

Anette Rose

CAPTURED MOTION

Edith-Russ-Haus Oldenburg

Kulturnbahnhof Kassel

www.anetterose.de
post@anetterose.de
+49 30 440 57 187
+49 176 49207903



Anette Rose, *Enzyklopädie der Handhabungen. Modul # 28 flechten – motion diagram* | Floor piece, digital print, 300 x 300 cm, 2016
Installation view, CAPTURED MOTION, Edith-Russ-Haus für Medienkunst, Oldenburg, 13.05.- 24.07.2016, Photo: Anette Rose

Anette Rose

is a Berlin-based artist and film-maker. She studied experimental media art at the Berlin University of the Arts and Central Saint Martins University of the Arts London. She graduated with distinction under the supervision of Heinz Emigholz. Author of video works on narrative gestures (e.g. 16 Traumstücke, ZDF – Das kleine Fernsehspiel 2001) and a long-term project on interfaces between manual labor and mechanic production as well as on the relationship between hand movements and intelligence (see publications, e.g., Enzyklopädie der Handhabungen 2006 – 2010. Kerber ART 2011.) Exhibitions at MARTa Herford, German Museum of Technology, Bauhaus-Archiv Berlin and the Katherine E. Nash Gallery, Minneapolis. Site-specific installations in exhibitions such as “Beautiful Minds” at Humboldt University Berlin/Charité and “Colossal – Kunst Fakt Fiktion” curated by Jan Hoet in Osnabrück. Funding by Medienboard Berlin Brandenburg, Hauptstadtkulturfonds, Kunststiftung NRW, as well as scholarships funded by the Senate of Berlin and the Stiftung Kunstfonds (2017). Presentations and workshops at TU and HfBK Dresden, Humboldt University Berlin, IKKM in Weimar, UT Austin and HDK Luzern. Her latest project *Captured Motion* was initiated as part of an artist-in-residence program at the research center “Integrative production technologies” at RWTH Aachen University. It was shown at the Haus am Lützowplatz in Berlin in early 2016. As a grant recipient of the Foundation of Lower Saxony at the Edith-Russ-Haus for Media Art in Oldenburg, Rose’s work was shown in the exhibition “Women at Work” in mid-2016, concurrently also at the Haus der Brandenburgisch-Preußischen Geschichte Potsdam and in November 2016 in the exhibition “Monitoring” at the 33. Kassel Documentary and Video Festival.

Captured Motion

examines processes of industrial automation that increasingly impact our working environments. It is a continuation of my long-term project “Encyclopaedia of Manual Operations” (since 2006). I observe how manual work is replaced by machines, but also how hands explain machines with gestures. On display is a spatio-temporal montage of videos which I filmed as an artist-in-residence at the Institute for Textile Technology and the Motion Capture Laboratory at the RWTH Aachen. The exhibition’s title – “Captured Motion” – alludes to the artistic and scientific procedures by means of which mechanical and physical movements can be visually, acoustically and haptically “captured”. In a kaleidoscopic manner, the installation brings together various perspectives and movement notations. It includes videos showing movements of complex textile machinery, for instance a radial braiding machine, as well as motion captures of engineers describing these machines gesturally. The lines of the gestures correlate with the threads that form a kind of leitmotif of the installation. A network of expressive movements establishes volatile sculptures, while machines run threads, knit, enmesh, cross, weave and intertwine.



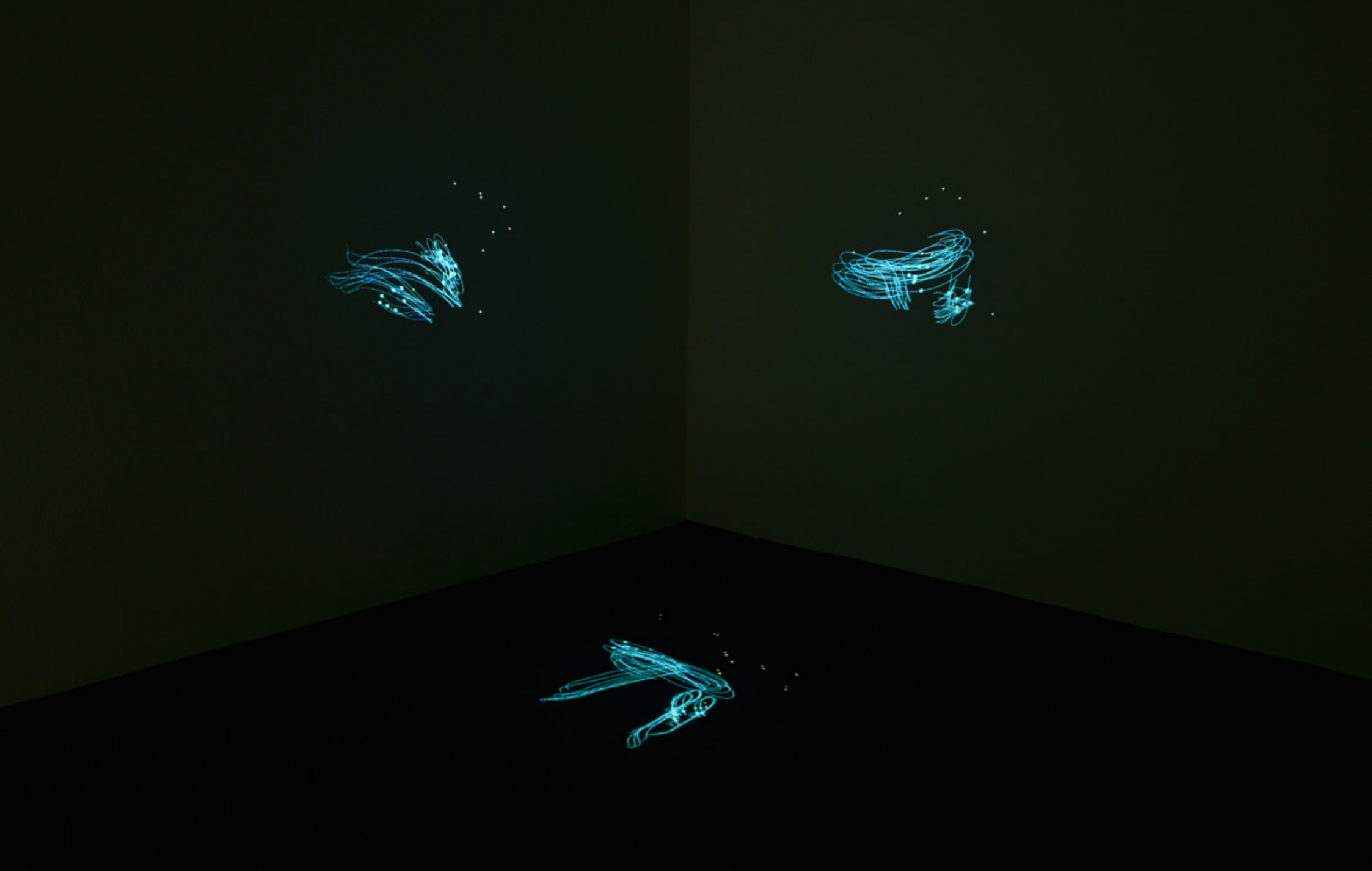
Anette Rose, *Enzyklopädie der Handhabungen. Modul # 20.1- 20.2 flechten - automatisiert* | Two-channel video, 0'49", 3'45", HD, 16:9, stereo, loop, 2016
Installation view, CAPTURED MOTION, Edith-Russ-Haus für Medienkunst, Oldenburg, 2016 | Photo: Mathis Oesterlen



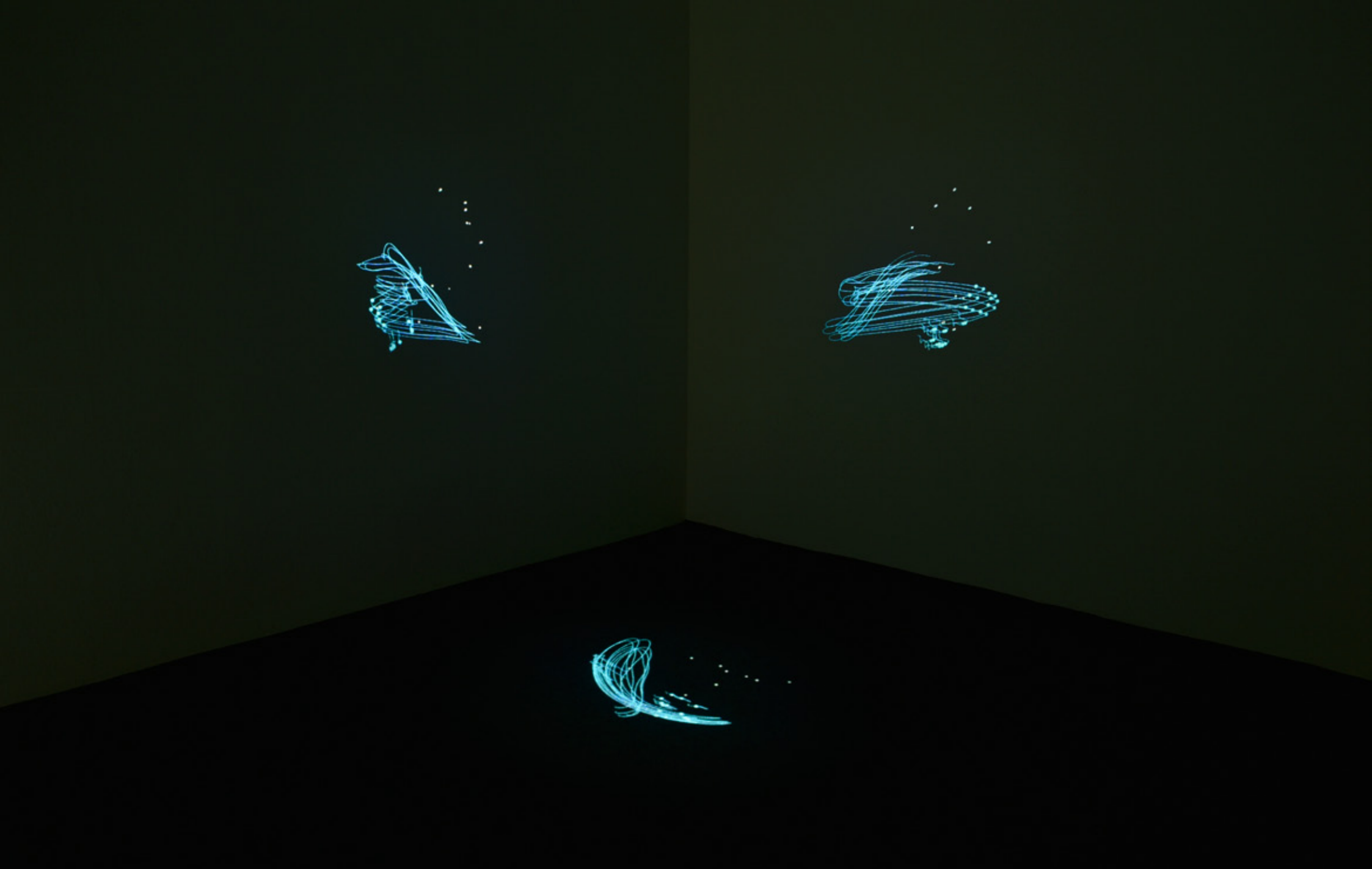
Anette Rose, *Enzyklopädie der Handhabungen*. Modul # 23 *stricken* – high speed | Modul # 26 *flechten* – high speed, One-channel videos, 6'12", 4'37" HD, 16:9, b/w, without sound, loop
Installation view, CAPTURED MOTION, Edith-Russ-Haus für Medienkunst, Oldenburg, 2016 | Photo: Anette Rose



Anette Rose, *Enzyklopädie der Handhabungen. Montage*, 2011 | Fanfold books, double page, 33,6 x 24,0 cm, 2016
Installation view, CAPTURED MOTION, Edith-Russ-Haus für Medienkunst, Oldenburg, 2016 | Photo: Anette Rose



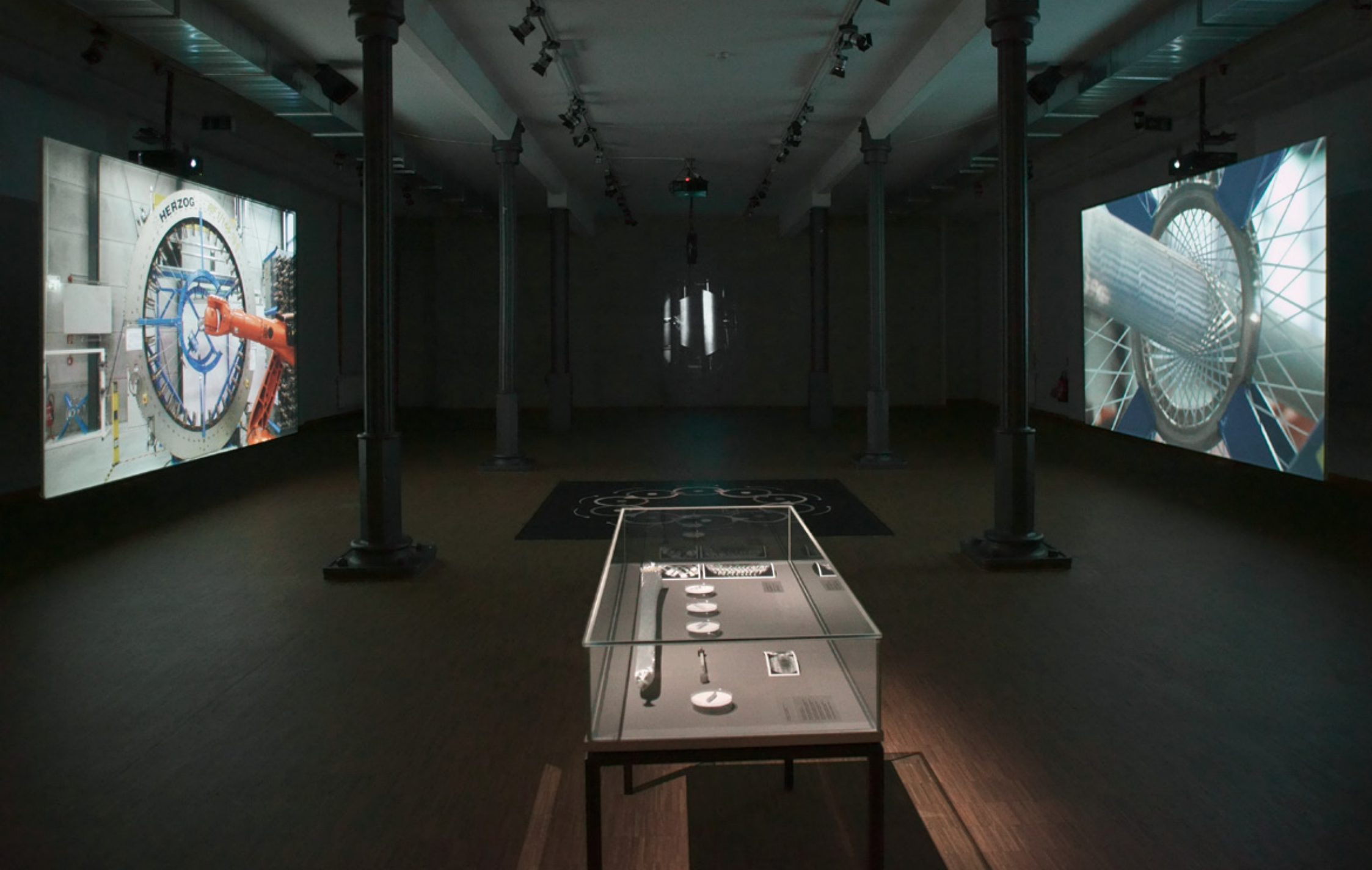
Anette Rose, *Enzyklopädie der Handhabungen. Modul # 25 flechten, wirken, weben - motion capturing* | Three-channel video, 3 x 2'25", HD, 16:9, stereo, loop, 2016
Installation view, CAPTURED MOTION, Edith-Russ-Haus für Medienkunst, Oldenburg, 2016 | Photo: Anette Rose



Anette Rose, *Enzyklopädie der Handhabungen. Modul # 25 flechten, wirken, weben - motion capturing* | Three-channel video, 3 x 2'25", HD, 16:9, stereo, loop, 2016

An engineer describes the operation of textile machines: a radial braiding machine, a multi-axial warp knitting machine and a narrow fabric needle loom.

The spatial coordinates of the gestures are recorded through "motion capturing". Markers are attached to the fingers: The blue lines capture the hand movements and the orange dots mark the head, shoulders and arms. The three projections show simultaneous views of the gestures shot frontally, from the side and from above.



Anette Rose, *Enzyklopädie der Handhabungen*. Modul # 20.1- 20.2 flechten - automatisiert | Two-channel video, loop | Modul # 29 flechten, wirken, weben - artefacts | Display cabinet
Installation view, CAPTURED MOTION, ›Monitoring‹ Kulturbahnhof Kassel-33. Dokfest, 2016 | 16.11.- 20.11.2016 | Photo: Ben Brix



Anette Rose, *Enzyklopädie der Handhabungen. Modul # 28 flechten – motion diagram* | Floor piece, digital print, 300 x 300 cm, 2016

Modul # 26 flechten – high speed | One-channel video, 4'37", HD, b/w, without sound, loop, 2016

Installation view, CAPTURED MOTION, ›Monitoring‹ Kulturbahnhof Kassel-33. Dokfest, 2016 | Photo: Anja Köhne



Anette Rose, *Maibaumtanz* | *Maypole Dance*, 1920, Oregon State University Special Collections | Slide projection, 110 x 73,4 cm, 2016
Installation view, CAPTURED MOTION, ›Monitoring‹ Kulturbahnhof Kassel-33. Dokfest, 2016 | Photo: Anja Köhne

Captured Motion

examines developments in industrial automation that increasingly impact our working environments. The installation is a continuation of Anette Rose's work-in-progress Encyclopaedia of Manual Operations. Since 2006, the artist has been filming working and production processes in workshops, factories, and scientific laboratories. As an expandable archive in motion, the Encyclopaedia consists of video modules each of which foregrounds a particular theme, such as the implicit, embodied knowledge of manual operations or the translation of manual work into purely automatic processes. By visually condensing and juxtaposing these aspects, Rose makes them visible in the first place. To this end, she uses cinematic techniques such as framing and synchronization, as well as a spatio-temporal montage of videos in the exhibition space.

Captured Motion focuses on textile processing. The installation stages a complex configuration of historical and contemporary translation processes between body and machine and brings to light connections that often remain hidden behind the dominant narratives of automatization. It shows, for instance, that the experience-based knowledge stored in manual operations and movements also underlies the high-tech machines featured in **Captured Motion**. The radial braiding machine thus turns out to be an automated version of traditional maypole braiding, which has survived in Provence as the guild dance of rope makers. Bobbins turn around each other and the axis of the rotor like maypole dancers around their partners and the pole.

The title **Captured Motion** alludes to the artistic and scientific procedures by means of which mechanical and physical movements can be visually, acoustically and haptically "captured". It includes videos that Rose filmed as an artist-in-residence at the Institute for Textile Technology and a motion capture laboratory for gesture research at the RWTH Aachen. The videos show automated production processes from which humans are apparently completely absent, but also hands describing the machines gesturally. In a kaleidoscopic manner, the installation brings together various perspectives and movement notations inspired by the motion studies of Frank B. und Lillian Gilbreth.

On view are Rose's videos of movement sequences of complex machines and high-speed footage used in textile research, which plays back the operations of these machines at as many as a few thousand frames per second and thus makes visible the processes which the naked eye cannot see. Rose thus highlights high-tech research methods used to optimize production. Furthermore, placed on the floor, a large-scale movement diagram of the radial braiding machine reminiscent of a performance notation spatializes the interconnections between body/dance and machine movements. An implicit knowledge of automatization can in turn re-inscribe itself in and manifest itself through the body, as demonstrated by motion capture footage of engineers whose gestures trace mechanical processes in the air. The artist has filmed the hand movements as light streaks frontally, from the side and from above, and projected them back into space. The lines of the gestures correlate with threads, which form a kind of leitmotif of the installation. A network of expressive movements creates volatile sculptures, while machines run threads, knit, enmesh, cross, weave and intertwine.

Vanja Sisek

Film team

Concept Camera Montage	Anette Rose
Camera Light	István Imreh
High Speed Camera	Achim Hehl, Viktor Reimer
Sound	Gerrit Lucas, Andreas Turnwald
Setfotos	André Danowski
Motion Capturing	Marlon Meuters, Bela Brenger
Cutting advisor	Christoph Krüger
Filmed at	Institut für Textiltechnik der RWTH Aachen, Motion Capture Laboratory of Gesture Studies (Natural Media Lab, HumTec Centre) der RWTH Aachen

Captured Motion

The project was funded by the excellence cluster “Integrative Production Technology for High-Wage Countries” at the RWTH Aachen. The finalization of the project and the exhibition **Captured Motion** was made possible with the Grant for Media Art of the Foundation of Lower Saxony at the Edith-Russ-Haus for Media Art in Oldenburg.

Sepecial thanks to

Prof. Dr. Irene Mittelberg (Natural Media Lab, HumTec Centre), Adjunct Prof. (Clemson University) Dr.-Ing. Yves-Simon Gloy (Institut für Textiltechnik), Dipl.-Szen. Hanna Groninger und Univ.-Prof. Dipl.-Ing. Thomas H. Schmitz (Lehrstuhl für Bildnerische Gestaltung), Prof. Dr. Thomas Gries, Dipl.-Ing. Florian Neumann, Amanda McGonagle, Dipl.-Ing. Achim Hehl, Dipl.-Ing. Andreas Schnabel, Rudi Steffens, Dipl.-Ing. Viktor Reimer, Dipl.-Ing. Bettina Fabich, Dipl.-Ing. Maximilian Kemper, Dipl.-Ing. Florian Eggert, Dipl.-Ing. Wilko Happach und Dipl.-Ing. Timm Holtermann (Institut für Textiltechnik), Linn-Marlen Rekkittke, Matthias A. Priesters und Carolin Becker (Natural Media Lab, HumTec Centre) der RWTH Aachen.

Dr. Ines Lindner, Dr. Jasmin Mersmann, Co-Kurator Vanja Sisek, Edit Molnár/Marcel Schwierin (Directors Edith-Russ-Haus), Dr. Marc Wellmann (Director HaL), Beatrix Goffin, Gerhard Wissner Ventura.

www.anetterose.de

www.edith-russ-haus.de

www.hal-berlin.de

www.kasselerdokfest.de