

ANDY GRAYDON

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Andy Graydon's work explores how we construct our notions of place: he's interested in the "ecology of perception". In this work, accustomed dichotomies of background and foreground, passive and active, object and subject are suspended. Graydon's films instead present situations in which place, self-identity, the natural world and the social fabric all emerge together, interdependently. Graydon calls his projects "science-fiction ecologies", highlighting his interest in the conflation of fact and fiction: he is intrigued by the invisible potential that is just as important to the texture of a place as its natural resources, infrastructure or buildings. He tries to capture the future dynamics inherent in the material fabric of what is already present and yet which is created afresh again and again through our individual perceptions.

Vostok, Faretheewell, 2011

Vostok, Faretheewell tells the story of Yukitomo, a Japanese designer who arrives in Berlin as a tourist. He receives an unexpected phone call from a Korean film production company, asking him to design a 3D computer model for a space ship called the "Vostok" which will appear in a science-fiction movie. Our hero spends the film roaming Berlin, apparently with no direction or purpose. As he wanders about, he photographs materials and surfaces as inspiration for his own design. His efforts to create a science-fiction space ship become an expedition into Berlin's past, as he encounters buildings that have served all kinds of functions in different eras under a variety of rulers. By using outdated super 8 film techniques, Graydon paradoxically achieves a timeless quality, lending his film – rather like the aspiring space ship – a utopian flavor.

Farwanderer, 2003

Farwanderer was made in Gansu Province China and in Berlin. The film is about transitional moments and how our identity is linked to time and place. Dreamlike images of cityscapes and landscapes are shown side-by-side on a split screen, while in voice-over we hear a traveler asking a friend back home to send him postcards with which he can create an imaginary space that is at once far away and familiar. The linking of past and future, presence and absence, flips at one point and the traveler becomes at home in the foreign reaches.

The Findings, 2013

The Findings presents a man's futile attempt to find a treasured place he has lost and to show it to a person accompanying him. As he looks for the path in the forest, increasingly disoriented, he tries to describe what he is seeking. But rather than casting light on the matter, language only obfuscates the object and its location. This uncertainty is formally reflected in Graydon's insertion of stills, repetitions, and sections of imageless leader into the moving image. And yet the narrative by the protagonist does render a picture in the mind of his listener. In this way, the thing he is looking for begins to take shape in our imaginations, while suggesting that this is the only place it ever really existed at all.

Andy Graydon was born in 1971 in Maui, Hawaii and lives in Berlin. Alongside the films screened here, sound installations are an important aspect of his art, another format for exploring the relationship between medium and surroundings. His works have been shown in many institutions and galleries around the world, including the Arsenal – Institute for Film and Video Art, Berlin; Haus der Kulturen der Welt, Berlin; Art in General, New York; and New Museum, New York.