

Nina Fischer/Maroan el Sani
Radio Solaris / -273,15°C=0 Kelvin

Oct. 1 (sat) — Nov. 27 (sun) 2005 | 10:00—20:00
 Yamaguchi-Center for Arts and Media / Studio B www.ycam.jp

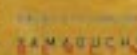
ニナ・フィッシャー & マロアン・エル・サニ / 新作展「Radio Solaris / -273,15°C=0 Kelvin」

2005年10月1日(土)～11月27日(日) | 入場料 10:00～20:00 (入場は19:30まで) | 入場無料 | 山口情報芸術センター スタジオB

山口情報芸術センター

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主 催 財団法人山口県文化振興財団
 協 賛 萩市トイフ文化センター 山口県山口市教育委員会
 協 賛 財団法人野村富雄文化財団
 製 作 YCAM EyeLab
 企画制作 山口情報芸術センター



Nina Fischer / Maroan el Sani

Radio Solaris / $-273,15^{\circ}\text{C}=0$ Kelvin

Video installation for 10 projections and sound-installation for 10-stereo-speaker sets
Yamaguchi Center for Arts and Media, Yamaguchi, Japan (Soloshow)
Oct.1 - Nov. 27. 2005

$-273,15^{\circ}\text{C}=0$ Kelvin

Video double projection
Galerie Eigen+Art Leipzig
(Soloshow) 2004

Nina Fischer / Maroan el Sani

Radio Solaris / $-273,15^{\circ}\text{C}=0$ Kelvin



Radio Solaris, Exhibition View Yamaguchi Center for Arts and Media, Studio B, Oct./Nov.2005
Video-installation for 10 projections and sound-installation for 10 stereo-speaker sets, 30 minutes, loop

Video installation für 10 projections and 10 stereo-speaker sets

The zero grade of the Kelvin scale is absolute zero, the lowest scale of temperature. After the 'nernstschen' heat theorem the absolute zero of $-273,15^{\circ}\text{C} = 0$ Kelvin is unattainable. We find ourselves in the year 2004. 32 years after Andrej Tarkowskij's Science Fiction film „Solaris“. Tarkowskij's hero Kelvin is at it again, but this time not to liquidate the space station Solaris but rather, the former GDR broadcasting station in Berlin, Nalepastrasse. As in „Solaris“ a mysterious disorder in the station leads to dissolution, and via its power idealistic fantasies, memories and trauma materialize as „guests“. In this double projection, Kelvin's subjective gaze glides slowly through the emptiness. Simultaneously, the perceived is the imagined, the past is the present. If the future did not transpire as it should have, does it yield the inverse conclusion that in the future the past can be corrected at will? Both arenas, the space station Solaris as well as the GDR broadcast station Nalepastrasse bear witness to a failed Utopia.

Nina Fischer / Maroan el Sani

Radio Solaris / $-273,15^{\circ}\text{C}=0$ Kelvin

Yamaguchi Center for Arts and Media, Yamaguchi, Japan
(Solo show) 2005



Radio Solaris, Exhibition View Yamaguchi Center for Arts and Media, Studio B, Oct./Nov.2005
Video-installation for 10 projections and sound-installation for 10-stereo-speaker sets, 30 minutes, loop

Radio Solaris

For the exhibition at YCAM, we designed a media architectural installation, of ten projection screens, linked sieways in a spiral form.

A camera travelling through the space of the former GDR radiostation, Berlin, in a continuous shot, which is divided into 8 screens, that can be watched one by one or simultaneously by the viewer.

In addition we produced a double-projection for 2 screens, a new part of the work, which shows an original scene of Tarkovsky's *Solaris* from 1972, a carriage on the Tokyo Metropolitan Expressway, and on the parallel screen, a remake, the same ride, filmed in 2005.

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Yamaguchi Center for Arts and Media, Yamaguchi, Japan
(Solo show) 2005



Radio Solaris, Exhibition View Yamaguchi Center for Arts and Media, Studio B, Oct./Nov.2005
Video-installation for 10 projections and sound-installation for 10-stereo-speaker sets, 30 minutes, loop

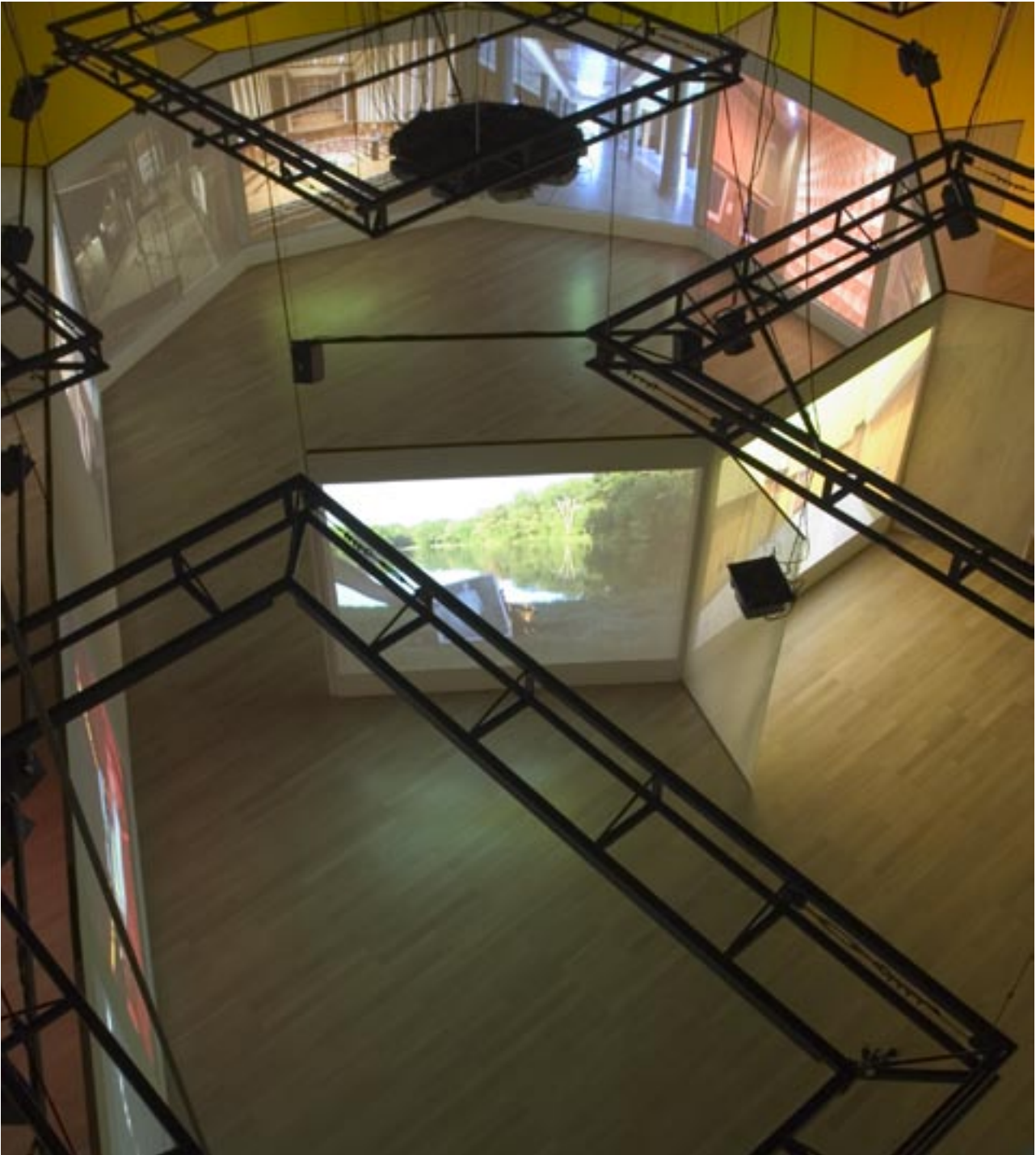
Radio Solaris is a collaboration with the composer Robert Lippok. The soundtrack of this installation is composed of original sound of "Solaris", and guides the viewer through the space. Alternating with the original sounds, there is a new composition for the installation.

Music and sound-design for "Radio Solairs, $-273,15\text{C} = 0$ Kelvin", by Robert Lippok, Berlin
Exhibition-architecture: Fischer/elSani in collaboration with YCAM Yamaguchi, Japan
Production: YCAM, Yamaguchi Center for Arts and Media, Japan

Nina Fischer / Maroan el Sani

Radio Solaris / $-273,15^{\circ}\text{C}=0$ Kelvin

Yamaguchi Center for Arts and Media, Yamaguchi, Japan
(Solo show) 2005

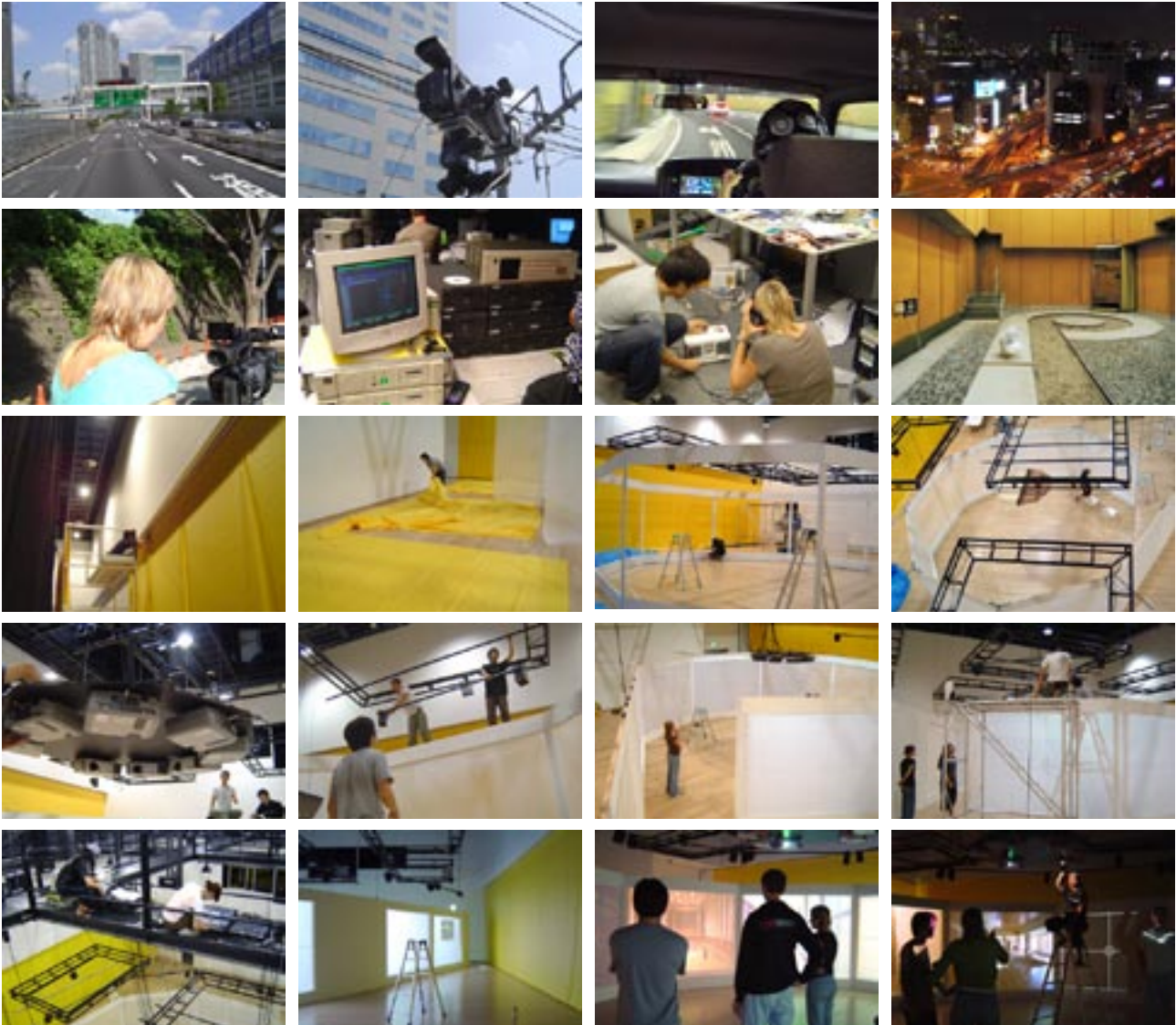


Radio Solaris, Exhibition View Yamaguchi Center for Arts and Media, Studio B, Oct./Nov.2005
Video-installation for 10 projections and sound-installation for 10-stereo-speaker sets, 30 minutes, loop

Nina Fischer / Maroan el Sani

Radio Solaris / $-273,15^{\circ}\text{C}=0$ Kelvin

Yamaguchi Center for Arts and Media, Yamaguchi, Japan
(Solo show) 2005



Radio Solaris, Exhibition View Yamaguchi Center for Arts and Media, Studio B, Oct./Nov.2005
Shooting of the highway-ride, Tokyo Metropolitan Expressway and Installation of the work, YCAM Studio B

Nina Fischer / Maroan el Sani

-273,15°C=0 Kelvin

Galerie Eigen+Art, Leipzig
(Solo show) 2004

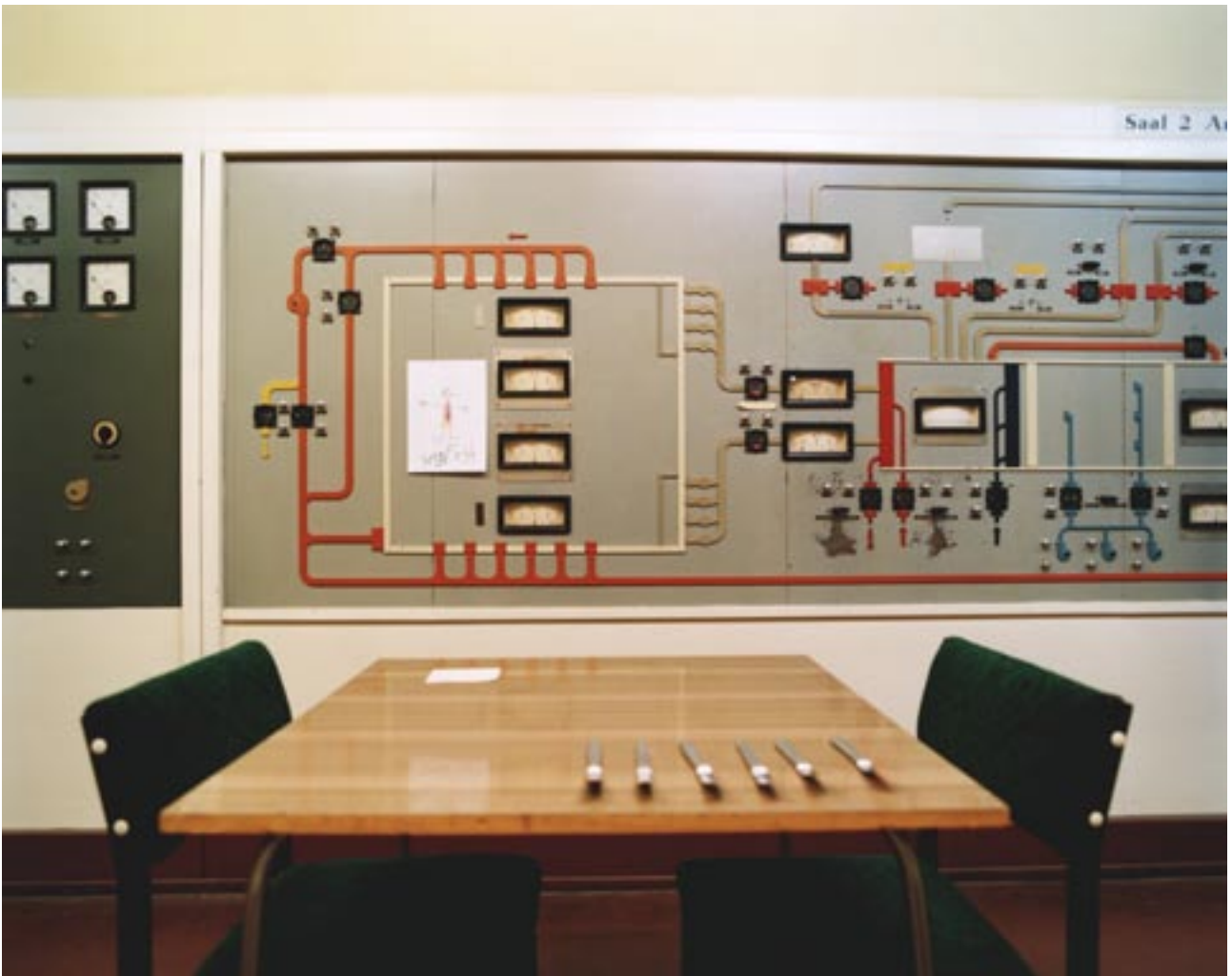


Nina Fischer, Maroan el Sani, -273,15C=0 Kelvin, RFZ Schaltraum
Colour photography, edition of 3, 140 x 113 cm

Nina Fischer / Maroan el Sani

-273,15°C=0 Kelvin

Galerie Eigen+Art, Leipzig
(Solo show) 2004



Nina Fischer, Maroan el Sani, -273,15C=0 Kelvin, RFZ Schaltraum
Colour photography, edition of 3, 140 x 113 cm

Nina Fischer / Maroan el Sani

-273,15°C=0 Kelvin

Galerie Eigen+Art, Leipzig
(Solo show 2004)



Nina Fischer, Maroan el Sani, -273,15C=0 Kelvin, RFZ Treppenraum
Colour photography, edition of 3, 140 x 113 cm



Video double projection, DV, 15 min., colour, stereo, Leipzig 2004

-273,15°C=0 Kelvin

A cautious camera movement through the deserted building of former East Germany's broadcasting centre and a fundamental score mould the first impression of Nina Fischer's and Maroan el Sani's double projection. Two apparently identical records of the building's interior are shown which move through it simultaneously. The score supports the images. It seems as though one were exploring an area in trance that remains strangely mysterious. Small differences between the two records reinforce an air of mystery. One projection shows the institution's rooms and gangways, as they can be seen today. They are imbued with a charm of days long gone. Here is embedded East Germany's history, where it was melted into the ether. The second projection shows the same rooms. Images, out of the work of the painter Gerhard Richter e.g. were added to the camera movement by Fischer and el Sani. With these nearly fleeting intrusions, it appears as though something would have been there, that can now only be hinted to, that are fading memories. One is perpetually tempted to compare.

In fact, Fischer and el Sani refer to the film "Solaris" from 1972 by Andrej Tarkowski, in which the protagonist Kelvin is ordered to destroy a space station, constructed for a planet's scientific observation. At his arrival Kelvin walks around the station that seems uninhabited and notices the station's scientists strange behaviour – a mixture of anxiety and secrecy. In the course of the story, Kelvin becomes a victim of his own past, which is now, like a plague, turning real. The planet influences the scientists in the space station and appropriates their memories. It reproduces a world of the past as well as of desires and hopes. In the end one can't tell anymore what is real and what is constructed. The planet uses the power of the men's desires and fantasies letting them become an unpredictable quantity. A factor that can't be calculated in any of the society's cost-effectiveness estimates. The passengers become a threat to themselves and others because their subjective reality is not the objective reality anymore.

In Fischer's and el Sani's work the spectator is left to use his own historical knowledge about the former nation and utopia as an additional input. It's Gerhard Richter's picture that write itself like a Fata Morgana into the broadcast company's history. Similar to the film where Kelvin's dead wife is resurrected all of a sudden and he tries to kill her, Fischer and el Sani have the pictures burned down in the end. What is the reality that fades away here, and what is the reality that remains?

Nina Fischer / Maroan el Sani

Radio Solaris
-273,15°C=0 Kelvin

Team:

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Concept, directors: Nina Fischer und Maroan el Sani

Cast: Maria Andersson

DoP: Max Penzel

Steady Cam Operator: Benjamin Treplin

Set design-assistance: Belen Montoliu

Music: Robert Lippok

Production: Fischer/el Sani, Berlin and Gerd-Harry Lybke, Galerie Eigen+Art Berlin/Leipzig

contact: fischerelsani@thing.org

berlin@eigen-art.com

Radio Solaris

-273,15°C=0 Kelvin

Exhibition-architecture: Fischer/elSani in collaboration with YCAM Yamaguchi, Japan

Production: YCAM, Yamaguchi Center for Arts and Media, Japan

Curator: Kazunao Abe

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<http://www2.ycam.jp/radiosolaris>