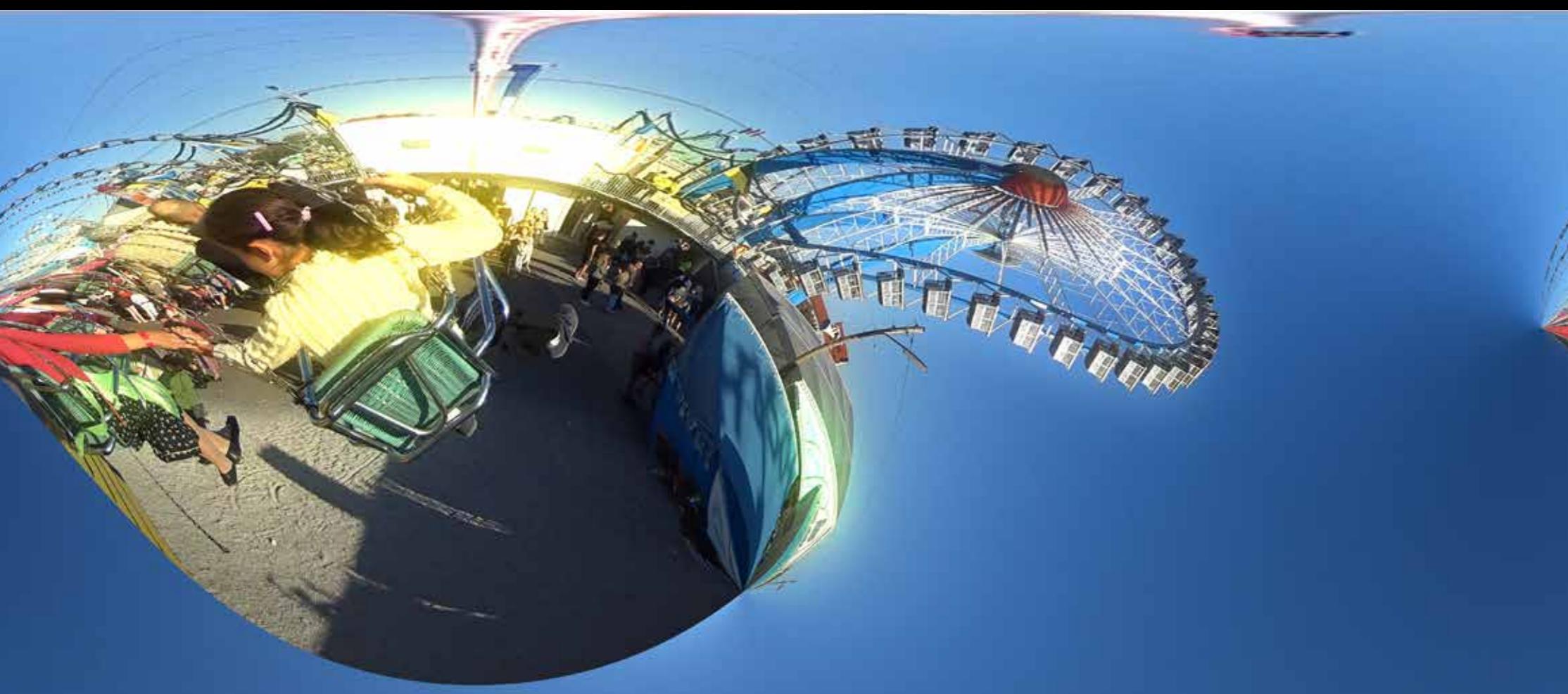
World premiere on 4 April 2019 in the Black Box in Munich,
supported by the Cultural Department of the City of Munich



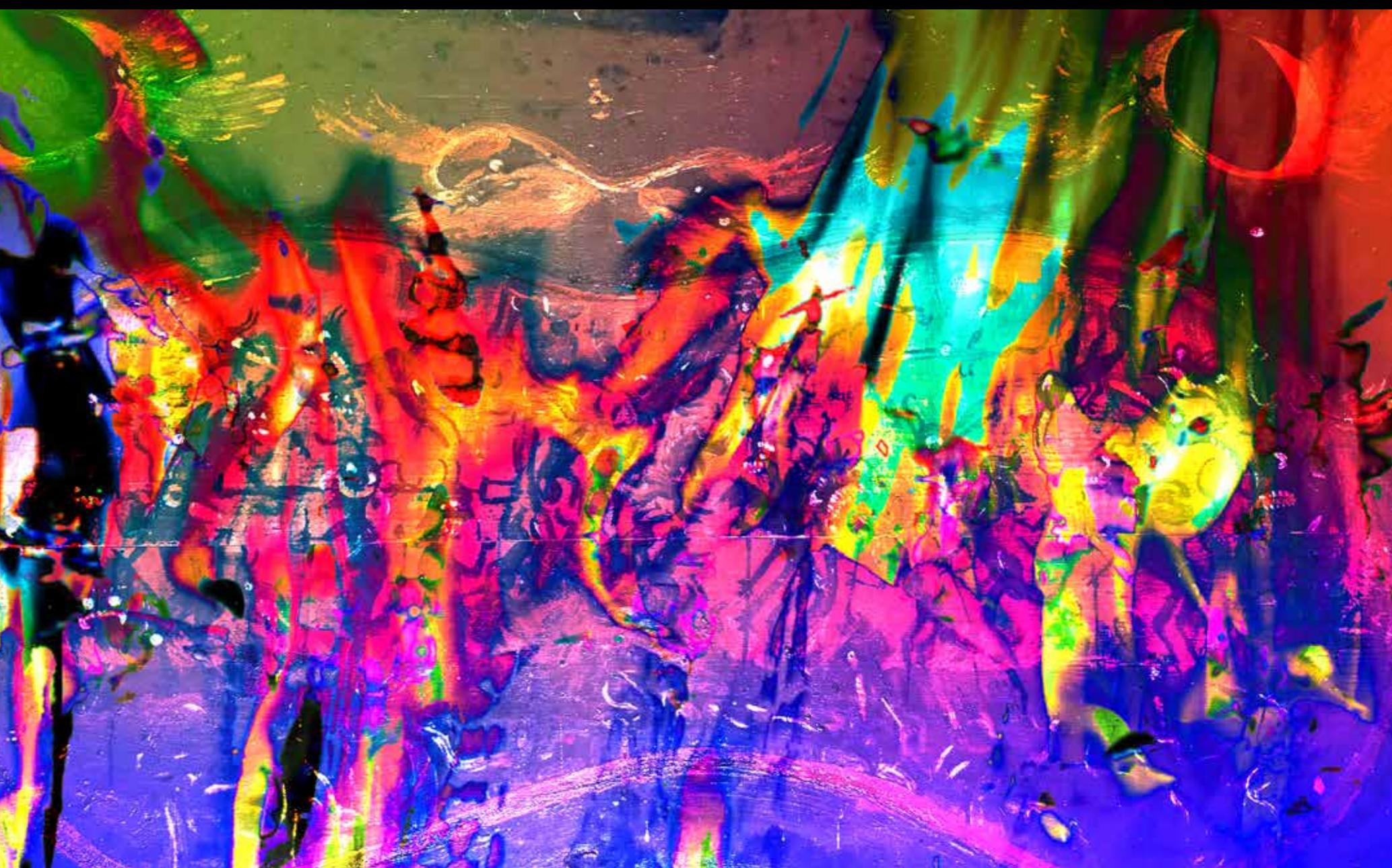


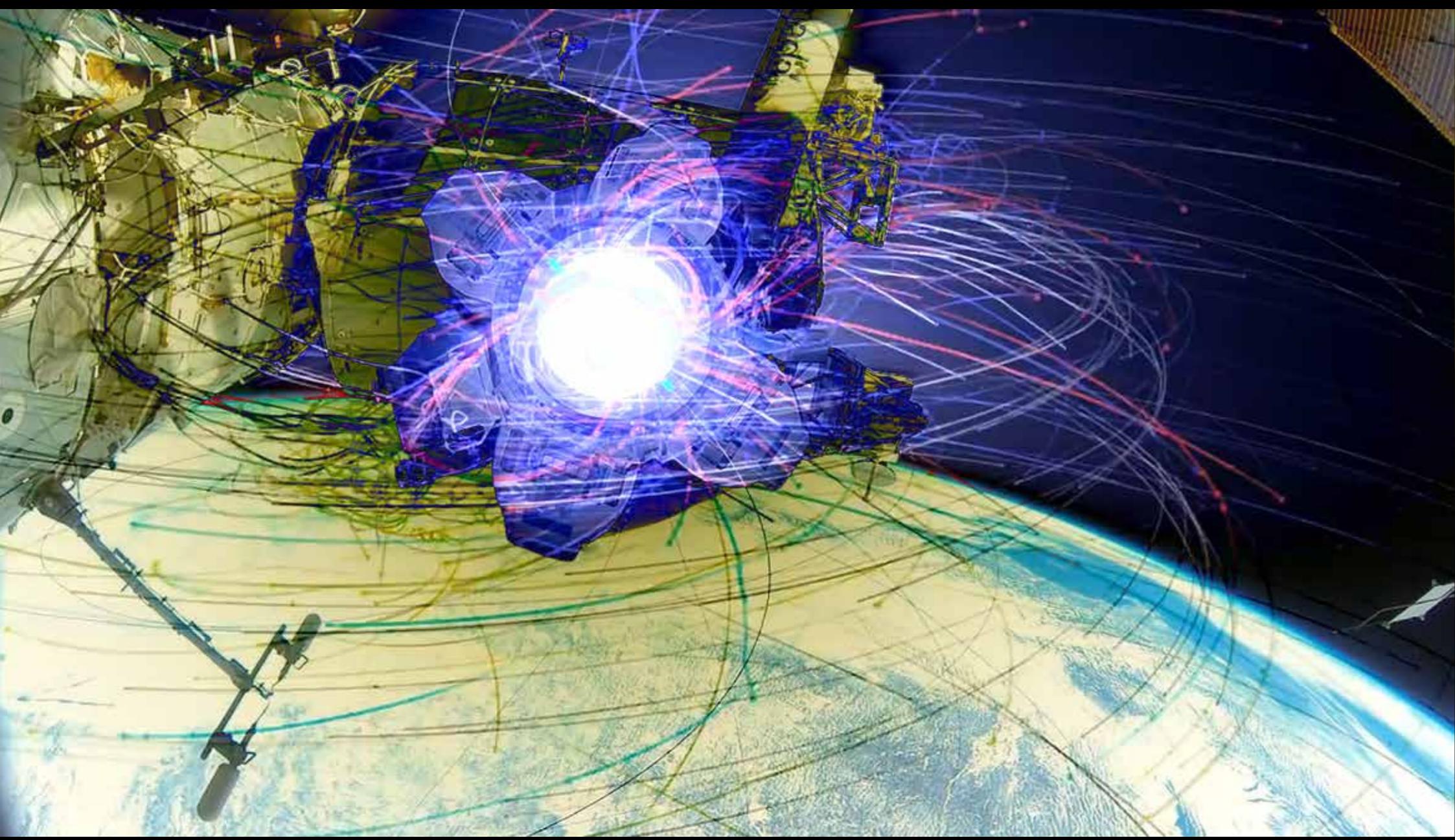
Collective Dreams, stills





Collective Dreams, stills





Collective Dreams, stills





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8 voices

interactive 8-channel hd-video installation, 2019

The installation was created for the exhibition „And We Ought To Keep Silent?“ in St. Paul in Munich, organized by the Art Pastoral of the Archdiocese Munich and Freising. The title refers to apostle Paul's statement in his first letter to the Corinthians: „As is customary in all the churches of the saints, the women are to remain silent in the assemblies; they are not permitted to speak: they are to submit, as the law also says. If they want to learn something, let them ask their husbands at home, for it is not proper for a woman to speak in the assembly.“

Eight women from different backgrounds with different professions, all very committed in their field, make statements about what is important to them. The visitor sees these women on monitors on the back of the last row of banks on the north side (the women's side). He can see from the facial expressions and gestures that they have something important to say. But he doesn't hear them because the sound has been turned off. They keep silent in the church as Paul demanded. Whoever wants to give them a voice and wants to hear their message, must go to a link on the internet and enter a password there. Whenever a group is marginalized and silenced, it takes special effort to listen to them.

I isolate certain patterns to make them conscious and question them. Here the sound is switched off, but the women speak uninterrupted. They are visible, even very present. They occupy the entire bank series. You can see four next to each other from the altar, four from the entrance. They are like talking sculptures.

8 Voices, 2019, St. Paul Munich,
installation view towards the altar
Photo: Johannes Seyerlein





8 Voices, 2019, St. Paul Munich,
installation view towards the main entrance
Photo: Johannes Seyerlein



to listen to the eight voices please go to
www.bblauth.de/8-voices.html
um die acht Stimmen zu hören, besuchen Sie bitte diesen Link

Take away cards for visitors

a & o

permanent installation, 2018, acrylic glass forms,
backyard in Munich at Rotkreuzplatz

There was an a and an o randomly found in waste. Formerly they were parts of the neon writing of a photography business. Alpha and Omega are the first and last letters in the Greek alphabet. Thus, they became the symbol of beginning and end and derived from it, for God and especially Christ as the first and the last. They are always placed strictly on one line and next to each other. I have retained this arrangement, thus the meaning of beginning and end, of the comprehensive. Instead of the reference to Christ, the meaning is extended by the further elements into a general philosophical space of meaning.

I take individual forms of noise, apply rules to them and attribute to them a meaning. That's how I developed a font of noise shapes. I have assigned the meaning of letters to individual, subjectively selected noise forms. The 26 black acrylic glass objects are this noise alphabet. At the very left at the beginning of the wall is the A, at the far right at the end of the wall the Z. In purely formal terms, this frieze unites the wall into one unit.

The green roof in front of the wall is a clearly defined piece of nature which was arranged into an order by human beings. Analogously, the noise alphabet consists of randomly selected elements of chaos that have been ordered and assigned meaning. Sense and meaning are not present from the outset, but arise through agreements within a culture. From the Greek alpha and omega as the beginning and end of the alphabet developed the symbolic meaning of the all-embracing, which passed over to our Latin a & o, although our alphabet does not end like this.





the elf king

installation 2018, 300 x 300 x 350 cm (R x L x H), noise text on the wall, 17 polyethylen foam mats with cut out forms, animated video loop „panta rhei“ on the monitor (2017, 2:58 min.)



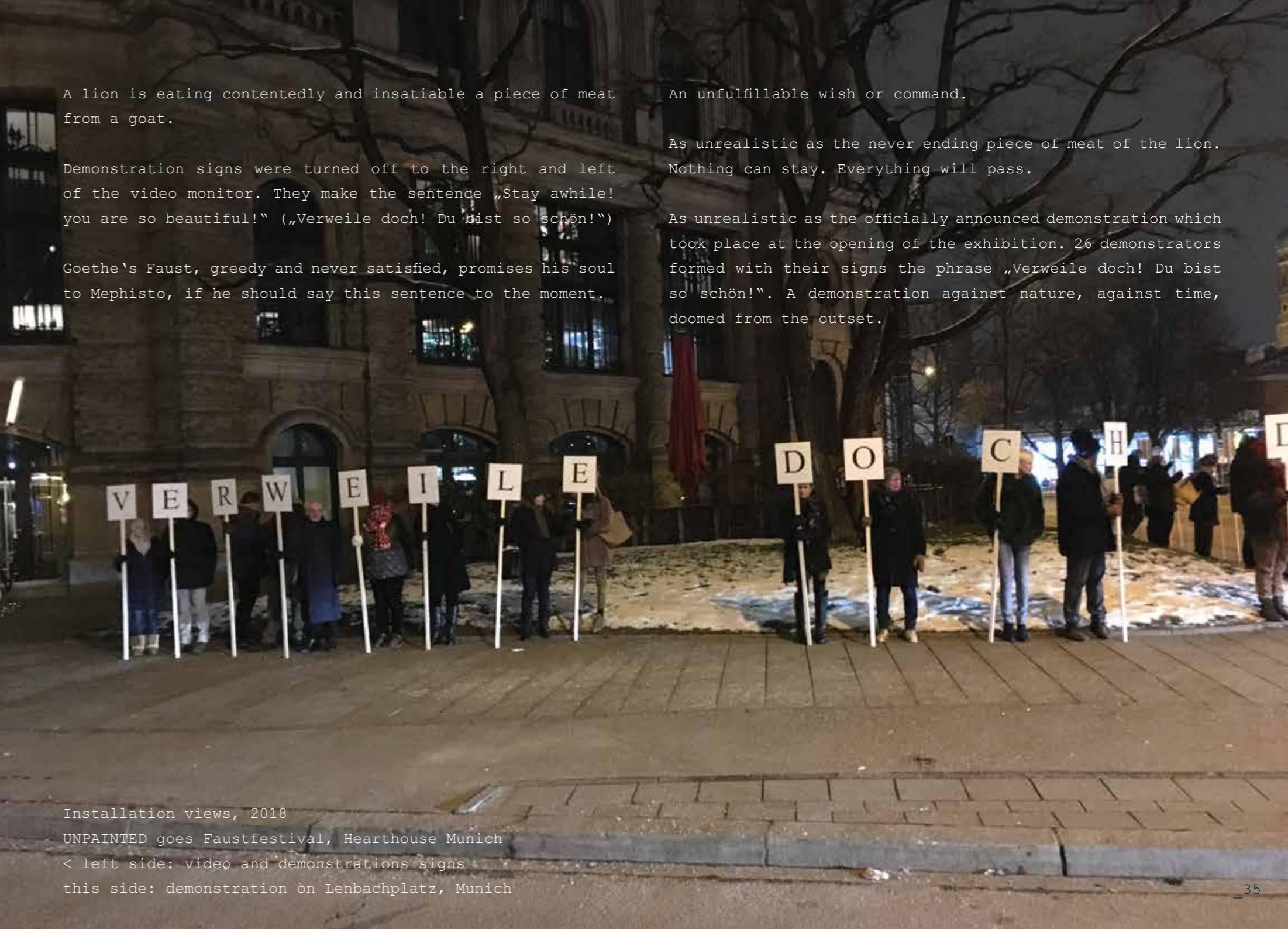
Installation view, 2018
Galerie der Künstler, Munich

The installation is about the development of culture and meaning and its change and decay. On the floor are mats from which the noise letters have been cut out. The mats look like punching forms. On them a monitor is lying with the animated video „panta rhei“. One letter turns into the next, this one again into the next, etc. On the wall is Goethe's poem „The Elf King“ in the Noise script. Far right the text of the narrator, then the father, on the corner of the son, on the left of the Elf King. Again, it's about change and assignment of meaning. The text deals with the transition from this world to the hereafter and with the meaning of the environment, for example when the father sees a wisp of mist, but the son sees the Elf King.



stay awhile! you are so beautiful!

installation 2018, video loop 1:05 min., demonstration signs, performance



A lion is eating contentedly and insatiable a piece of meat from a goat.

Demonstration signs were turned off to the right and left of the video monitor. They make the sentence „Stay awhile! you are so beautiful!“ („Verweile doch! Du bist so schön!“)

Goethe's Faust, greedy and never satisfied, promises his soul to Mephisto, if he should say this sentence to the moment.

An unfulfillable wish or command.

As unrealistic as the never ending piece of meat of the lion. Nothing can stay. Everything will pass.

As unrealistic as the officially announced demonstration which took place at the opening of the exhibition. 26 demonstrators formed with their signs the phrase „Verweile doch! Du bist so schön!“. A demonstration against nature, against time, doomed from the outset.

Installation views, 2018
UNPAINTED goes Faustfestival, Hearthouse Munich
< left side: video and demonstration signs
this side: demonstration on Lenbachplatz, Munich

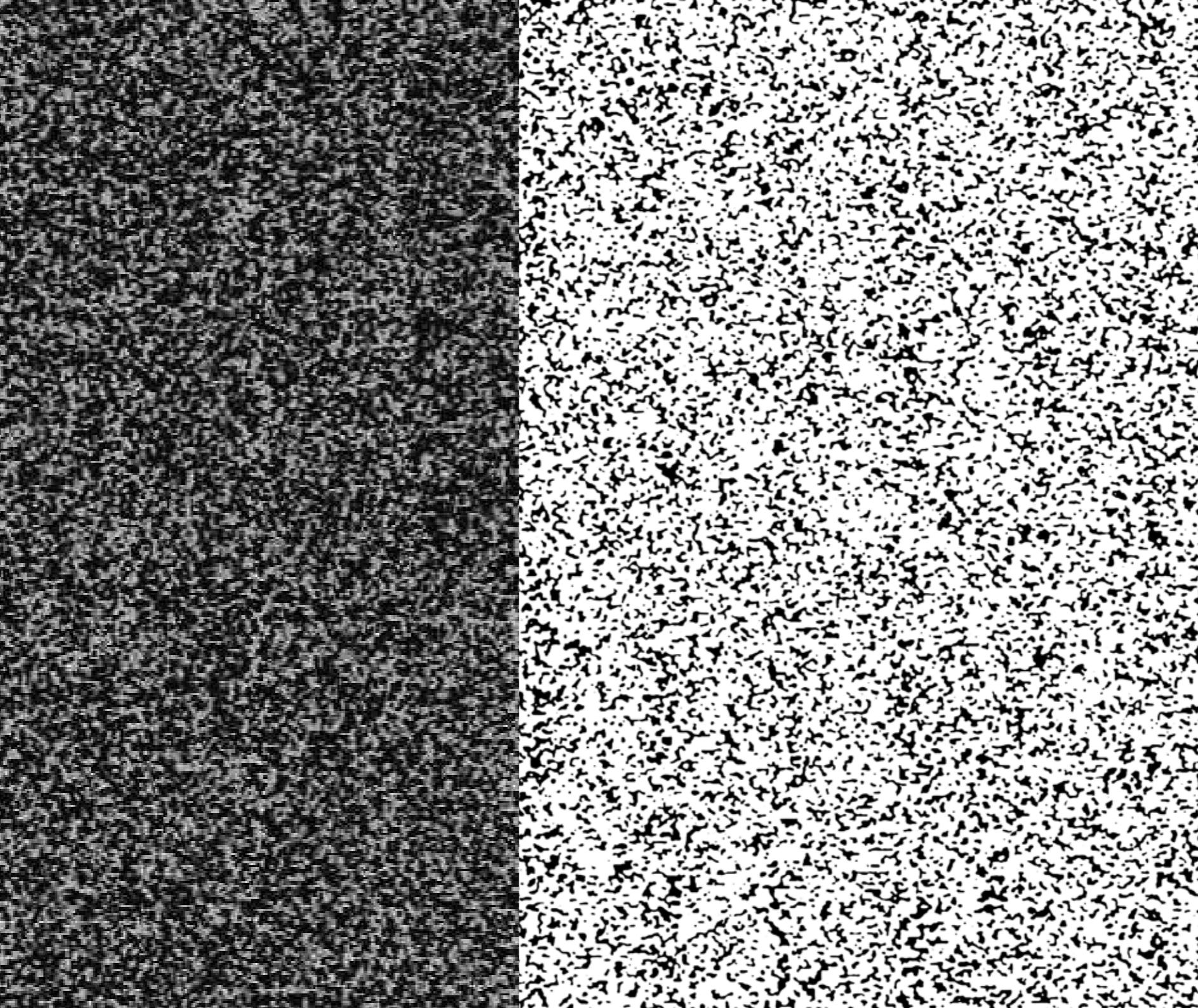
statement

I'm interested in the patterns and laws we use to structure our environment and develop our culture. This also includes how natural laws and structures came into being, whether the world could be completely different, and if and which free spaces we have within these structures.

I observe certain patterns of perception or behavior, extract them and present them in isolation so that they can be consciously perceived. Usually we are blind for the patterns after which we perceive and act.

Since some years, I have also taken another path. I use white noise to recreate in videos, paintings, drawings, objects and installations how order and structure can emerge from chaos and disorder and at which point we perceive meaning in that.

Detail of a still from a recording
of white noise



„Cleaned“ noise, ready to copy and
enlarge

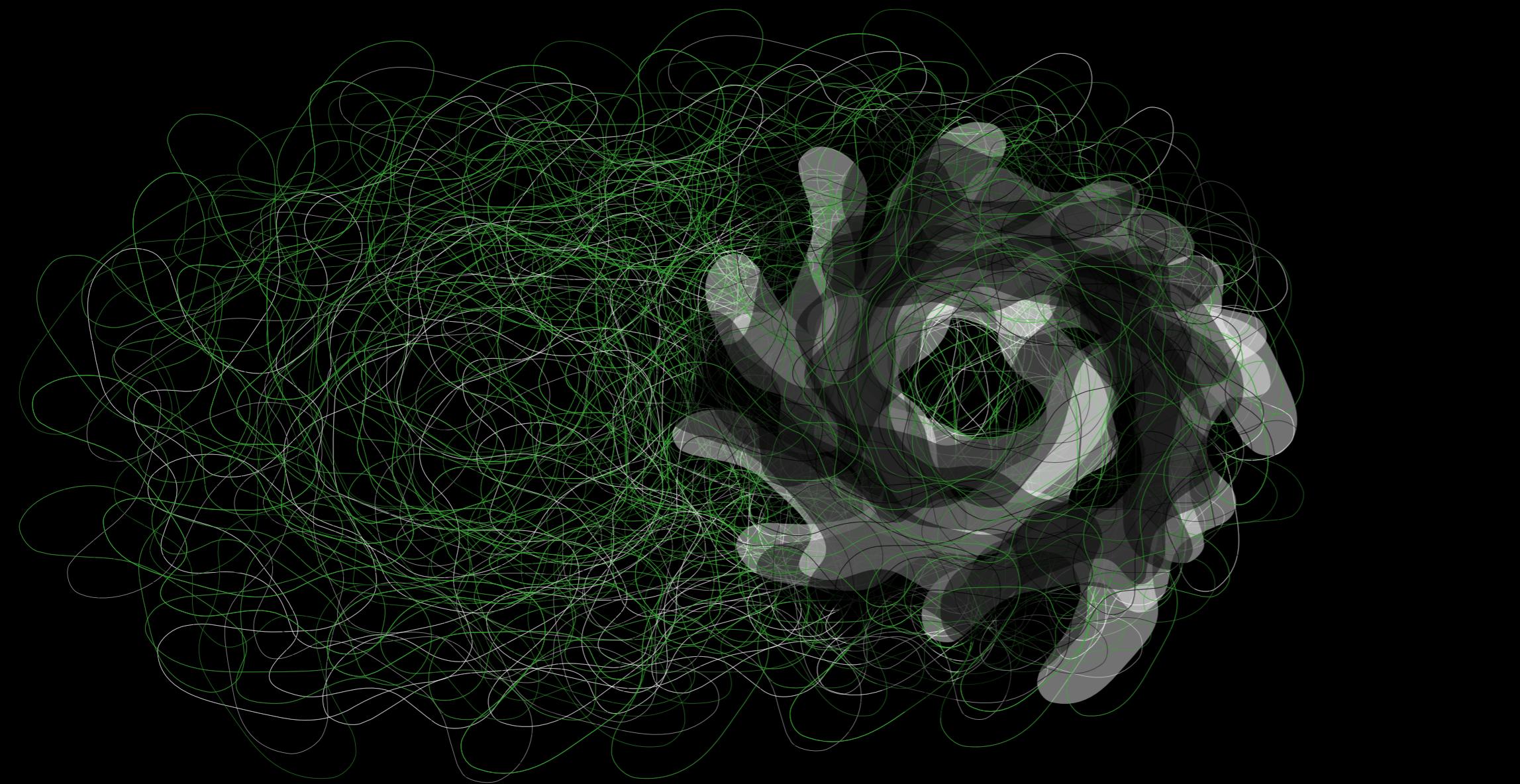
Remark About Noise

Noise, white noise or other noise - of whatever origin - is the disturbing thing about sound and image. It is what we want to take away. It is too complex, not sortable.

Noise as a picture or sound has all the potential to develop into anything. There is a tremendous variety.

In cosmogonic myths, it is said again and again that the world has emerged from a kind of primeval soup, something unformed, a kind of noise.

In the 70s of the last century, physicists were able to record noise from outer space, which is the reverberation of the Big Bang. The „Urnoise“ had the potential to become our world, but also could have developed into many different worlds.



Everything if not otherwise specified by Birthe Blauth
e.g. concepts, camera, sound, direction, editing, animation,
photos, image processing, layouts, acting, speaking

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left and back cover from cultivation of noise series, 2020
fine art prints on alu dibond, left 60 x 110 cm, back cover
50 x 50 cm

