# Interview mit Kathrin Becker Das Interview ist leider nur in englisch verfügbar.

http://www.artnet.com/pragazineus/features/becker/Gabriele-Stellbaum8-27-10.asp



Over the past decade or so, the German artist Gabriele Stellbaum, who lives and works in Berlin, has become known for severe narrative films and installations that often have a distinctly dystopian, Orwellian air. Stellbaum is director, cinematographer, script writer, editor and often the only actor in her Gall Orate English Air Stellbaum is director, cinematographer, script writer, editor and often the only actor in her Gall Orate English Air Stellbaum is director, cinematographer, script writer, editor and often the only actor in her Gall Orate English Air Stellbaum is director, cinematographer, script writer, editor and often the only actor in her Gall Orate English Air Stellbaum is director, cinematographer, script writer, editor and often the only actor in her Gall Orate English Air Stellbaum is director, cinematographer, script writer, editor and often the only actor in her Gall Orate English Air Stellbaum is director, cinematographer, script writer, editor and often the only actor in her Gall Orate English Air Stellbaum is director, cinematographer, script writer, editor and often the only actor in her Gall Orate English Air Stellbaum is director, cinematographer, script writer, editor and often the only actor in her Gall Orate English Air Stellbaum is director, cinematographer, script writer, editor and often the only actor in her Gall Orate English Air Stellbaum is director, cinematographer, script writer, editor and often the orate of the o

https://stellbaum.net/show-reel/

https://stellbaum.net/2020/05/03/lucky-bitch/

#### I BRUISE EASILY

Recently, Stellbaum's films have dramatized scenes from classic literary texts, such as Kafka's The Castle and Herman Melville's Bartleby, the Scrivener. The films are short, perhaps 10-20 minutes in length. These narrative extracts focus on the auguish ig, the dreariness of institutional settings, and our impo ace of bureaucracy. Her works constitute a kind of exhausted afcamera pans the room, cuts, fades, repeats. Stellbaum's fect. The story unfolds. voice resonates as loops For Bartleby, Stellbaum's video installation based on Melville's 1853 story, Stellbaum re-figures a gallery's main space into a film set, with drab brown walls and two desks with chairs. In the accompanying video projection, Stellbaum plays Bartleby as a female office worker, an insignificant clerk who nevertheless drives her employer to distraction by her calm but resolute refusal to comply.

The construction and conception of identity is a pivotal, reoccurring thematic throughout the body of Stellbaum's works, where her particular mise-en-scene locates the obtuse questions of identity within a complex of relationships: between societal structures, economy and the pursuit of individual existence.

The following interview was conducted in Berlin by Kathrin Becker, formerly Video Forum of the Neuer Berliner Kunstverein (NBK), today she is the artistic Director of KINDL Zentrum für Zeitgenössiche Kunst, Berlin.

**KATURIN:** The characters in your video works, who are often influenced by liverary archetypes (Melville's character Bartleby, the Scrivener, for example), have all been transformed into female figures. Are you also reflecting gender identifications within your harrative (re)constructions?

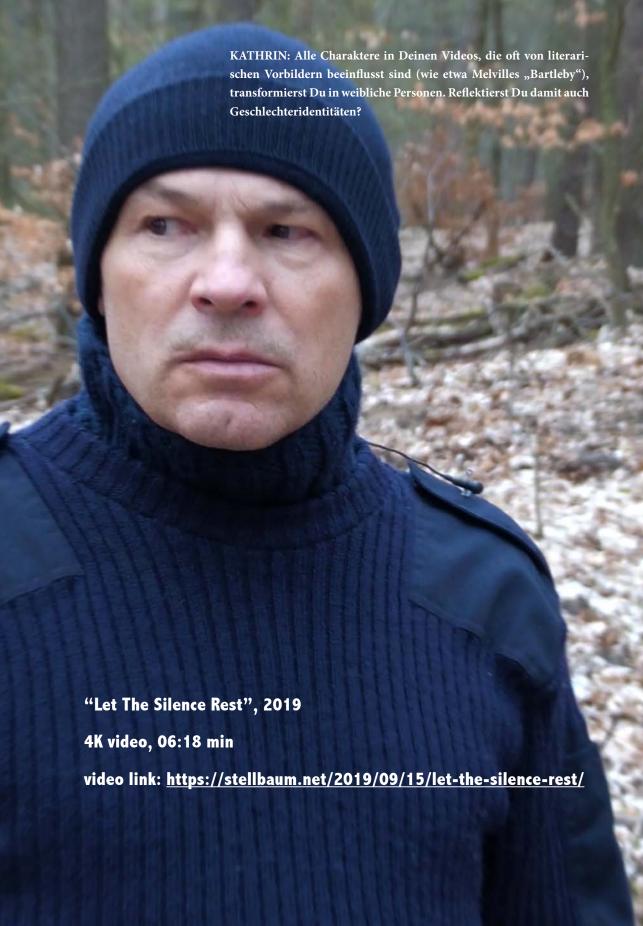
GABRIFIE: Absolutely. Most of the plays or stories I adapt for my work originally have male protagonists. The characters that I choose, however, are not imbued with expressly male affections throughout the narratives and can be easily transformed into female identities. I am revitalizing the stories of these characters for a contemporary environment while staging the solitude and loss of a middle-aged, confrontational female professional. My characters are secretly rebellious towards what is a repressive surrounding -- they unsettle it -- but they are unable to fully succeed in their quietly antagonistic mission.

his is true today in Germany, whe Interview mit Kathrine Becker

Das Interview ist feider nur in englisch verfügbar.

http://www.athet.com/magazineus/features/becker/Cabriele-Stellbaum8 27-10.asp

KATHRIN BECKER ran the Video-Forum of the Neuer Berliner Kunstverein (n.b.k.) in Berlin during the interview. She is now the artisite director of KINDL Zentrum für zeitgenössiche Kunst, Berlin.





"Yesterday; Today; Tomorrow", ist ein dreiminuetiges Video ueber Isolation, Eingeschlossenheit und die augenblickliche politische Apokalypse der USA. Das Video wurde vom Lockdown, dem US politischen Klima und insbesondere den weltweiten BLM Protesten inspiriert. Siehe auch "Showreel" unter dem Videolink.

.... "WHISTLE BLOWERS ATTACK THE DEPARTMENT OF JUSTICE OF ACTING UNDER POLITICAL INFLUENCE"... channel switch "LISTEN TO NEWS RADIO STATIONS FOR UPDATES"... channel switch "BUT SHE FOUND THAT PERSONAL DECISIONS WORK AGAINST WOMEN OF COLOR AND IT WAS GETTING HARD TO TALK ABOUT DEMOCRACY AND JUSTICE"... channel switch ... "FREEDOM OF THE PRESS IS NOT JUST IMPORTANT TO DEMOCRACY - IT IS DEMOCRACY"... channel switch "BE SUSPICIOUS OF PEOPLE WHO EXHIBIT SIGNS OF INFECTION"... channel switch "AVOID PASSING ON UNCOMFIRMED INFORMATION AND RUMOURS"... channel switch "WELL I HAVE A LOT OF PEOPLE ASKING ME DOESN'T IT SEEM LIKE AN APOCALYPTIC TIME"...



K: Damit verbunden ist für mich auch die Ausstattung in Deinen Videos. Einrichtungsgegenstände und Kostüme haben eine spezifische, in meinen Augen eher "spröde" (demure) Ästhetik, einen ganz besonderen Stil. Was fügt dieser den Videos hinzu?

G: Ich wähle meine Requisiten und Kostüme aus, um einen Designkontext zu erzielen, der in den letzten 40 Jahren liegt oder in bestimmten Teilen der Welt immer noch zeitgemäß sein könnte. Das Set-Dressing und die Inszenierung in meinen Videos sind absichtlich minimal und zurückhaltend. Der reale Raum existiert oder vervollständigt sich nur in der Vorstellung des Betrachters. Dieser Minimalismus der Einstellung unterstreicht den Fokus auf den Protagonisten. Daneben verwende ich Farben und Muster mit einer gesellschaftspolitischen Bedeutung, um eine gewisse Erinnerung an Bürokratie und Regierungsräume hervorzurufen, aber auch um mit dem Begriff unserer eigenen Vorurteile und visuellen Kodierung zu spielen.

"To Where We Dress The Birds", 2018 7:00 min, 4K video

https://stellbaum.net/2018/07/01/to-where-we-dress-the-birds/



In ihren Videoarbeiten entwirft Gabriele Stellbaum Narrative, die sie aus emotionalen, mentalen und soziopolitischen Vergangenheiten fragmentiert und konstruiert. Im persistenten Wechselspiel zwischen handlungsbetonter Zeichensetzung und vorsichtigem Rückzug verwendet sie in ihren Szenerien Zweideutigkeit als vorrangige aber nicht absolute Strategie. Die Geste der verzögerten Auflösung der Umstände ihrer Plots öffnet einen gedanklichen Zwischenraum, zwischen Latenz und strukturellen Konzept.

Erst im Verlauf definiert sie das Individuum mit seinen Charaktereigenschaften und einer Kontinuität aus Belastungen, Sehnsüchten und Abhängigkeiten von moralischen Rahmenbedingungen. Im Grenzgang zwischen Theater und Film akzentuiert eine metaphorische Sprache ihre präzise konstruierten minimalistischen Mise-en-scènes. Diese visuellen Stimmungen erzeugen ein eigenes Narrativ parallel zu ihren passiven Protagonisten. Die kleinen unspektakulären Handlungen der Protagonisten wenden sich ohne direkte Intention in politische Aktionen.

Ausgehend von sozialer Kontrolle, privaten und öffentlichen Identitäten, Prekarisierung, Neurowissenschaften und virtuellen Realitäten manifestieren Stellbaums Videoarbeiten ihr Interesse an sozio-politischer Verantwortlichkeit in Vergangenheit, Gegenwart und Zukunft in einem unberechenbar wechselnden politischen Umfeld.

In ihren komplexen Szenarien überlagern sich Bedrohungen, in matrioschkahafter Andeutung des in der Handlung verborgenen. Die Vielschichtigkeit, aus der sie ihre unverwechselbare Bildsprache entwirft, dient als ein Kabinett für Objekt-Symbolik, Reflexion, Einsicht und Aussicht. Die Diktion des Films setzt die Mehrdeutigkeit dessen, was wir sehen – eine Realität durchdrungen von einer drohenden Gefahr, der diese poetischen Erzählungen durch eine Haltung des inneren Widerstands begegnen.

Text Anna Gien (aus dem Englischen übersetzt)





#### Bildunterschrift

"Lucky Bitch", 2019, Video Still

#### Weiterführende Information

"Lucky Bitch" ist ein kurzes, intensives und selbsterklärendes Video von 56 Sekunden. Die Frau hinter dem Drahtzaun, wird wiederholt von einem Basketball getroffen, der direkt vor ihrem Gesicht hart auf den Zaun prallt. Stoisch und fast regungslos begegnet sie diesem Prozess, während eine männlich suggestive Stimme kraftvolle Worte von sozialer und emotionaler Bedeutung zum Soundtrack auflistet. Die passive Protagonistin leitet die narrative Struktur konzeptuell in ein "Kopfkino" um.



#### Bildunterschrift

Yesterday; Today; Tomorrow; 2020, Video Still

#### Weiterführende Information

"Yesterday; Today; Tomorrow", ist ein 3 minütiges Video über Isolation, Eingeschlossenheit und die augenblickliche politische Apokalypse der USA. Das Video wurde vom Lockdown, dem US politischen Klima und insbesondere den weltweiten BLM Protesten inspiriert. Siehe auch "Showreel" unter dem Videolink.



#### Bildunterschrift

"Let The Silence Rest", 2019, Video Still, 4K Video 6:18 min

#### Weiterführende Information

In nicht allzu ferner Zukunft, wenn Jobs an Bedeutung verloren haben und Erfüllung der Schlüssel zur Erleuchtung ist, kämpfen zwei Wachleute in einem Datenzentrum darum, ihre Langeweile in ein höheres Bewusstsein zu heben. Während er sich in die Erprobung der Gedankenkontrolle vertieft und versucht ein telepathischer Spieler zu werden, bestimmen Meditation und KI-Coaching ihre Tage. Ein verbotener Zaun erinnert uns daran, dass die Zukunft vielleicht doch nicht so hell ist. Siehe bitte Showreel.



#### Bildunterschrift

"To Where We Dress The Birds", 2018, Video Still, 4K Video 7:00 min

#### Weiterführende Information

Sind wir noch wach? Schlafen wir? Ist es vernünftig zu glauben, dass man nach dem Schlafen aufwachen wird? Eine Wettervorhersage aus dem Off überlagert das dunkle Szenario. Das Wetter entgeht nach Jahren technologischer Arbeit immer noch der menschlichen Kontrolle. Der Raum des Krankenhauses ist besonders leer. Für die Schläfer unterliegen die Zeitregime undeutlichen Registern, trüben Strömungen der Traumzeit, klaren Perioden und parasomnischer Kontinuität. Sind Stunden vergangen, Tage, Wochen?



#### Bildunterschrift

"Close Huddle", 2017, Video Still, HD Video 4:30 min

#### Weiterführende Information

Die Gesellschaft fordert Verantwortung als Gegenleistung für Schutz. Zuerst hatten wir Depressionen, jetzt haben wir ein Vertrauensdefizit.

Close Huddle zeigt eine höchst unheimliche Umgebung, in der wir der Gedankenkontrolle nicht als dystopische Fiktion begegnen, sondern als aktualisierte Natur, als eigenständige Zukunft, die in unsere alltägliche Erfahrung eingeschrieben ist. Können wir auf eine Zukunft vertrauen, die ohne Gespräche auskommen wird?



#### Bildunterschrift

"I warn you, you will make a powerful enemy of me", 2017, video still, 4K Video 5:10 min

#### Weiterführende Information

Erzählung schwankt.

In "I warn you, you will make a powerful enemy of me" wird Ekphrasis zum Traumwerk. Das Video wirft einen Blick auf die Aneignungs- und Übersetzungsprozesse als wesentlichen Knotenpunkt der künstlerischen Praxis. Sein Protagonist ist ein prekäres Sujet, das zwischen Erfahrung, Erinnerung und



#### Bildunterschrift

"heretofore", 2017, Video Still, 4K Video 5:10min

#### Weiterführende Information

"Ihr habt meine Sterne verschwinden lassen" ist die trotzige Manifestation, die in einer peinigenden Rede kontinuierlich wiederholt wird. In einer Geste der Übersteigerung fungiert "heretofore" als "Re-enactment" einer politischen Rede, die von allen spezifischen Referenzen, Inhalten und Narrativen befreit ist – eine Analyse wie durch ein Vergrößerungsglas betrachtet. Was ist das Firmament, wenn nicht eine Illusion? (Siehe Showreel)



#### Bildunterschrift

"Blue Moon", 2015, Video Still, HD Video 5:09 min

#### Weiterführende Information

Der Ausdruck "Once in a blue moon" steht für ein Ereignis, das so gut wie nie eintritt. In einem herbstlichen Wald folgt eine Frau in einem leuchtend weißen Wintermantel einem geheimnisvollen Weg. Über ihrer Schulter trägt sie eine seltsame schwarze Tasche. Sie scheint auf einer Mission zu sein. Schließlich bleibt sie an einer Bank stehen, öffnet die Tasche, baut einen Laubbläser zusammen und beginnt damit den Waldweg zu säubern. Ihre Handlung erscheint in ihrer physischen Unmöglichkeit absurd.



#### Bildunterschrift

"The Flight of a Hummingbird", 2014, Video Still, HD Video 4:54 min

#### Weiterführende Information

"The Flight of a Humming Bird" entwirft eine metaphorische Reise in das Leben einer Aktivistin. Von ihren ersten politischen Bestrebungen eine bevorstehende Revolution vorzubereiten bis hin zur Radikalisierung, ringt die Protagonistin inzwischen nur noch ermüdet mit in ihrer Sinnsuche. Entwurzelt über die Jahre im Untergrund hofft sie auf Schutz für ein Leben im Anderswo.



### "Sleep solves everything."

This slogan has been circulating the internet as a tagline, printed on various media, from t-shirts to cups, scarfs, sheets and posters, available in a price range from 1,- to 299,- Dollars. More or less a motivational quote, one that reveals its inverted meaning almost ostentatiously. The quote implicates an individual cathartic process, grounded in narratives on self-care and productivity in which sleep functions as a reset mode that solves most problems—trivial ones as well as severe ones—naturally and easily. Go to sleep. When you wake up, everything will be ok. What if this opaque state of mind had the capacity to not only enhance individual productivity, but contains the formula to solve much more than only a single human being's unease: the unease of entire societies as well?

"To Where We Dress The Birds" is a dystopian miniature about Faye and Eugine van Winkle, a couple participating in an experimental study in which their sleep will be optimized, synced, their sleep data harvested and used as an incubator of collective optimization.

Mr. and Mrs. van Winkle need the money. This incentive resonates in at first rather quotidian con-versation between the two in their car. Accusations, faltering, doubt. A street is blocked, the traffic piles up, they will be late, a fateful warning? Faye van Winkel hesitates, her husband insists.

It is night. The couple enters the building, a strangely remote non-space, a hospital maybe, a sana- torium, a haunted house? The van Winkles seem to be the only participants in Dr. Clay-Annex's experiment. They are called in, everything is prepared, two silent, simple metal beds wait for them. The voices of the doctors echo the room, a sinister rush. A call from the daughter, is this an experiment that will change the world? Calamitous hopes, baleful hesitation.

#### DREAM - WORK

In Stellbaum's recent video piece the insides and the outsides have become blurred. Are we awake? Are we asleep? Is it reasonable enough to believe that one will wake after sleep? The dark scenery is overlaid by the voice of a weather forecaster, a definite exterior, if not other. The weather still, after years of technological labor, escapes human control, it can be forecast but not changed. The slick, versed voice lingers as a hollow bracket around the room, while the couple goes to sleep, deposing their own functionality for an agenda, a collective cause even, hypothetically.

The space of the hospital is peculiarly empty, two bodies at the window, bright, gleaming sunlight. Have hours past, days, weeks? How long have they been asleep? It seems as if day and night have lost significance, have been absorbed by the sterile environment of the experiment. For the sleeper, the regimes of time are subject to indistinct registers, murky flows of dream-time, lucid periods, par- asomnic continuity. The dreamer withdraws from the rhythms, cycles and regulations of woken life.

"I shut my eyes and all the world drops dead" is the first fragment of Sylvia Plath's iconic Poem "Mad Girl's Love Song" in which the reality of dreams, emotions appear as an somnambulescent state of mind. When we go to sleep, the outside vanishes, merges with the shuffled, enigmatic realm of our subconscious, riddled interiority.

Since industrialization, waking and sleeping have become trading and conflict zones of political agencies. The boundaries of day and night rhythms, work and leisure periods have shifted in favor of the productive, disciplinary and creative qualities of human activity. The physical withdrawal of sleeping and waking opens up a certain flexibility to different layers of reality, but also creates the resources of lucid dreaming, irritations, dozing, somnambulism and experiences of passivity and resistance during sleep or insomnia. What implications and consequences would unfold, if this utterly intimate, precarious realm were to turn into a vehicle of socio-political strategies of discipline, opti- mization and control?

This might be a slumber without waking. The doctors' sorrowful voice towards the end of the film indicates an imminent apprehension—did the experiment succeed in synchronizing their sleep cy- cles? Somebody forgot to wake the van Winkles, thus the upcoming elections. Sleeping citizens cannot fulfill their duties in the realities of awake society. Solecism or short circuit? Technical failure is the result of human error. In the waking state, there are no closed systems.

Anna Gien



Gabriele Stellbaum creates art films that are performance and story-based at the same time.

It is the second time, the artist presents her work at Directors Lounge. Coming from sculpture, she turned to light projections and time-based multi-channel slide projects and finally to video. The program presents a number of very new and more recent works that she created in Berlin.

She calls her work "poetic film art" and one could add: "...with a twist". Stellbaum often works with a single, or only a few characters on simple settings, mostly in locations in Berlin or in her studio. However, what starts like a story of a narrative short film, does not progress the usual way. The poetry of the scenes and the dialogues (sometimes a monologue) is rough, sometimes disturbing, and reminds of Beckett and Brecht. The dramatic conflict of the pieces, at the same time, remains unresolved, and the missing culmination point creates a rather flat open-ended dramaturgy. The artist tells me about a breathing technique, which Beckett required from the actors in some of his plays: They were asked to articulate his rather long sentences in one breath, bringing the actors almost to exhaustion or fading. Stellbaum characters often seem to suffer from a similar breathlessness caused by circumstances beyond their control, circumstances as groundless as the accusations of Kafka's judges at the castle.

In "Heretofore" (2017) the artist appears as main protagonist in her video, like in other pieces. A short glimpse, a slightly wider shot, shows, what the reverb of the sound already has revealed: she stands in a small box behind a window and that frames her upper body incorporating (however not fully convincingly) the kind of political speaker we would expect for candidates for judges or senate. The box is decorated with a wallpaper of five-edged stars. She, the performer, does not try to immerse the viewer into a Hollywood realism. It is the language, however, that creates the illusion of real speech.

"Undoing the Linear" (2017) is quite different in comparison with most of Stellbaum's more recent work. The setting may remind of a late Beckett piece. Located in an old Berlin ballroom, the field of view of the camera has been marked with tape as a virtual rectangle on screen, and the performer strictly moves only along the marks, or inside the marked space. However, it quickly becomes clear that the action, or performance, does not lead into the heavy existential narrative of a Beckett play. Instead, it is centered on the sound. The performance becomes a duet between the artist and the piano.

A more typical Stellbaum piece is "Close Huddle" (2017). An empty Berlin pre-World War II tenement with worn, old-fashioned wall paper but with freshly painted double-winged windows is the background for a kind of chamber theatre piece with two women wearing the same non-specific beige dress. The two women converse within and about an internal shared space that they seem to have created for themselves, without being friends. The dialogue lingers on reflections about closeness and sharing, without creating a warm or more friendly feeling between each other. Close Huddle is unsettling without drama or obvious reason. The two women seem to reasonably discuss grounds for becoming connected with each other or the outside, but the discourse disperses into individual anxiety.

Stellbaum's films are sometimes funny in a wicked way, and sometimes subversively unsettling. She mostly leaves it open to the viewer to find direct references to society or politics.

#### **Artist Link:**

www.stellbaum.net

#### Links:

Directors Lounge http://www.directorslounge.net Richfilm http://www.richfilm.de/currentUpload/Z-Bar http://www.z-bar.de

# Gabriele Stellbaum FILMOGRAPHY

Yesterday; Today; Tomorrow, 2020

Lucky Bitch, 2019

Let The Silence Rest, 2019

To Where We Dress The Birds, 2018

Close Huddle, 2017

I warn you! You will make a powerful enemy of me!, 2017

Heretofore, 2017

When Everything Blurs, 2016

Song of Myself, 2015

Blue Moon, 2015

The Flight of a Humming Bird, 2014

III-timed Moments, 2013

Summer's Frost, 2013

Honest Lies, 2011

Future Memories, 2010

Bartleby, 2009



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#### GABRIELE STELLBAUM



#### Radically Subjective

Directors Lounge at Mitte Media Festival 2019. Radically Subjective. A selection of Berlin filmmakers and artists who are friends of Directors Lounge and who have been screening their work on several occasions. Curated by Klaus W. Eisenlohr. Berlin is turning into a filmmaker's city again. We are not talking about mainstream cinema, but in terms ...

#### Continue reading

DL Blog, screenings

Björn Speidel, curated, Deborah Uhde, Directors Lounge, Fata Morgana Galerie, Gabriele Stellbaum, johnny welch, Klaus W. Eisenlohr, Melissa Faivre, Mitte Media Festival, Petra Lottje



### Gabriele Stellbaum | My House Is On Fire

**Directors Lounge Screening** 

Thursday, 29 November 2018 9pm | Z-Bar

Gabriele Stellbaum creates art films that are performance and story-based at the same time. It is the second time, the artist presents her work at Directors Lounge. Coming from sculpture, she turned to light projections and time-based multi-channel slide projects and finally to video. The program presents a number of very new and more recent works that she created in Berlin. ... read more

DL Blog, Z-Bar screenings

curated, dates, Directors Lounge Screening, dl, DL Screening, experimental film, Gabriele Stellbaum, Klaus W. Eisenlohr, my house is on fire, news, Screenings, Z Bar 2018, Z-Bar

https://directorslounge.net/tag/gabriele-stellbaum/

# **KOLONIE WEDDING**

CONTEMPORARY ART FROM BERLIN

# Gabriele Stellbaum

In her video pieces Gabriele Stellbaum creates narratives, fragmented and constructed by emotional, mental and socio-political histories. In the persisting oscillation between indication and withdrawal, the sceneries contain ambiguity as a prevalent but never absolute strategy.



Heretfore, Video 2017, A political speech and a waltz in the woods...

Over time the protagonists, with their burdens, desires and inscriptions in moral frameworks, emerge from the narrative. Blurring the boundaries of film and theater, Stellbaum's use of language accentuates her minimal but precisely calculated mise-en-scenes. These intricate visual settings develop into narrations juxtaposed by passive protagonists. The protagonists exert minuscule and unspectacular actions that

issue into political ones, without any awareness or intention of doing something of obvious importance.

Starting from the trajectories of social control, personal and public identities, precarity, neuroscience and virtual reality, the work touches on Stellbaum's concern for socio-political responsibilities in the past and the future.

The sceneries are built through a layering of threads, a matryoshkaesque hinting towards what lies in the unobtainable space between the stitches of the stories'

#### https://www.heroines-of-sound.com/festival-2019/

#### FESTIVAL 2019

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## http://refugee.engad.org/gabriele-stellbaum/

## The Refugee Film Collection

The Refugee Film Collection 1.0

# Gabriele Stellbaum



Gabriele Stellbaum (Germany) - Song of Myself, 2015, 1:54

"Song of Myself" focuses on the home coming of an American soldier. In slow motion it repeats the reunion of the family, while flash backs of the aftermath of his war mission interrupt the scene. The voice over is based on excerpts of Walt Whitman's poetry "Song of Myself" that was originally written during the shock of the First World War.

#### Gabriele Stellbaum

was born in Berlin, Germany. She exhibited extensively in solo and group shows in Europe and the U.S. Her video work is in public and private collections in the US and abroad. Her video work has recently been reviewed at Artnet.com and Director's Lounge. Stellbaum is director, producer, script writer and actor for her video works.



Künstler\*innen VIDEONALEN Texte English Videonale e.V. O

#### Honest Lies, 2011, 9:45 min., Ton, Farbe [VIDEONALE.14]

Video auswählen

Es ist Nacht. Im elektrischen Licht der Röhrenlampen fährt eine altmodisch gekleidete Frau in einem Oldtimer scheinbar ziellos durch ein verlassenes Parkhaus. Auf der Rückbank sitzt ein junges Mädchen, zu der die Fahrerin bisweilen besorgt zurückblickt. Die Kamera erfasst Parkhausschilder, die "Einbahnstraße" oder "Durchfahrt verboten" signalisieren. Obwohl die Hauptdarstellerin nicht spricht, hören wir ihre hypnotische Stimme: Sie lässt uns teilhaben an ihren Gedanken über Moral, Verantwortung und das Gefühl von Ohnmacht im Widerstand gegen ein unspezifisches totalitäres System. Dabei illustriert die Bildlichkeit das Gesagte, wenn lange Kamerafahrten immer wieder das endlose Parkhauslabyrinth abfilmen und dabei zugleich von einer "architecture of lies" die Rede ist. Der Ablauf wird durch Zeitsprünge und Sequenzen außerhalb des Parkhauses im Wald oder auf einem Boot unterbrochen. Symbolische Bedeutung hat dabei ein immer wiederkerneder orangefarbener Ordner, der bei heimlichen Übergaben ausgetauscht wird, unterlegt von Musik aus einem Agentenfilm. Während das einsame Auto auf den Parkdecks vor und zurück fährt, erzählt die Stimme in der Möglichkeitsform über Geheimarbeit und Erpressung. Pfeilmarkierungen auf dem Boden zeigen zahlreiche Direktionsmöglichkeiten auf, doch die Situation erscheint ausweglos. Der Zuschauer wird gefangen genommen im inneren Konflikt der Frau und kreist mit ihr auf einer Parkhausspirale ohne Ausgang. Aber sind ihre Geschichten wahr oder sind sie vielleicht nur Metaphern für ihre Gedankenwelt?

Kim Mildebrath

## http://archiv.videonale.org/kuenstlerinnen/s/gabriele-stellbaum/

#### Gabriele Stellbaum

\*1962, in Berlin GER, lebt und arbeitet in Berlin GER

Studium an der Hochschule für Bildende Künste Hamburg und Kunstakademie Düsseldorf GER

#### Ausstellungen [Auswahl]:

2012 I bruise easily, Part I to III, Rupert Goldsworthy Gallery, New York USA [S]

Athens Video Art Festival, Honest Lies, Athens GRE

2011 Honest Lies, C&H art space, Amsterdam NED [S]

Art in the Parking Space, LAXart, Los Angeles USA

2010 Video of the Month, NBK video archive collection, Berlin GER

Stranded in the Future, Spor Klūbū, Berlin GER

Soundgate, Kunsten Museum for Modern Art, Aalborg DEN

2009 Bartleby, Rupert Goldsworthy Gallery, Berlin GER [S]

All Creatures Great and Small, National Gallery, Warsaw POL

2007 The Blind, Florence Lynch Gallery, New York USA [S]

https://stellbaum.wordpress.com/



